

The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985

Welcome to the Pastel Society of Australia Inc. (PSA) Newsletter

Another year of pastel painting has passed and we have voted in our new PSA Management Committee at the recent September 2017 AGM. The incoming team is dedicated to providing a volunteer service to promote our pastel community. Please see the PSA list of our Committee Members at the end of this newsletter.

Please like the PSA Facebook Page: 'Ozpastels', where you can get reminders and up to date information on what's been happening in the world of pastels - and engage with other members.

Also visit our website at: www.ozpastels.com.au to get detailed information about events, demonstration and workshop schedules, competitions, etc... Visit our EXPO 2018 website at: www.australianpastelexpo.com.au to get up-to-date information about the upcoming Pastel EXPO.

If you would like to advertise in this newsletter, contact: Laurel Donaldson at laureldonaldson@pobox.com. Full page ad (A4 portrait): Members \$40 and Commercial \$160; half page (A5 landscape): Members \$20 and Commercial \$80 ; a mail out (email to PSA members) of flyers made up: Members \$10 and Commercial \$20. Any information that doesn't benefit anyone financially, attracts no charge.

We need your help, as our committee members are stretched to the limit. Many hands make light work, but so often only a few people put their hands up to make it all happen. This is your society, let's make it the best for you and all the society's wonderful pastel artist members! Contact Kelcey Burman at kelceyb@optusnet.com.au - there are several positions vacant.

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PRESIDENT'S REPORT

Suzanne Robinson welcomes a new PSA Committee

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President's Report

Suzanne welcomes a new PSA committee after our 2017 AGM, and gears up for the Pastel Expo 2018

“Many thanks to the committee members who have stepped aside.”

Welcome to another year engaging our family of Pastellists. We have a huge year in front of us and it shall surely keep us busy, painting, planning, meeting, learning and supporting one another in this adventurous celebration of Australia's first Pastel Expo in September 2018, countdown time only twelve months. Thank you once again for allowing me to be your President and remember I can only represent you if you communicate your needs to allow us to address them. Also the society depends on you participating, volunteering and sharing your skills where possible to make this venture much more successful. Many thanks to the committee members who have now stepped aside after carrying the banner for many years. We really appreciate the outcome of your efforts and shall endeavour to do the jobs as well as you did.

Please be aware that we need your response to the proposed changes to the constitution which has



been sent out to all members to vote. These changes are not big but will make it easier to step to a more professional level as a society and enable members to have a stepping stone on the way to becoming a more recognised artist due to their skill developments. We wish you all to enjoy this time of year as the wet season builds and enjoy the opportunity to finish works started in milder temperatures, hopefully working in air conditioning. I personally will be doing studio work as it is very dry. We are hand feeding cows and the horse, and there is lots of dust and smoke in the area. Happy pastel painting and may it add colour into your life.

Cheers, Sue Robinson

The Pastel Society of Australia gratefully acknowledges the assistance provided by the office of Councillor Steven Huang, Macgregor Ward in the printing of the Pastellist.

CALL FOR VOLUNTEERS AT THE PASTEL EXPO

The PSA Expo committee is looking for volunteers to help at the Australian Pastel Expo from 12th Sept -16th Sept 2018. If you have time to volunteer we'd love to have you.

Contact:

Betty 0417 672 771

Volunteering is a great way to contribute to the Expo. It provides a variety of benefits, including making new friends, sharing skills, and playing an important role in the success of this great event.

Participation requirements (this includes): Commit to training meetings; act as an ambassador to PSA; assist with any enquiries; ability to help and guide anyone; general assistance to tutors; help at the desk with the registration

N.B Volunteers will be in a roster.

Many thanks to the people who have already put their names on the volunteer list.

AUSTRALIA'S INAUGURAL PASTEL EXPOSITION 2018



**Hosted by
the Pastel Society of Australia**

Go to www.australianpastelexpo.com.au to
keep updated with information on registration
and schedules over the coming months

Workshops and demonstrations under the
teachings of **Liz Haywood Sullivan** and
many Australian Master Pastellists will be
on offer!

Sept 13-16, 2018

Caloundra Events Centre

**Sunshine Coast
AUSTRALIA**

A fun-filled 4-Day Expo including pastel workshops, demonstrations, lectures, trade stalls, paint-outs, plein air sessions, life-drawing, Master Pastellist exhibition, and so much more, will be on offer all under one roof. Help the PSA make this a wonderful pastel experience - get involved in the planning and execution - contact pastelexpo@gmail.com to show your interest!

