



THE PASTELLIST

VOL 32 no6
The Pastel Society
of Australia Inc.

Established by John and Ivy Jeffrey in 1985

Presidents Report November 2016



Thank you for the welcome I have received since stepping into the role of President of the PSA.

It is my intention to serve the membership as best I can, therefore I shall continue to canvas the membership and those I know to be interested in pastel and art for their ideas as to how we can improve the presence of our society and through it make the profile of our artists more visible and active within our community.

We should use the society and our web as a portal for communication between our teachers and masters, the viewing/purchasing public, students and members. To do this we require a visible and efficient space from which to work and communicate. Thus we have prioritized the updating of our web site. This is our next step and we have procured the services of a new web designer and accepted the quote and begun planning. The first meeting with him is on 17th November, so if you wish to have input please contact the committee and voice your specific needs.

We are very proud of our Master Pastellists and wish to support them and our members by providing opportunities for this brains trust to be drawn upon efficiently for all to benefit. We are looking at the potential of providing a mini workshop and /or critique on the Tuesday afternoon at our current venue, but in the other room, while the committee meeting is taking place. This could make attending meetings more attractive for country and city members alike.

We are also addressing interesting alternate subjects and demonstrations at meetings such as on framing and mounting alternatives, products, photographing, packaging and transporting artworks. We need to get more exposure. Some ideas to consider. Front of office/viewing/exhibiting space for members on a rotating mode to enable us to become more visible within the public space. With this visibility we could potentially attract some younger and more diverse membership and/ or supporters. This shall take some liaising and we wish for you to put forward potential venues or businesses, in good locations, where it could be a win/win situation for all of us. Examples of business that could provide space – front offices of resorts and law firms. Art shop windows with products used, foyers and sitting areas of galleries and hospitals. An “Expression of Interest” letter will be circulated to obtain suitable potential venues. These displays could be rotated every month. With different artists exhibiting the view could be kept fresh and interesting.

Colouring your world

Sue Robinson

CONTENT:

1. **President's Report**
2. **Notice Board**
3. **Demonstration Schedule 2017**
4. **Workshop Schedule 2017 and notes**
5. **Billeting**
- 6 - 12. **Demonstration Reports**
- 13 + 14. **Workshop Reports**
- 15 + 16. **Upcoming Workshops, Tours and Classes**
- 17 - 19. **Advertisers and Shop**
- 20 + 21. **Online Competitions**
- 22 + 23. **PSA Committee**

NOTICE BOARD



Pastel Society of Australia
Christmas Party and Awards Night 2016



Friday 2 December
Doors open 6.30pm for 7pm start
Mount Gravatt Show Grounds

Food and drinks provided
Friends and family welcome

for catering purposes please RSVP
CompetitionsOzpastels@gmail.com
before 25 November

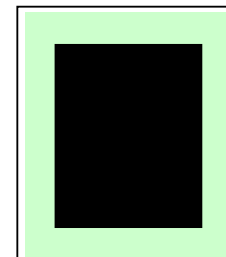
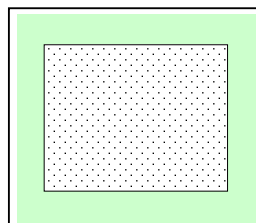
Join in the Christmas Party Painting Swap

It's great fun to participate and very exciting to see, after the Swap, whose painting you go home with!



We want to make sure that the beautiful 'swap' paintings are seen by all party-goers – not just by the new owner.

| Backing board | Matt board | Painting |
|-----------------|----------------|-----------------|
| 350 mm X 300 mm | 50 mm surround | 250 mm X 200 mm |



Please sign your work

Protecting Works

- The paintings must have some form of protection, before and after the swap. You might use a sheet of **glassine**, to remove while it is on display, or you might use an acid-free polypropylene film, such as **Krystal Seal**, to cover your work.
- The paintings for the swap **must not** be wrapped in white paper as in previous years.

Please hand your painting to Gail Lusted upon arrival.

The entries for the All Members Online Competition 2016 have been posted on the Web and can be accessed through this link
<http://www.ozpastels.com.au/events/online-competition-2016/>



People's Choice for monthly paintings
ANNUAL WINNER WILL BE ANNOUNCED AT THE CHRISTMAS PARTY!



We are supporting Foster Care Queensland. Please bring an **UNWRAPPED GIFT** - (+/- \$20) suitable for children 10 - 16 years (particularly boys) to the Christmas Party

Exciting News - Barbara Alexandra Award - July 2017
Criteria - Limited to Members who have never won a **FIRST PRIZE**
Two Sections - 1. Favourite Thing/s - Prizes: 1st \$600 2nd \$200 3rd \$100
2. Working Day -- Prizes: 1st \$600 2nd \$200 3rd \$100
Conditions of entry
A Member may enter 1 painting in each section (2 paintings)
An entry into the General Members Section of the Annual Award is permitted.
(maximum 3 paintings for the Exhibition)

201 Demonstrations

Please check PSA website www.ozpastels.com.au for updates

| Brisbane Demonstrations | | |
|--------------------------------|------------------------|---------------------|
| Meeting | Theme | Presenter |
| 7 February | Portraits on Ampersand | Penelope Gilbert Ng |
| 7 March | Master Pastellists Q&A | Various |
| 4 April | Using Gold Leaf | Tricia Taylor |

INFO – Hettie Rowley
Mob: 0406180121

Email:
hettie@magickmirrors.com



Demonstrations are held during the PSA
Brisbane General Meetings
1st Tuesday of each month at 7:00pm

Venue: Mt Gravatt Showgrounds -
Community Hall (upstairs)
1644 Logan Rd, Mt Gravatt.
Entry: Members \$5, including refreshments.
Non-member \$10

| Gold Coast Demonstrations | | |
|----------------------------------|--|--|
| TBA | | |
| TBA | | |
| TBA | | |