Notice Board

Country Members Online Competition

Entries open October 1 and close 29 October 2017

See conditions and entry form on our website: www.ozpastels.com.au
Log In and go to 'Members' - 'Competitions' - 'Country Members 2017'.

Master Pastellist Exhibition 10 October - 5 November 2017 The Old Fire Station in Redcliffe

Pastel Society of Australia in conjunction with The Redcliffe Art Society is
arranging

workshops and demonstrations at The Old Fire Station Gallery as part of the
Master Pastellist Exhibition.

Full details of the workshops by

Louise Corke - 15th Oct ... Floral/Still Life

Tricia Taylor- 28th Oct ... Seascapes

Tricia Reust - 4th + 5th Nov ... Pastel Portraits

Workshops are full with waiting lists and and free daily demonstrations are posted
on the ozpastels website
the exhibition.

The gallery is open 10 am to 3pm from Weds to Sun

located at

395 Oxley Avenue, Redcliffe

Demonstration Schedule

(see our website for details - www.ozpastels.com.au. Members \$5.00, non-members \$10.00.

| DATE | TIME | TUTOR | THEME | VENUE |
|--------------------------------------|-----------------|------------------------|---|---|
| 18 October, 2017 | 6:30-8:30pm | Penelope Gilbert-Ng | Portrait using a model | Woombye School of Arts, 1-3 Hill Street, Woombye, Qld, 4559 |
| 4 November, 2017 | | Mystery demonstrator!! | to be announced | Upstairs at RQAS, 25 Broadbeach Blvd, Broadbeach |
| 7 November, 2017 Brisbane Meeting | 7:00-9:00pm | Paint Around | | Community Hall, Mt Gravatt Showgrounds, 1644 Logan Rd. |
| 1 December, 2017 (Friday) | 6:30 for 7:00pm | Christmas Party | SSC and GC members encouraged to join the celebration | Community Hall, Mt Gravatt Showgrounds, 1644 Logan Rd. |

Workshop Schedule

(see our website for details - www.ozpastel.com.au)

Brisbane

| CODE | DATE | TUTOR | THEME | VENUE |
|-------|------------------------|--------------|-------------------|--|
| B1117 | 18 & 19 November, 2017 | Louise Corke | Portraits - Edges | Queen Alexandra House, 347 Old Cleveland Road, Coorparoo |

Sunshine Coast

| CODE | DATE | TUTOR | THEME | VENUE |
|-------|-----------------------|------------------|--------------------------------|-----------------------------------|
| S1017 | 21 & 22 October, 2017 | Christine Clarke | make your work impressionistic | Chancellor Park State High School |

Gold Coast - no further workshops for 2017

Darwin - no further workshops for 2017

WORKSHOP NOTES: (Suggest to print out to follow)

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

Open PSA web site—www.ozpastels.com.au

- Go to HOME--- SCROLL down to workshops list
-
- What takes your fancy? Make a note of the month and place.
-
- Go to EVENTS - Go down to WORKSHOPS--- hover - choose area. eg Workshops Brisbane, SSC, GC
-
- A Calender will open -- select month you want (bottom right hand corner of calender)
-
- Find your workshop and click on box. New page opens with all the details.
-
- You can EXPRESS INTEREST, BUY THE WORKSHOP and Download the material list
-
- Follow the prompts.
-
- 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.

Demonstration Reports

Louise Corke MP – Living on the Edge: Edges Demonstration

Sunshine Coast PSA 16/8/2017 and Brisbane

At this demonstration, Louise chose to explain and demonstrate the function of different kinds of edges in a painting. She started with definitions to make sure we understood what she would later demonstrate. An edge is formed when any areas meet – not necessarily just at an outline or an obvious edge. It can also be an edge between a pocket and an apron or a nose and a cheek. An edge forms at the meeting place of colours, tones, textures, elements, shapes and light.

Edges can be described in a number of ways. They can be described as hard or soft, lost or found, sharp or dull, fast (quick to see) or slow, or they can be described as going through the gradations of very obvious, obvious, less obvious or not obvious.

Whatever you want to call them, hard edges tend to attract the eye, captivate, control, define the image and excite the viewer. These edges are often used to define the focal point of a painting. In contrast, soft edges allow exploration, enable movement, obscure things, are mysterious, and facilitate a poetic or romantic interpretation. They are a wonderful means of giving mood to a painting.

Louise then showed us a number of paintings which featured the different kinds of edges. The first was a



painting of daffodils which had strongly defined edges; the next, pink roses (Louise's favourite colour) which had less sharp edges,



and the third painting, also of roses had even softer edges which were defined by a shift in colour, but not in tone.



This very soft transition of shapes takes longer to work out and promotes contemplation.

The fourth painting, an abstract with texture displayed very different qualities. There was a sharp edge between the black and white colours, but it was broken and not so severe. It allows you to move the eye around the painting.



In her portrait of an old man, there were a lot of lost edges both around his outline and in his face. That was deliberate. Louise wanted to show a man who is moving & breathing, not frozen in time.



Her painting of an iris and other flowers had a mixture of hard and soft edges. At the bottom of the painting colours started to merge because the tone was the same, but red emerged, being the complimentary of the dominant green. Further up, the edges on the iris were sharp so the iris became the focal point.

Louise further demonstrated hard and soft edges between tones and colours by showing cards of different tonal values next to one another and felt patches on top of each other in order to distinguish edge quality between the colours.

The Painting:

The painting she did to demonstrate the application of different edges was based on an autumn scene at a property in Kentucky NSW. The owners of the property had planted millions of trees and so there were leading lines created by rows of autumn trees next to a stream, bathed in late afternoon sunlight and shadow on the long grass in the foreground. Louise used Fisher 400 paper which comes from the UK and takes a lot of pastel.

Her aim was to take the eye to a focal point two thirds of the way up on the right hand side. The row of background trees and a streak of sunlight took the eye there. On the way, Louise planned to keep the edges between sky and trees, shade and sunlight soft so as to

not stop the eye; at the focal point, edges would be sharp and there would be the complimentary colours of yellow and purple next to each other.

She roughed the colours in to show how they would relate to one another and then painted over them with methylated Spirits to make a nice coverage of the paper. The methylated spirit dries quickly, but even if it isn't completely dry, the paper still takes the pastel.



She started working on the pink sky. Every Louise painting has pink.

Working down, she was well aware that she wanted to keep edges sharp and the colours warm near the sunlit focal point, with softer and more broken edges further away. She worked on related tones of yellow higher in the background – still allowing some of the orange to come through. She used a range of cool and golden yellows, keeping the edges soft, bringing the pink in the sky into the tops of the trees.

The base of trees where they met the stream, were rendered in a darker purple to lead the eye to the focal point. In the top right hand corner, the tree was rendered in a darker tone, still with soft, undefined areas within the tree.

Working further down the painting to reflections in the stream, she repeated colours that were above, and drew her finger down over the colour to reduce the edges; She also placed neutral colours and cooler lavender colours in the shaded areas in the foreground.

Louise emphasised that she wasn't trying to capture the colours that are in the photo. She was trying to capture the feeling of the scene.

She went back to the focal point. With her edges of the light yellow colour, she stressed that she didn't want them the same on either side. She used lots of different

yellows and lots of different violets – complimentary colours. Where she needed to tone an area down, she goes over one colour with its complimentary. Where she wanted areas to stand out, she placed different tones – lights and darks beside each other.



To finish, she worked around the painting. She placed touches of detail with sharp edges – the tree trunks, increased the contrast and sharpness of the edges in the focal point area (the light pink sky), added some lighter grass stalks in the foreground, calmed the reflection in the water, darkened and softened the left foreground. Back at the focal point, her edges became sharper – purple against light pink, dark mauve against light yellow, dark orange against light.

She darkened the shapes slightly in her lead-up near the water and used fine charcoal to show branches and tree trunks in the yellow trees. The charcoal lines in the dark tree shape on the right direct the eye back into the painting.

A slight green content was added to the background yellow trees and the sunlit grass on the right side.

Charcoal was rubbed very lightly on the left side and on the foreground grass to tame the colour and stop the eye from going out of the painting.

She connected the tops of the grasses in interesting shapes giving a zig zag lead to the focal point and darkened the shade under the tree to add more contrast.

The end result was a very warm scene where the majority of the complimentary colours blended softly into each other. It was very much a reflection of its creator. Thanks, Louise, for an enjoyable and very informative demonstration.



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Rocky Shoreline Demonstration GC 2017 - Louise Corke Report.