INFO – Louise Corke
Mob: 0419 644 665

Email:
lou2345@bigpond.net.au



First Saturday of each month 1-3pm

Venue: Upstairs at RQAS
25 Broadbeach Blvd
Broadbeach, Gold Coast

Entry: Members \$5. Non-members \$10

| Sunshine Coast Demonstrations | | |
|--------------------------------------|-----------------------------|-----------------|
| 15 February | Flowers | Margaret Turner |
| 15 March | Reflections on moving water | Chris Blake |
| 19 April | Photography | Carol Rix |

INFO – Sally Thomson
Mob: 0403 017 832

Email:
sally@sallythomson.com



Third Wednesday of each month at 6:30 pm

Venue: Woombye School of Arts,
1 – 3 Hill Street, Woombye

Entry: Members \$5. Non-members \$10

WORKSHOP SCHEDULE 2016

Please check PSA website: www.ozpastels.com.au for updates

| CODE | DATE | TUTOR | THEME | VENUE |
|-------|---------------|----------------|-------------------------|--------------|
| B0317 | 18 & 19 March | Lyn Diefenbach | Portraits | Brisbane |
| G0317 | TBA March | Lyn Diefenbach | Flowers | Mt Tamborine |
| S0317 | TBA March | Lyn Diefenbach | Flowers | TBA |
| S0417 | 22 & 23 April | Chris Blake | Reflections - boats | TBA |
| B0517 | 20 & 21 May | Tricia Taylor | Gold Leaf in Still Life | Brisbane |
| | | | | |

All workshops are from 9am to 4pm.

Please arrive by 8:30am to allow time to set up. TBA = to be advised

WORKSHOP NOTES:

1. Due to the sequential instruction, attendance for both days is required.
2. Members may attend any venue. That is, for example, Brisbane members are not restricted to attending only workshops based in Brisbane.
3. Workshops are open to members and non-members. Payment secures your place.
4. Cancellation of a booking more than 2 weeks prior to a Workshop - a \$20 Administration fee will be incurred.
5. Cancellation of a booking less than 2 weeks prior to a Workshop - the payment will be forfeited.
6. Extenuating circumstances will be considered by the committee before a full or part refund is given.

MAKING A WORKSHOP BOOKING

1. Open PSA web site---www.ozpastels.com.au
 - Go to EDUCATION--- drop down to workshops
 - Scroll down to Workshop List
 - Hover over your choice---writing turns pink to show link is active. Double click.
 - Download and print the material list--- on right
 - Book on line--- left of screen
 - Attendee type--- choose an option-- i.e. PSA Member
 - Click-- ADD to CART
 - VIEW CART--- upper right-hand corner
 - Proceed to Checkout (or Cancel with red cross on left)
 - Fill in billing details
 - Indicate--- Direct Transfer or Cheque payment
 - PLACE ORDER
 - CHECKOUT PAGE--- see Order No. (suggest print out page)
 - Use Order no. as Reference when doing Bank Transfer
 - Your booking is ONLY CONFIRMED when PAYMENT is received.
 - This is only a booking form. Payment is then made by you separately-- Bank Transfer or Cheque or Cash at a General Meeting together with your Order No.

Should Workshop attendee numbers be limited, the first to pay will secure a place. If you have any difficulties booking on line or by email, phone the Treasurer, who is willing to sort out hassles.

An Expressions of Interest in a workshop (prior to actually booking) may be sent to Geoff May gbmay01@gmail.com together with your name, workshop choice and phone number.

ORIGINS OF THE PSA

The Society was established by John and Ivy Jeffery in 1985 and currently we have members in most States and the Northern and Capital Territories and also England.

While the Brisbane, Gold Coast and Sunshine Coast localities offer regular meetings, workshops and demonstrations, **country members** have their own competition and enjoy the other benefits of membership such as:
The newsletter (including detailed coverage of demonstrations and workshops).

Members-only log in of the web site, and Master Pastellist critiques.

PSA SPONSORS

Please support these sponsors who support the PSA!

- Softpastels.com.au
- Paul Oxlade: Oxlades
paul@oxlades.com.au
- Pam Grabbe: Oxlades and Art Spectrum
pam@oxlades.com.au
- Kevan and Anne Buckle: Arthouse Northside
arthousenorthside@gmail.com

This list is not conclusive but lists some of the businesses that support Pastel Society members. Please consider giving them your business.

PSA Members Billet List

With the reduction in the number of workshops, there may be a desire to travel to another centre to attend your chosen Tutor and Topic.

When it is a 2 day workshop, the extra travel may deter you as you can be very tired, and overnight accommodation could make the weekend too expensive.

I am trying to set up a list of people from each centre that are willing to host billets for a workshop. You may not be planning to attend the workshop yourself but you may be willing to have a guest for the night.

It is suggested that a flat fee of say \$40 per night could be paid in cash directly to the host. This would cover a dinner, breakfast and bed, and by negotiation lunch for the next day.

If you wanted something different, you could negotiate that between yourselves. The visitor should advise the host of special dietary needs.

For member's privacy, I am willing to act as co-ordinator to link visitors with hosts. No money is to be paid to the PSA. treasurer@ozpastels.com.au

DEMONSTRATION REPORTS

BRISBANE October 2016

Joan Macnaught - Tricky Greens



Greens, known often as cool colours, come in a variety of cools and warm. The first step is to observe and think before selecting the paper and colours we think we see. The subtle changes in vegetation colour will make an enormous difference to the variety and interest in your painting and help to break up large areas of green. Mould the



shapes in your work by varying the directional strokes. If you do not have the colour try cross hatching two or three together.

A good way to build recession in your work is to select the fore-ground, mid-ground and background areas and choose predominant colours of decreasing



coolness and less intensity. Choose three tones for each particular area, one for the lightest one for the mid-tones and one for the darkest areas. It is easy with our initial enthusiasm to mass in "all the greens" with no thought to any variety. A combination of warm and cools, a variety of strokes, and tonal variations will create energy in your work.



"Tricky Greens" Why are greens tricky?