The Process:

Working on white Art Spectrum Suede paper

Rough drawing in with a very light colour pastel, sympathetic to the colours that would subsequently follow. The rock positions and angles were loosely defined.

Colour was then applied to the rocks and wet in with methylated spirits. This was to set the dark colour into the paper.

Colour was then applied to the rest of the painting and also wet in. Lights and darks were indicated. The brush stroke direction considered the flow of the water, the physiology of the rocks and the presence of the sand.

The result at this stage was an underpainting and bed preparation ready for the flow of the water to be indicated.

Multiple passes of colour were made if the area required this, each either being wet in again or simply left as dry pastel over wet.

Attention was given to providing a sufficiently dark passage of water behind where the wave would eventually froth and foam out.

The last 15 minutes were spent putting in the foam and the cresting wave using a multiplicity of variations of soft blues and white variations. In the end very little white was used in the painting.

Key considerations were the flow and movement of the water, along with rhythm and continuity. The painting is about the water. The rocks are merely supporting elements.



Christine Clark MP - 'Portraits'

Gold Coast PSA Meeting - 5 Aug, 2017

Christine had a sample painting of the subject she was using to illustrate her style. She also had a sketch prepared in charcoal on her blue paper that indicated the attitude of a young boy, the positions of the features, the hair, neck and shoulder position.

In her gentle manner, Christine caressed the paper with strokes of charcoal to indicate the shadow areas as a reinforcement to herself as to where these were present. She then added colour - 3 colours in the shadow area, 3 in the light areas. Her strokes were open and free.

Features were casually added to complete the quick study. This was a simple approach that left everyone believing they could easily tackle a portrait in pastel. Thank you Christine!



Christine Clarke MP - 'Impressionism'

Brisbane September 2017

Christine Clarke has had opportunities to visit the Musée d'Orsay recently and has revelled in the collection of Impressionist paintings. Her demonstration included a talk about three Impressionist painters – Claude Monet, Henri de Toulouse-Lautrec and Edgar Degas – and starting a painting in a related style.

Chris explained the background to Impressionist painting in Paris in the 1870s and 1880s. In the 1840s, Paris was over-crowded, with sickness and misery everywhere – 'sunlight and air rarely penetrate'. To deal with this appalling state, many people were removed from the centre of the city. Then began decades of major construction of squares, buildings and bridges that allowed clear views of the river, much as you would see today. What the artists were recording in the 1870s was the huge change in the appearance of central Paris, and her slide show captured many and varied aspects of life that were of interest to these 3 artists, and so different from mainstream French art of the time.

The Impressionist painters concentrated on the immediate visual impression, natural light effects, and contemporary subject matter, including people on the margins of society. These artists were reacting against the rigidity of formal art training, and the strong hold that the Salon des Beaux Arts had over recognition of artists by choosing their work for display, and awarding prizes and medals to those conforming to their views. From an earlier personal exploration, Chris displayed copies of a work by each of the 3 painters, and described how much she had learned from this close examination of their works.

For the demonstration painting, Chris chose one of her photos of a deli in a market in Bratislava (in Slovakia). She chose to re-use an Art Spectrum paper by coating with primer and a grey-turquoise watercolour. The charcoal outlines were brushed to leave a ghost of the image.

Chris used charcoal for some of the dark areas (as it can be easily brushed off) and dark pastels, but left paper showing through. Next she worked on the blocks of mid-tone neutrals, then softly brought up the lighter areas and warmed some patches.

Note: Keep looking at your reference to see where the light is hitting – people, drawers, counter-tops, shelves.

It's important not to describe all the features in a photo, e.g. loaves of bread, a pile of pastries, but

suggest the patterns of tones and colours, and leave some mystery. You should not re-draw lines, but just go near, then miss a bit.

In particular Chris showed us how to paint shelves of jars in this style:

- Block in the background
- Suggest the shine on the side of the lids
- Add dots and dashes of colour to suggest the contents
- Mark in just a few places of the shelf edges.

Thanks so much, Chris, for all your careful and thoughtful preparation.



Workshop Reports

**PSA Sunshine Coast Workshop 29 & 30 July 2017
with Karol Oakley MP PSA**

**Creating From photos: The three simple steps to
take control of your painting**

Workshop Report by Sally Thomson

The aim of the workshop was to simplify abstract shapes, choose what to leave out or move, best explain your interpretation of a composition, and ultimately create your unique painting in the colours and tones you choose.

Day One:

The Group Painting – a round robin of painting from a supplied photo where everyone had three turns to work on the easel in front of the group. The aim was to watch and at their turn, add or subtract elements from the photo to create a painting.

During this, Karol talked about the location, the time of day, shapes, tone and colour, translating from the photo to a painting. At the end of the exercise the painting was passed from person to person with the fun of tearing it up into little bits.

The aim of the exercise was to see and experience that photos don't supply all the information, learning is a process, and to let go of fears and go paint. It was interesting to see some wanted to keep the part of the painting that they did but then honourably put it back onto the pile and let go ready for a new adventure. Photo of the Group Painting before it was torn up. Photo 1.

“ A great icebreaker and the fact that we were drawing on paper, no need to be precious.”

Photo 1 Filling in the painting Photo; 1A Tearing up the painting Photo; 1B inspecting the pile of what was





The first exercise involved using a photo of the poplar trees from the Stanthorpe plein air week in 2016. The exercise was about looking for shapes in the photo and how to find them. The simplification of the photo to abstract shapes and choosing what to leave out or move. The exercise was timed to 20 minutes only forcing us to simplify and not get bogged down on detail.

Thumbnail sketches were introduced as a tool to use for this and to allocate tone. Draw up the picture simplifying to basic shapes.

Smudge charcoal to form a tonal picture and counting the number of different tones trying to stay at 4 for the exercise.

From the thumbnail sketches the simplified drawings were transferred to the support with charcoal. It's interesting to see what "changes" can happen in this process, what is left out moved etc.

Photo 2 Alphonse overseeing the process; Photo 2A the chosen palette



The Second Exercise was set for 20 minutes again. It was seascape of a local scene in the Sunshine Coast. The first process was to create a thumbnail in charcoal the same size as the paper, leaving out things and moving parts if desired. Karol talked about tone in colour and a way to match the pastel to the tone.

See photo 3 Karol and the tone bar; 3A pastels on the tone bar photos courtesy of David Thomson.

Process:

Block in shapes, breaking up the big shapes with smaller shapes.

Using colour temperature to create distance in your painting as photos cannot be relied on to give the correct depth, besides which you are the creator of your painting. Warm colours bring shapes to the front, cool colours make shapes recede.

While painting step back to review work and compare shapes and tones.



The Third Exercise was again 20 minutes. This time we looked at photos that emphasise either the light or the dark in the scene. Karol talked about taking a photo into the light area and a second photo into the dark area as shown here.

Photo 4 Painting with two photos of rocks and sky.

Photos can vary tonally and you must take this into consideration when selecting a composition.

Think about what takes your attention when looking at a picture and how the tonal variation helps you express your response to a composition.

Focus on one aspect of a photo that takes your attention, and keep that your focal area. In Karol's painting, she chose the clouds to be the area of focus instead of the rocks. Area of focus has the greatest contrast and colour interest.

We each selected the colour harmony that attracts your attention, selecting the tones that you have worked out for your painting.

Then block in with local colour keeping to simple shapes. Follow on by building up the painting working from dark to light in this case. Stay true to your focal point and use shapes contrast/tone, colour and edges.

The Fourth and final exercise for Day One

To put all the exercise's into play we did a half sheet painting of trees reflecting in a pond. This was sketched up from a thumbnail charcoal sketch done in our visual diaries. This final thumbnail showed the selected composition. Karol demonstrated again how to do this process. We discussed looking at the mood of a painting, what words described this mood, then relating colour to show this. In the example reference photo, the words used were tranquil and calm and the colour association was blue.

Photo 5 blue shapes in the abstract beginning



We chose colours within our predetermined tonal range. Karol showed us how to draw up “a map” while choosing pastel colours, to look for colour harmony and identify the overall harmony. We talked about what areas these colours could be best used in. Each shape was blocked in in a single local colour, that is green under green trees, blue under blue water.

Karol showed us how to wet block in the shapes keeping soft edges while some of us also colour mixed on the paper. When this was dry we blocked in smaller shapes over the big shapes to add detail.

This way of painting allows the artist to decide how far to push the painting toward realism from an abstract start. Some people like a high degree of realism and that’s achievable using this method. The clutter is removed to begin the painting process with and a clear goal has been set and documented which can be referred to as the painting takes shape..... and the artist may lose focus on the end goal.

All the way through doing this painting, we stepped back judging and comparing - making a painting from the basis of a photo we took of a favourite place.