1. There are Warm & Cool greens (as with all colours) even though we generally refer to green as a cool colour as it sits on the cool side of the colour wheel. Observe differences in English & Australian landscapes. Many Australian rural scenes are very warm.
2. If you wish a painting to be authentic in its depiction of a particular place. Observe, Observe, Observe!
3. Consider the changes in vegetation colours even in one type of bushland. Outside our home are three paperbarks which I have noticed are quite varying in their foliage colour. This is a great advantage to the artist in creating variety in large masses of treed areas to create more interest in your finished work. Using a little of the adjacent colour along with the main colour will create cohesion, and link the trees/fields to each other.
4. Always build the shape structure of trees, hills or other shapes from the beginning of your work by the direction of your applied strokes.
5. Use cooler colours to create distance in your work or to lead the eye back to some area of interest or focal point.
6. Be aware that the colour of the background paper greatly influences the pastel colour you apply.
7. If your painting starts to look fragmented a "wash" (glaze) of mid tone turquoise, applied very gently to the cool areas can unify your work.
8. If you are mixing greens, but do not have a suitable colour consider cross hatching another colour to the area to create a more accurate effect. The eye has an amazing ability to blend colours at a distance so one can trick the viewer. We have all been surprised at times when moving closer to a painting to find how untidy or spotty it appears compared to the distant view.
9. A way to make "distance" work is to select a scene with obvious foreground, mid-ground & distance. Then select three colours for each area -each cooler than the other. Next select three values (tones) of each with which to establish the dark, mid-tone & light areas. Then observe where these areas are in each space & establish them quite early in the work.

SUNSHINE COAST - DEMONSTRATIONS

September 2016

Chris Blake - Painting reflections in water

Chris began by making some general comments about painting water reflections. He stressed some important points to consider at the outset: Distance of an object from the bank dictates how much of the object will be reflected in the water.

Colours of the reflected object differ from the actual object – darks appearing lighter and lights appearing darker.

Angle of the reflection of a sloping object is the opposite angle to the actual object.

Shadow and reflection can both be observed below an overhanging object.

GETTING STARTED

Chosen Subject: A swamp hen standing in water against a backdrop of reedy grasses and trees.

Considerations for the Composition:



Focus was on the reflected reeds and trees, which, as nature suggests, are very abstract. Roughing in the composition involved laying in the broad shapes of the swamp hen and its reflection, together with a few important pieces of vegetation. The emphasis was on

positioning the different components of the composition but Chris did add the bright beak colour early to establish just where it should be.

DEVELOPING THE PAINTING

Establishing the mid-tones. Chris used harder conte pastels initially, while still “playing around with the feeling of the thing.”

Shape of the bird was refined, and when satisfactory, attention was turned back to the verticals of the background grasses.

Reflections were painted with vertical motion, and kept darker than the reference. Board was turned upside down while painting the reflections.

Values of the water. Chris avoided getting too light too early to avoid the difficulty of going over light colour with dark. Chris often finds Art Spectrum

Deep Ultramarine to be a very useful dark blue. Colours in reflections were varied.

Spraying with fixative. Chris sprayed his painting during the coffee break, explaining that he sprays often so that colours don’t blend, but, rather, lay on top of one another. (Best to spray outside – away from others)



Balancing the vertical and horizontal strokes. Chris noted that the water was very still but that any movement would produce horizontal lines.

FINISHING OFF THE PAINTING
Standing back to assess the work.

Chris stressed that he was not reproducing the reference material,

but was responding to how the work was emerging. He worked around the painting, explaining “The painting starts to talk to you,” i.e., to tell its story.

Water movement vs stillness. While Chris doesn’t advocate rubbing in pastels, he did lightly run his fingers across the water reflections to create movement.

Adding black details (the paper colour.) This created vibrancy.

Reeds. Some needed to be “broken” to make more life-like.

Viewing painting upside down. Important at this stage as it helped keep the focus on shapes and directional forms.



CHRIS’S TIP FOR PHOTOGRAPHING WATER REFERENCE MATERIAL:
If photographing still water, to avoid a mirror reflection, throw a stone into the water first to create some ripples/movement.

SUNSHINE COAST DEMONSTRATION REPORT

October 2016

Chris Clark - Introduction to Impressionism

Take a trip to Paris with Christine Clark:

Christine set the scene of Paris pre 1848 before the time of the impressionists, the dark, dingy, diseased, crowded, poverty stricken environment of pre - Napoleonic Paris.

Enter the dramatic changes that Baron Von Haussmann designed for Napoleon 111: a Paris renovated, cleaned and opened up, completed in the early 1900s. Most of the work was done in the 1850s and 60s with new bridges over the Seine opening up river and banks, old crowded buildings removed , the poor moved to outer areas. Paris became healthier with no more misery, disease or overcrowding.

How is all this related to impressionism? It is through their paintings that we see the new Paris.



These impressionists are the first generation to deal with contemporary life and it's in an outdoor and newly-rebuilt city. They were painting their environment. The café culture had arrived.



Christine's point was that the impressionist story almost echoes our story today; development changes the environment and affects us as artists with our subject matter. Monet, Degas and Toulouse Lautrec were chosen to illustrate the dramatic changes that took the art world by storm, showing a new city and a new way of painting. Not only did they go outdoors to paint



instead of being in the customary grand studio setting; they challenged the institution of the old Paris, the Salon and the Pompiers. Their subject matter was the new Paris, the people at play, the city streets and activities, the racetrack, the theatre, the brothels and the train sheds.

This was a time of great changes, of the introduction of painting in series, sequences of time of day (Monet). Painting was about light and atmosphere, light and colour about people, about "visionary landscapes" (Toulouse Lautrec describing Degas work).

New ideas were put before the public, subjects of everyday life around them, and not the styled war and people scenes of the Pompiers.

Thick paint was used for the first time and not the thin, smooth and blended style of the Salon and the

Pompiers. The criticism of the day (1878) was that impressionism was all dots and dashes.....but we can get the feeling of being there. It's those dots and dashes that are unique to the time; it was a new way of painting describing a vibrant and new city and lifestyle.