Day 2 We had a short time to reassess our work from yesterday before starting a new painting.

This time we were given a photo with a black hole in it, along with the question how do you as the artist fill in this black hole to make a believable painting?

Photo 6 “Gardiners Falls” half black half light. Photo 6A nearly finished.

A demonstration and discussions followed about just what was there. Being the author of the photo and now the painting, Karol was able to fill in the blank from memory. This is something she encouraged all of us to do, build a visual memory to recall when making a painting from a photo.

When this painting was finished we started on our own reference photos for a painting. We did warm up thumbnails, wrote a plan and strategies for working from our photo and put it all into practice based on yesterday’s learning.

As an artist, we can choose what tonal range will best emphasise aspects of our selected composition. Therefore, don’t let the photo dictate the lights and the darks or the details.



Participants brought in their own photos to work up into a painting using the exercises from day one. Karol went through with each person the criteria for their work and spent the day working with each individual on their own painting.

Throughout the day Karol did demonstrations of parts of paintings that were common to a few people so that all could watch. This included elements such as water, reflections, fence posts etc.

At the end of the day we had a critique session that we all participated in giving comments to each other about the works made today. Karol pointed out some finishing touches to add and some places where more attention was needed which was helpful to the group as well as the individual.

Post script: the participating artists brought their painting along to the next PSA meeting which was a good way of seeing what workshop results are like.

**Chris Blake MP – Urban Landscapes Workshop
19/20 August**

Report by Terry Wilkinson

6 attended a very enthusiastic workshop with Chris Blake. The first day was spent loosely drawing town landscapes using Chris's references. In his demo of a street scene he used a dark green and a purple to paint in the darker colours of the scene then he brushed the pastel with methylated spirits. When dry, fresh pastel was applied using angled strokes.



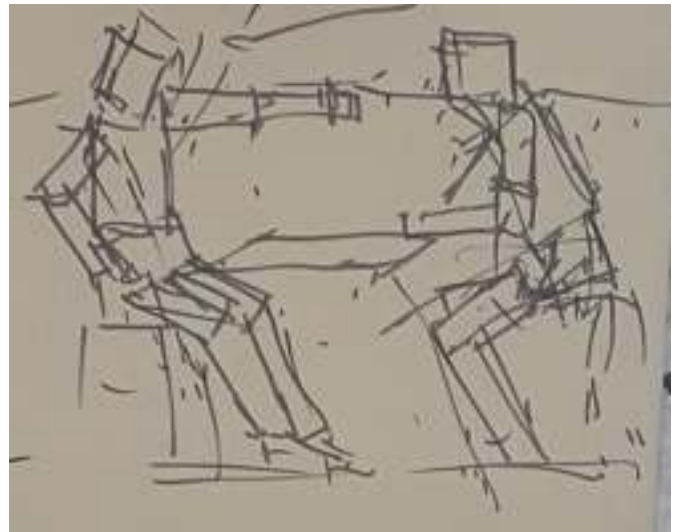
Chris proceeded to depict the street scene, being very aware of verticals and perspective. The view at the further end of street was mainly suggested with loose colour - very effective. A hint from Chris: when painting a fence or corrugated iron, draw crisp up and down strokes leaving a little under paper to show the darks. He then added his figures and cars for interest. He used lots of bright colour.