With all this happening, it was the 1863 mass rejection of 4 thousand paintings from the Salon that started the impressionists on their historic journey against the Salon and the Pompiers. In many ways, the impressionists were rebels.

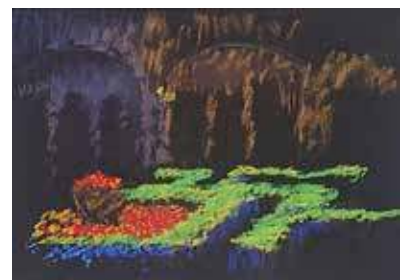
Through the eyes of these three painters Christine took us on a journey which reinforced the knowledge that nothing is in isolation, that the things that influenced these artists are the same as that which influences us. We are on the same level. And what a revelation that can be!!



After supper, Christine started her impressionist painting of the garden scene of the Van Gogh asylum in Saint Remy – a garden with shady arches and manicured garden beds. She started with merely the outline of the arches on black paper. In the shaded areas, she laid down vertical marks of blue, then yellow for the manicured hedges. She explained that she places yellow underneath a green in order to make the colour more vibrant.

The same happens if you are using red. You can lay down orange and go over it with red and it makes the colour sing.

She laid down a light, warm orange for the sunlit building in the background and in the garden bed with the red flowers. She was not marking careful edges, but just putting colour in the areas she needed it. She used quick, short, sharp strokes, hit-and-miss dots and dashes to give that impressionist feel.



Christine stepped back to assess progress..... frequently.



She applied a vibrant blue in the shadows on the edges of the garden beds, a chocolate brown over the orange

in the building, dots of different reds in the front garden bed, pink flowers in the right hand foreground, dark olive green in the shadowed pathways between the garden for the creepers and trees against the building, a warm pink/brown in the lighter shadows. For the flower beds, she used strokes at different angles for different colours.

On the sunlit part of the building, she applied light yellow, grey and a soft blue over the darker blue in the shadows. She aimed to keep warm colours in the sunlit areas.



She applied electric pink amongst the flowers to show the sunlight hitting some of them, sunlit areas on the edge of the plant and yellow spots of light on top of the hedges.

Christine used charcoal and later, dark blue, to tidy up and sharpen the shadow areas and edges. She made subtle changes to the edge of the hedge in the foreground, applying broken areas of light and dark.

She went back to the same areas again and again to build up the colour with small dots and strokes and to refine the shapes.

The finished product was a warm impressionistic scene with vibrant colours and a considerable range of tones. It was a style that Christine had obviously enjoyed working with. An audience member sighed... "so much movement"....

So Christine took us on a magical journey to Paris to learn not only the social history but a lot about the three impressionists' lives and backgrounds.

She asked us, "Are the things that influenced them the same as that which influences us?"

They experienced and brought about change and development. These painters were on the same journey as we are.



Gold Coast Demo October 2016

Penelope Gilbert-Ng Cats in a Composition

Penelope showed how to create a story using 3 photos of cats plus a garden setting with a bench. She considered the direction of the light. Firstly in a thumbnail she designed the elements and shapes. Once the thumbnail is drawn she decides if a landscape or portrait format best suits her composition. At home, due to time constraints, she drew up on Art Spectrum white suede paper and using water-colour she washed in an under painting. This allowed for more time, at the Demonstration, to pastel on top.



Pen worked on the garden setting first to set the stage for the actors (cats) to be placed. Then working on each cat from one to the other she continued to build up the tones and design being aware of the light source from the left which was creating lovely shadow shapes. She was aware, as the cats were in shadow, to grey off the white sections on each cat so they appeared to be in shadow. Penelope placed nasturtiums in a pot and showed how to subdue the bright orange/red with a grey/green pastel to sit them back in space. She added a suggestion of pavers and added highlights along the backs of the cats.



BRISBANE Members Meeting November 2016

ROUND ROBIN. Participating artists: Chris Blake, Tricia Taylor, Penelope Gilbert-Ng, Tricia Reust

The commentary was delivered admirably by the President, Sue Robinson.

1st session - 15mins

Several questions were put to the artist before beginning this session. Why did Tricia Taylor



use red paper (Terra Cotta Art Spectrum Colorfix) in her seascape with a foreground of rocks and waves? Answer: Opposite colours on the colour wheel create more vibrancy. This

was demonstrated by placing the photo on to several coloured papers (blue, grey) and thus letting everyone view the difference it made.



Tricia T began with placing the warm blues of the sky but noting also the underwater stages & rocks in the foreground as well. Chris Blake stated he was using Fisher Pastel paper with a warm yellow acrylic underpainting and black

Whiteboard marker for marking of his scene of farm buildings and surrounding rural landscape at Mudgee. He drew in a large circle reminding us all of the focal point.



He stroked in the darks tones and added the bright lavenders and mid tones.

Tricia Reust's work was on AS Colourfix paper with a textured collage underpainting which



emphasised the texture the water movement in her sunset seascape. The texture work stopped at the horizon line noting it wasn't necessary above that line.

Penelope used AS Suede with a Watercolour



underpainting for her portrait of a young girl. Initially she began with constantly working on the light and shadow shapes of the face and features.

2nd session:



Tricia Reust's seascape moved to Penelope's easel. She placed a light glaze of warm sunset tones and at the same time admitting that she had to put her portrait colours aside and concentrate on the seascape colours. No doubt a challenge for a short time. Penelope's portrait moved to Tricia T.

She avoided darkening the shadows too much on the face. She gently applied additional colour to the



seascape, then added a figure of a fisherman standing on the rocks for interest. This was followed up by several interesting comments from the audience.

Tricia R added to the already impressive colour range on Chris B work and added she didn't want to interfere with Chris's painting too much.

3rd Session:



Tricia R's work moved to Tricia T who defined the colours of the sunset





'before the sun completely set' was a comment from the audience. This was accompanied by a short explanation of aerial perspective referring to the technique of creating an illusion of depth by depicting distant objects as paler, less detailed, and usually bluer than near objects. Chris darkened the portrait's shadows on the left side of the face and also the background.



Tricia R added and defined the light tone of the surf and froth of the waves moving toward and on to the rocks in the seascape.

Penelope worked on Chris's work gently emphasising the already existing impressive, bright colours and commenting we should all open our minds to new things in our art journey.

4th Session:

Chris liberally stroked a brilliant red pastel over the middle and foreground of Tricia R's work making a dramatic statement...



tremendously eye catching and brought forth of a few gasps from the viewers.



Tricia T emphasised the blues and lavenders of the buildings in this work. Penelope added to this work by stroking in warm subtle shades to the rocks in the foreground and defined them by altering the tones and commenting that the aspect of looking down on the subject added to the interest of the work. Aerial perspective was again alluded to at this point. She set about

removing the fisherman on the rocks.

Tricia R commented on this lovely subject and worked on correcting the jawline a little which she felt was slightly incorrect.

5th session brought the artists back to their own work. Tricia R worked on returning her work to the original creation. At the same time she explained the L-shaped composition describing the arrangement



of the elements she made in the painting. Typically mischievous Chris commented by asking what happened to his painting (joking). He had worked on the hard and soft edges and enhanced the initial bright tones he said!!



Tricia T worked on her work attempting to bring back the warm and vibrant tones of turquoise (green & periwinkle) & blue which she had in the original work.

Penelope worked on the initial facial tones of the portrait and enriched the hair shading. She altered the colours slightly in the background.

Chris brought his painting back to his usual vibrant style.

All in all it was a very entertaining night. One had to be there to enjoy the comments, the camaraderie and the laughter which accompanied every session both from the audience and the artists.



The attached photos tell it so well.

Gold Coast November 2016 .
Tricia Taylor – Abstract.

Abstract is not a subject that all like to delve into. So my goal for the demonstration was to inspire artists to know that they held the power within to think abstractedly. With 3 willing (or coerced) volunteers we began with them painting to music. No rules – just play. They all created amazing examples of line-tone-colour-shape and edge that showed different moods and told different stories.

Abstract art can come from chaos and then find its way allowing the subconscious to inspire the work. Music can be an amazing influence and inspiration



for a piece. Some start with reality and the essence of the scene is



concentrated to the point of leaving all representation behind. But we chose to think about something we loved and paint “The Story of the Ocean”.

By showing the relationship of line, tone, colour, shape and edge and how they can express our emotions and feelings we brainstormed how to create our abstract painting. Key words were sought from the audience as to what they thought about the ocean. How did it feel? Was it warm or cool? How did it sound? Was it loud or soft? Sharp edges or soft? Round shapes or square? Words like fresh, invigorating, calm, cool and warm but cool wins. Reflections-no sharp edges- roly-spray.



With these in mind we began with choosing the paper. The dark blue created a calming affect being harmonious with blue for our feeling of “cool” - yet deep enough in tone to make a contrast when we needed the “invigorate and loud”. The shape of the piece was narrow and landscape to help give the roly, peaceful feeling. The colours we chose were harmonious to begin with to give the “calm, peaceful” story and the marks that were made, being curvy and horizontal, also helped give that story of “roly” and “no sharp edges” The contrasting colours then began to appear to start the feelings of “invigorate”, “warmth” “fresh”. We took note of the elements and principles of



design to find balance – is the cool still winning? Unity – are the shapes connected in some way? Dominance – is there a winning focal point? What wins? And then referring back to our words

have we told our story? What could we enhance or reduce to tell the story better?

The goal of the demonstration was to show how to think abstractly. How design is crucial to the telling of your story. This also relates back to all of our paintings whether abstract or realistic. All art relies on the artist having something to say. If we know

the story we want to tell – we can make design decisions throughout the work – adjusting the contrast, increasing the harmony, finding the dominance etc. Hopefully you can now see deeper into the next abstract work you see and try to find its story.



GOALS TO WORK TOWARDS FOR THE NEW YEAR:

March - All Members Online Competition

July - PSA Annual Exhibition

ONE DAY WORKSHOPS

Penelope Gilbert Ng - Still Life Brisbane October 2016



Penelope asked each participant to bring items that they would like to paint and a spot light to light their set up. Her demonstration was of Nasturtiums in a Chinese ginger pot, set up on the floor, with a black velvet cloth back drop. She wanted the nasturtiums to flow out and over the rim of the pot. A small thumbnail of the elements was designed within a vertical rectangle so that it would be easier to enlarge onto her paper. With pencil she drew her design up onto Art Spectrum white Smooth Colourfix paper. Next she mixed up her watercolours using complementary colours of Orange and Turquoise and flooded them over the pencil drawing -- Turquoise for the flowers and Orange for the cloth and leaves. She used strong bright colours because, when dry, they would enhance the pastel when it was applied. The lighting was a "cool light" and the patterns created were rhythmical. Penelope deliberately kept her painting free of detail to show movement and rhythm of the light and colour looking at the shadow shapes and light shapes. She called this pastel "Nasturtium Melody."

Penelope was delighted with the results each person produced.



Pauline Adair - Figures Gold Coast September 2016

We employed various drawing and observation techniques using 'Shapes and Relationships' as tools to promote right brain thinking and creating.....from simple gesture sketches to fully

understanding shading and contouring. We developed good hand/eye coordination facilitated by a series of drawing exercises and various rendering techniques. Everyone improved their drawing skills in the first hour!



In the morning we used photo references, then in the afternoon a professional life model was in attendance. Pauline challenged participants to draw more creatively and intuitively. Pauline likes to push students out of their comfort zone, but is always encouraging and supportive.

rendered figure studies. We looked at positioning the figure on the page to utilize all of the sheet of paper, attaining believable proportions, and achieving form and realism by



Louise Corke Abstracted Reality Sunshine Coast September 2016



We defined abstracted reality as built upon reality but with a distortion of sorts that enables the subject to be recognized though rendered with unique expression.

There are multiple ways to apply this idea and it is these ideas that we spent two days exploring.