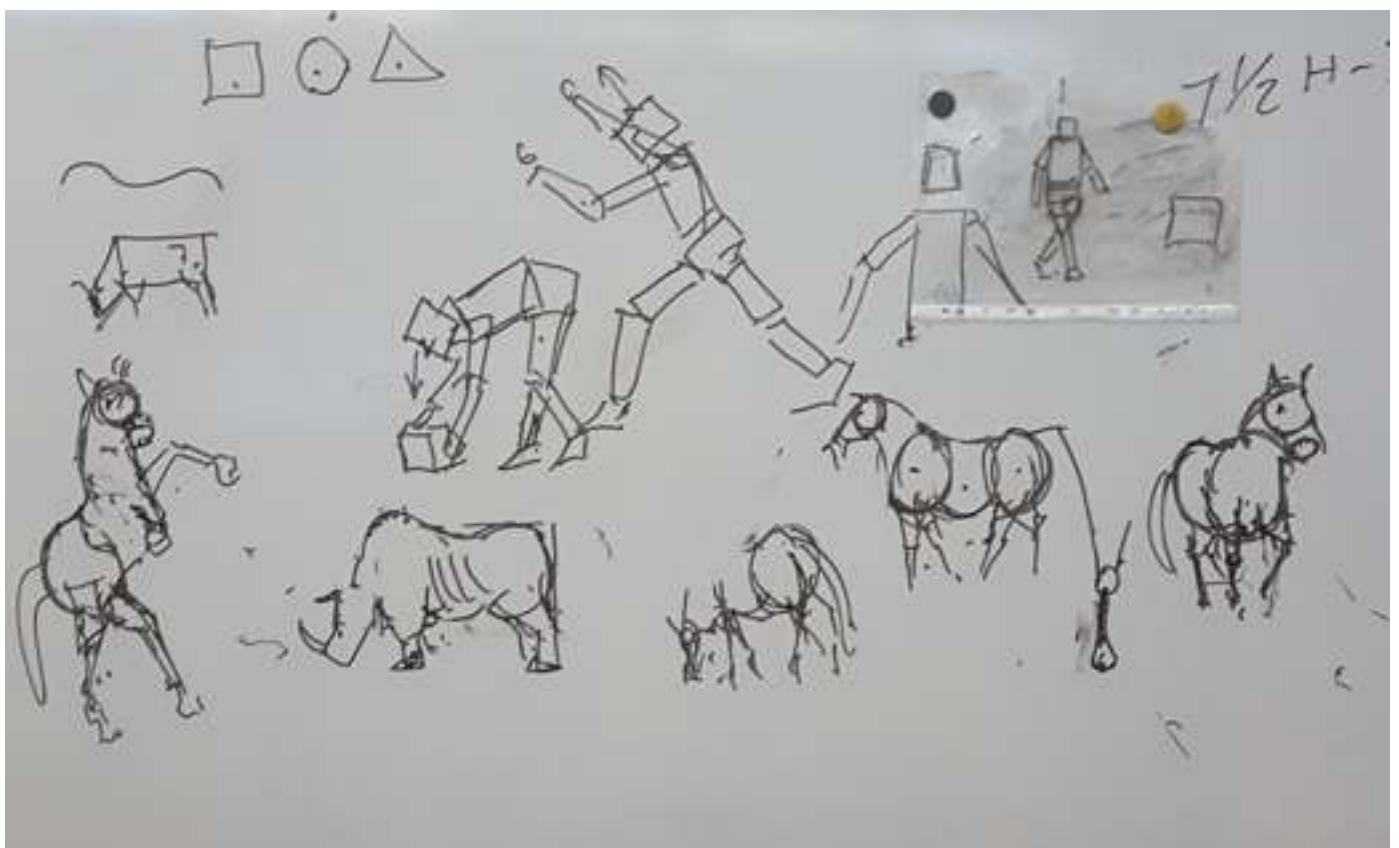
We all then proceeded to enthusiastically attempt our renditions from one of his photos. He suggested we halve and quarter the photo and paper. This helps in placement. Be very aware of vanishing points. We all did fairly well!



The second day we worked on figures. Chris showed us how he first turns his figures into squares and loosely suggest the movement with these boxes. Then we refined these shapes to get a well drawn body. Chris demonstrated this by using his marker pen to draw squares (of various sizes) over his photo subject matter., then copying on to his paper. We got to work with our subject and, as before, we underpainted with acrylic ink and left to dry. Remembering all the time that eye level is the same as per photo. Chris urged us to keep it loose! Use zigzag strokes, don't be boring!. More effective than rubbing in. We then used pastels to paint our figures. Eg. Dark burgundy for shadowed skin and a warm white or such for the lit areas. We continued to paint in vivid colours for the rest of the body, no facial details.



To finish the workshop, Chris did a quick demo on black colorfix of a busy city scene with buildings in the late afternoon sun. He didn't draw it up, simply attacked with bright colours and pushed and dragged in light and dark shapes. Stunning!



Pastel Competition Results and Exhibitions

Winner of the **September set subject - Light and Shade** at the PSA Brisbane meeting: Penelope Gilbert-Ng with portrait called 'Piper'.

PSA Gold Coast September set subject rescheduled to October.

PSA Sunshine Coast set subject scheduled at the end of September - after this newsletter goes to press.



2017 Doug Moran National Portrait Prize

Graham W. Smith F.R.Q.A.S., has had his oil painting selected as one of only 200 semi-finalists from a record entry of over 1100 paintings from around Australia. His work has been sent to Sydney where the 30 finalists will be selected by the Judges, Daniel Thomas AM, Greta Moran and Wendy Sharpe. The winner of the prestigious \$150,000 First Prize of the Doug Moran National Portrait Prize, which has been running since 1988, will be announced on October 18th.