We viewed a number of different artists work, looking at their particular interpretation of this style – artists such as John Blockley, Carole Katchen, Wolf Khan and Ann Templeton.

One by one we explored a variety of genres such

as flowers, landscapes and figures. We found that each could be explored in a multiplicity of ways.

In landscape we sought to find the bare rhythms and lines of the subject through a process of continually drawing and paring away

what was not essential. This was done by working successive drawings on smaller and smaller pieces of paper. Once the essence of the subject was found we could then build it back to a piece

of self expression that held an ability of recognition of subject matter but with delightful twists and exaggerations.

We explored distortions, flat patches of colour, rhythmic melodies of line, storytelling and more.



Everyone dived in and produced some delightfully unique pieces of art.



A Big Thank you to all our committee members for a successful and rewarding 2016. Without you, the PSA would not be the vibrant, active Society that it has become!

APRIL SET SUBJECT FOR ALL GROUPS: SHOW STOPPER

WORKSHOPS



5 DAY PASTEL ART WORKSHOP
WITH
GRACE PALEG

VENUE: GRAFTON HIGH SCHOOL
WHEN: APRIL 8 TO 12 INCLUSIVE, 2017
DETAILS: www.faybovstfineartschool.com

Here you will find the following:

- 17 Workshop Descriptions, CV & Images
- Fees
- General Information
- How to get to Grafton
- Accommodation
- Printable Application Form
- Online Registrations
- Contact Details




SUMMER ART EXPERIENCE 2017 Artists Society of Canberra

Penelope Gilbert-Ng

Students can participate in either 3 day or 2 day workshop or may like to attend the 5 days.

3 Day Portraiture Pastel/ Charcoal Indulgence, Remove the Fear 4th-6th January 2017

Working from models each day Penelope will by demonstration show you an expressive way of using pastel and charcoal. With encouragement to be your own voice, Penelope shows you ways of simplification of tone and colour with a number of techniques. If you feel you would like to loosen up on your approach to portraiture this is the workshop for you.

Working over charcoal or watercolour underpainting allows you a sense of freedom in creating fun and interesting portraits. Strong emphasis will be on observation, measuring, drawing of shapes/tones and composition. Notes will be given out for your own reference.

2 Day Portraiture Pastel/ Charcoal Indulgence,

Remove the Fear 7th-8th January 2017

2 Days working from a model. Penelope Demonstrates each day showing techniques and application.

Day 1 Charcoal drawing in tones with applying pastel over the charcoal to understand the tone of the colour choices.

Day 2 Watercolour underpainting with applying pastel once dry. Notes will be given out for your own reference.



Contact ASOC by going to their webpage: www.asoc.net.au or email: artists@asoc.net.au

TOURS AND CLASSES

Southern France 2017

With Tricia Taylor



Painting in France with Master Pastellist Tricia Taylor
17th to 26th August 2017

10 Day Workshop at Domaine Du Haut Baran

The beauty of Southern France calls!

Come and enjoy the true French Countryside with Master Pastellist Tricia Taylor on this fantastic Artist's Escape.

Staying in the exquisite Domaine Du Haut Baran in Puy L'Eveque, just north of Toulouse in Southern France, we will be exploring the true French countryside by painting *en plein air*.

All levels of art are welcome with pastel the main medium. You can also bring pen and wash or watercolour if you like. Beginners to advanced artists will enjoy the tuition and critiques throughout the stay. With plenty to see and do for the non artist partner many tastes are catered for. For more information go to

www.triciataylorart.com.au

or call 0419 176 986



ADVERTISERS



The Largest Range of Soft Pastels and Specialty Papers in Australia

Pastels

- Art Spectrum
- Blue Earth
- Conte
- Generals
- Holbein
- NuPastel
- Rembrandt
- Schmincke
- Sennelier
- Unison

Papers

- Colourfix
- Colourfix Suede
- Hahnemuhle Velour
- Hahnemuhle Pastelfix
- Mi-Teintes
- Mi-Teintes TEX
- Pastelmat by Clairefontaine
- Sennelier Pastel Card
- Sennelier Velvet and Felt
- Sennelier Memoire du Pastel

We deliver Australia wide as well as internationally.

We provide value pricing everyday and run monthly specials.

We are a unique family run business with friendly service and help.

Coming Soon: Pan Pastels

www.softpastels.com.au

Opening Hours
M-F 6am to 6pm
Sat. 6am to 2:00pm

259 Brunner Road, Adamstown, NSW, 2289
Phone: 02 4957 1050
Email: colours@softpastels.com.au

MOUNT VISION PASTELS
ART SPECTRUM ♦ SCHMINCKE
DANIEL SMITH WATER COLOURS
DERIVAN ♦ CHROMA



OXLADES
Established 1894

Art Supplies for all Generations

Paint & Art Centre

136 Wickham Street
Fortitude Valley
Ph: 07 3252 8238

Art Essentials at QCA

226 Grey Street
South Brisbane
Ph: 07 3846 0611

Oxlades at Redlands

Shop 3, 120 Queen Street
Cleveland
Ph: 07 3286 1971

Art Supplies Noosa

Noosa Civic Emporium
28 Eenie Creek Road
Noosaville
Ph: 07 5474 1046

The Art Barn

192 Newell Street
Cairns
Ph: 07 4054 6555



**WE ARE
THE MAKERS
OF COLOUR.**

As an Australian family company founded in 1966, we take pride in our continued development of colours of unsurpassed brilliance and intensity and the use of only permanent, light-fast pigments at maximum working strength.

ArtSpectrum® is dedicated to creating the finest possible artists' colours.

ARTSPECTRUM



Like us



Follow us



Picture us

artspectrum.com.au



SUBMISSIONS FOR THE NEWSLETTER

The newsletter will be released bi-monthly.
Next due out early **February 2017**.

Close off for the submission of articles is on **10th of the month** before newsletter release.

All submissions are to be sent to **Gail Lusted at fredjo@optusnet.com.au**

Gail would appreciate submissions being sent to her over the two months – not all at the last minute.

Preferred format for articles is Microsoft Word sent as an attachment from a PC.

Articles sent from an iPad or in the body of an email are not acceptable.

Photos as jpg attachments and not embedded in an email. Titles with photo's if possible rather than "jpg 005 or jpg 006"

Please make ALL reports in text font ARIAL Size 11.

ARTHOUSE NORTHSIDE



**NORTHSIDE'S ONE STOP SHOP FOR ARTISTS
ART MATERIALS & PICTURE FRAMING**

CONTACT US

Phone: 07 38692444

Email: arthousenorthside@gmail.com

VISIT US

Website: www.arthousenorthside.com

Address: 140 Braun Street, Deagon 4017

SPONSORS OF THE PASTEL SOCIETY



Let's promote the PSA and have our brand on display.

SHIRTS - \$50 each
100% Cool/ dry
polyester
Easy care, fast drying
Moisture
removal technology
means moisture is
whipped away from
body which stays cool.



Colours ladies --- Navy and Pink
Mens. -- Navy and white
Ladies sizes --8-10, 12-14, 16-18, 20-22, 24-
26 ----allow for small sizing and order one
size up.
Mens sizes -- S, M, L, XL, XXL, XXXL,
XXXXXL
On front----- logo
On back-----Pastel Society
of Australia Inc.
www.ozpastels.com.au

APRON with bib - \$35 each
(with branding) and
pocket - black only.
Polyester cotton.
Easy wash and wear.
Long for decent
protection. Stitching
on pocket useful for
a brush or blender.



Order and pay at one
meeting and collect
at the next meeting

Come and visit us at
www.arthousedirect.com.au
for your pastel needs.

We stock the complete range of:

- Unison Hand Rolled Soft Pastels
- Daler-Rowney Soft pastels
- Richeson Hand Rolled Soft pastels
- Richeson medium-soft pastels
- Richeson Semi Hard Pastels
- Richeson Street Stix
- Professional Pavement pastels
- Derwent Semi Hard Pastels
- Sakura Nouvel Carre` Artists pastels
- Sakura Specialist Oil pastels
- Cretacolor Water-soluble Artists Oil pastels
- Cretacolor Artists Sketching Chalks
- Spectrafix spray fixative
- Richeson premium pastel surfaces – hardboard and Gator board
- Zest-it blending mediums

Plus a whole host of accessories

Check out our Christmas specials on Unison and Richeson Signature pastels!!

ARTHOUSE
DIRECT

Bendigo

159 McCrae St,
 Bendigo VIC 3550
 Ph: (03) 5443 9700

Essendon

114 Buckley St,
 Essendon VIC 3040
 Ph: (03) 9337 3594

Richmond

236 Swan St,
 Richmond VIC 3121
 Ph: (03) 9428 1511

Sunbury

2B Old Bakery Walk,
 Sunbury VIC 3429
 Ph: (03) 9740 7487

Nowra

6/68 North Street
 Nowra NSW 2541
 Ph: (02) 4421 6821

www.arthousedirect.com.au

COMPETITIONS

ONLINE COMPETITION

Congratulations to all the winners of our first All Members Online Competition

(Comments by judge Leoni Duff)

Master Pastellist Category



First Place: Anne Yang
"Reflected Gold, Lake MacDonald"
 This painting has accomplished a superb atmosphere of stillness and beauty. The composition has a lovely sense of balance and simplicity achieved through effective tonal design and colour contrast and harmony.



Second Place: "Raisa"
Penelope Gilbert Ng
 A strong mature portrait demonstrating excellence in drawing skills, superb handling of tone and colour and an interesting use of warm and cool light sources in defining the form.



Third Place Tricia Taylor "Ocean-Dance"
 This is a delightful example of the seascape as a genre and an wonderful example of confident and effective use of the possibilities of the pastel medium. The variety of marks and application of pastel create delightful energy and movement in the painting.

General Members Category



Third Place Maria Paterson
"Across the water NYE"
 A superb pastel work demonstrating the power of a composition that does not include the unnecessary! The focus of the work on the abstracted reflections in the water creates a sensitive and mysterious work.



Second Place Marlene Millard
"Calling-his-bluff"
 This is a very impressive, entertaining and delightful character study demonstrating wonderful drawing techniques, a great composition focusing on the psychological tension between the animals and a sensitive, measured, light handed approach to the use of pastel techniques.



Overall Winner: Terri Giesen "Surf's Up"
 The artist has created a powerful, perfect composition focusing on one strong idea...the energy, force and translucency of a wave. It takes courage and sensitivity to leave things out of a composition. This is a truly masterful painting.

Highly Commended
Gail Lusted
"Taking a Spell"
 A sensitive character study demonstrating fine drawing skills, an understanding of tonal values and colour and lost and found edges in creating light and form. The artist also exhibits a confident use of painterly pastel techniques in pursuing an expressive interpretation of the subject.



Words of encouragement for our members from Leoni

For those painters who are in the earlier stages of development; are loving the process of learning and painting, the only thing separating your work from the winners in the categories is more time and experience!

My suggestion, paint as often as possible from life! You need this knowledge to be able to interpret photos accurately and avoid incorrect tonal value and colour decisions. Photos rarely represent the colour in the half tones correctly and they exaggerate the contrasts. Set up a still life with controlled lighting and paint all the subtleties you see! Landscape painters...get outdoors and paint, or paint what you see out your window. Your knowledge and confidence will grow exponentially. Avoid self doubt and just paint! Avoid masterpieces and painting to impress... enjoy painting to learn and for its own. The masterpiece will turn up when you least expect it.

Nothing will make you grow more than the regular rhythm of painting.

Highly Commended
Annette Askari
"Sunset Point of View"
 A clever use of the flat dark tonal value of the paper to create the foreground area contrasting with the darker values of the tree line and the lightest values of the sky. This is a very effective use of the possibilities of pastel and paper to create a sense of light. The artist has use a very light touch with pastel and has created a perfectly balanced composition and shows accuracy and sensitivity in the tree shapes and forms silhouetted against the sky.