Pastel Society of Australia Inc.

2 day Workshop
21st & 22nd October

IMPRESSIONISM

With
Christine Clark - M.P.A



Dare to be different – push out of your comfort zone – come have fun with Impressionism?



Edward DEGAS quoted "A painting requires a little mystery, some vagueness, some fantasy. When you always make your meaning perfectly plain you end up boring people." Degas

Christine Clark is a Professional Artist and sought after Tutor adept at helping students develop their own individual style and guides each student in reaching their potential in a supportive and nurturing environment. Chris has won numerous awards and in 2007 was awarded Master Pastellist of Australia, status from The Pastel Society of Australia Inc. and in 2012 the prestigious Pastellist of the Year Award by the Pastel Society of Australia Inc. Examples of her work have also appeared in the Australian Artist Magazine. In January 2015, Christine appeared on the TV show 'Colour in Your Life, gaining her more exposure in Australia and across the Globe.

Day 1 – Morning – A discussion on what Impressionism means and how you can loosen up and simplify what you see.

- Bring a photocopy of one of your favourite Impressionists paintings that you admire and would like to paint.
- I will help each student with choosing colours and demonstrate the Mark making characteristics of your preferred artist.

Day 2. – Morning – Discussion and Demo

- Bring a photo that is a similar subject to your favourite Impressionist from yesterday e.g. figure, landscape, seascape etc.
- Today we incorporate Impressionism into your style of painting and more modern culture.

Where: Chancellor Park State High School, Sippy Downs, Sunshine Coast

From 8:30 setup, 9:00 start to 4:00

Cost for 2 day workshop is \$140 for PSA members (\$180 non-members)

To book workshop go to PSA website:

<http://ozpastels.com.au/events/category/workshops/workshops-sunshine-coast/>

More details contact Pat Pennel kppennell@bigpond.com



Pastel Paintaway in the Greek Isles
with Lyn Diefenbach

May 4 - 23, 2018

***20 days, 5 Islands: Rhodes, Halki, Tilos,
Kalymnos, Telendos***

**www.ldief.com/greece-2018/
www.artemisarttours.com/2018**

Artists \$3,990
Non Artists \$3,590
Single Supplement \$690

PSA Committee

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

Website: www.ozpastels.com.au

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| Committee Member Greg Steele 07 32617972 gregorymarj57@outlook.com | | |
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|--|---|--|
| BVAC Liaison Officer Vacant | Expo Coordinator Kelcey Burman kelceyb@optusnet.com.au Expo team: Tricia Taylor, Betty Sutton, Penelope Gilbert-Ng, Karol Oakley, Louise Corke, Joanne Cotton, Vanessa Thomas | Expo Event Volunteer Coordinator Betty Sutton 0417672771 |
| Meeting Support Team Margaret Ollerenshaw & Gwen Thiesfield | Meeting Demonstration Coordinator Brisbane: Margaret Van Maanen 0423117730 Gold Coast: Louise Corke 0419644665 Sunshine Coast: Sally Thomson 0403017832 | Meeting Reception Assistant Terry Wilkinson 0419799286 Gail Lusted 0422217582 |

SUBMISSIONS FOR THE NEWSLETTER

The newsletter will be released bi-monthly. The next newsletter is due out end **NOVEMBER 2017**. Close off for the submission of articles and submissions is on the **10th of the month** before newsletter release. All submissions are to be sent to JOANNE COTTON at aria1@tpg.com.au. PLEASE SEND SUBMISSIONS WELL IN ADVANCE - not all at the last minute, as it takes a lot of time to format the newsletter and you may risk not having your submission in the newsletter. The 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, not embedded in an email. Please title photo's if possible rather than send as a file number, "jpg 005 or jpg 006". Please make ALL reports in text font ARIAL Size 11. Many thanks for your assistance.

Please let us know of your pastel achievements. We want to celebrate with you!! The newsletter is a great way to let people know and to build your profile.

Also, please support your demonstration and workshop coordinators. Be willing to write up meeting demonstration and workshop reports and send to the Newsletter team ASAP - within a week of the event - (PLEASE not at the last minute). Many thanks.

Our Sponsors



Barbara Alexandra

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