The Pastel Society of Australia Annual Online Competition 2017

ALL MEMBERS ONLINE COMPETITION

CONDITIONS OF ENTRY

1. This competition is open to financial members only.
2. All entries are to be pastel. Works may be on any surface including canvas. Mixed media is acceptable with at least 75% pastel on top.
3. Entries must be the original work of the entrant, which precludes works completed in workshops or under tutelage, and /or copied from any source other than belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA.
4. Only one entry per member.
5. Entry is free.
6. Categories are Master Pastellists and General Members. Each section winner receives a \$100 in cash or product. Paintings can be traditional or contemporary in style.
7. If you want your work to be for sale you must give us permission to add your email address to your photo.
8. Media reproduction of entries is to be allowed for promotional purposes by PSA.
9. Artworks will be judged on creativity, originality and artistic merit from the digital images submitted by the entrant. To ensure that your artwork meets the criteria, please read the article on our TIPS AND TRICKS page on our website on how to photograph your artwork correctly.
10. Files must be in JPEG format and may not be smaller than 500 KB or exceed 1MB.
11. Send images of your unframed work. Photos over glass are unacceptable. Do not crop parts of your work or enhance it in any way. (Photoshopped)
12. Entries open Monday 3 March and close Friday 31 March 2017
13. Winners will be announced by the end of April 2017
After the judging all images/paintings will be displayed on the PSA website.

How to enter:

THE ONLINE ENTRY FORM WILL BE ON THE PSA WEBSITE IN MARCH 2017

WWW.OZPASTELS.COM.AU

PSA COMMITTEE**The Pastel Society of Australia Inc**

ABN 19639 420 407

NEW Address for all correspondence:

The Secretary: PO Box 3542, Victoria Point West Qld. 4165 Australia

Website: www.ozpastels.com.au

| | | |
|---|---|---|
| President Sue Robinson Phone: 0429 789 266 Email: president@ozpastels.com.au | Secretary Position Vacant Email: secretary@ozpastels.com.au | Treasurer Vanessa Thomas Phone: 0414 571 090 Email: treasurerozpastels@gmail.com |
| Vice President Geoff May Phone: 0412-379682 Email: gbmay01@gmail.com | Minutes Secretary Margaret Turner Phone: 07 3300 5340 Email: mturner@webone.com.au | Membership Secretary Vacant Email: membershipsecretary@ozpastels.com.au |
| Committee Member John Rhoden Phone: 0451 117 514 Email: jrhoden46@bigpond.com | Committee Member Gail Lusted Phone: 0422 217 582 Email: fredjo@optusnet.com.au | Committee Member Terry Wilkinson Phone: 07 3207 6134 Email: terrywilkinson@bigpond.com |
| Committee Member Hettie Rowley Phone: 0406 180 121 Email: hettie@magickmirrors.com | Webmaster Margaret Turner Phone: 07 3300 5340 Email: webmaster@ozpastels.com.au | Communications & Advertising Vacant Phone: Email: commsozpastels@gmail.com |
| Newsletter Team - Co-ordinator Gail Lusted Phone: 0422 217 582 Email: fredjo@optusnet.com.au | Newsletter Team Hettie Rowley | Newsletter Team (Postal/Mail out) Margaret Ollerenshaw Phone: 0435 413 726 Email: garry.o@hotmail.com |
| Exhibition Co-ordinator Margaret van Maanen Phone: 07 3893 1088 Email: exhibitioncoordinator@ozpastels.com.au | Online Members Competition Hettie Rowley Phone 0406 180 121 Email: CompetitionsOzpastels@gmail.com | Master Pastellist Submissions Penelope Gilbert-Ng Phone: 0403 882 079 Email: mpsubmissionsofficer@ozpastels.com.au |
| Library Greg Steele Phone: 07 3261 7972 Email: gregorymarj57@outlook.com | BVAC Liaison Officer Vacant Phone: | Promotions Officer Vacant |

| BRISBANE | SUNSHINE COAST | GOLD COAST |
|---|--|---|
| Meeting Reception–Brisbane Joy Richards Phone: 0403 235 701 Email: gwenda.joy.richards@gmail.com | Co-ordinator of the Sunshine Coast Anne Yang Phone: 0402 405 700 Email: anne@creations-art.com | Co-ordinator of the Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au |
| Meeting Demonstration Co-ordinator – Brisbane Hettie Rowley Phone 0406 180 121 Email: hettie@magickmirrors.com | Meeting Demonstration Team Sunshine Coast Sally Thomson Phone: 0403 017 832 Email: sally@sallythomson.com | Meeting Demonstration Team Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au |
| Workshop Co-ordinator Brisbane Vacant Phone: Email: workshopscoordinator@ozpastels.com.au | Workshop Co-ordinator SS Coast Sally Thomson Phone: 0403 017 832 Email: sally@sallythomson.com | Workshop Team Gold Coast Louise Corke Phone:0419 644 665 Email: lou2345@bigpond.com.au |
| Workshop Leader Brisbane Greg Steele Phone: 07 3261 7972 Email: gregorymarj57@outlook.com | Workshop Leader SS Coast Jenny Simpson Phone: 0407 164 390 Email: jennifersimpson12@bigpond.com | Conference Expo Team Tricia Taylor Judy Banks Vanessa Thomas Penelope Gilbert Ny Betty Sutton Joanne Cotton Karol Oakley Louise Corke Ron Bryant |

2017 LIST OF COMPETITIONS

Where possible competitions are listed under the month the entries close.

For a list of some competitions around the country in a monthly calendar layout, check out:

<http://www.art-prizes.com.au/>

Tip: Australian Artist (AA) list monthly competitions from around Australia.

AA also runs their own themed online art challenge:

<https://www.australianartist.com.au/competitions>

The Society would appreciate members contributing to this list – please send information to the newsletter co-ordinator.

The information required includes:

- Area or Title of exhibition
- Two contacts – either web/email or phone/address
- The month by which entries are due/close