



# The Pastellist

**The Pastel Society of Australia Inc.**

Established by John and Ivy Jeffrey in 1985

***Welcome to the Pastel Society of Australia Inc.'s December 2018 newsletter!***

What a big year we've had!

2018 has seen the PSA gain many new members, and we welcome them with open arms. We launched our first ever Australian Pastel Expo on the Sunshine Coast with great success, guest artists and beautiful weather.

Our Annual Exhibition had a record number of entries and the calibre of skill and talent is getting higher every year. Congratulations again to everyone who entered and our winners.



**We wish you and your families a wonderful festive season, and look forward to creating, pastelling, learning and teaching again in 2019. Merry Christmas and Happy New Year. Your PSA Committee.**



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OMGosh! What a whirlwind the last two and a half years have been upon reflection as President of this wonderfully progressive art society. We have truly stepped up to the easel, opened up the pastel box and presented an amazing work of art with the participation of so many willing, eager and talented members. As your president I thank you one and all for such an amazing time working together and looking forward after we all have a well deserved Christmas break to much more new steps on our pastel journey together. Just remember we are only as successful as the amount of positive energy invested and many have invested well. Thank you once again.

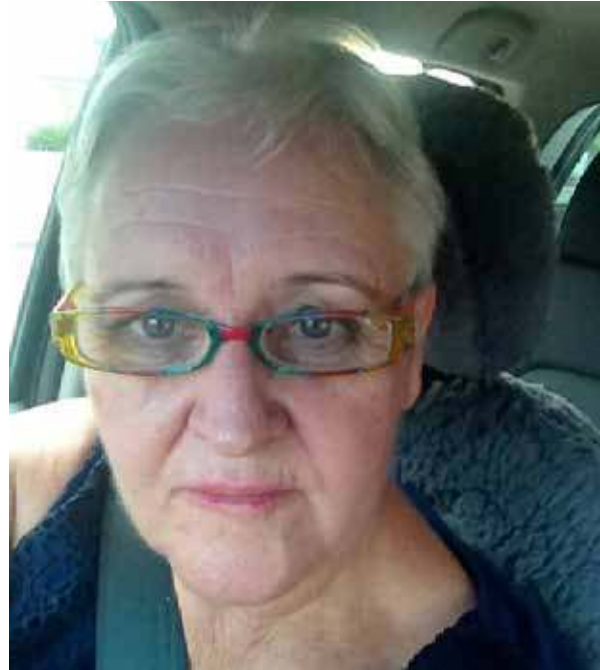
Next Tuesday we meet for our Christmas lunch and awards, which is a little different this year. This was well discussed and due to members travelling from afar and late at night and having to set up and clean up and mostly having worked so hard for the Expo we thought to give a little break, out for lunch and home early just might be easier. Apologies to those who work and are unable to attend, we wish you the best of the season.

To all the award winners for this year a sincere and well earned CONGRATULATIONS for your efforts, which we duly recognized and applauded. Thank you.

To the EXPO committee, you have amazed us with your persistent hard work and the amazingly successful outcome. Thank you.

To the Tutors, without you the show does not go on, your guidance teaches us to see clearer and become better at expressing our dreams and thoughts. Thank you.

To the EXPO volunteers your work from the viewpoint of bystanders and participants was seamless, effortless and sincere. Thank you.



To the workers at workshops, monthly meetings, annual exhibition and all the auxiliary jobs and coordination positions, we are only the sum of our combined efforts. Thank you.

To all the members and committees through the years of our group thank you for paving the way. Some days I have to pinch myself to see if this is really happening, did we really do what we have done. I am so proud of all and wish you a Merry Christmas and a Happy New Year and wish for your safety throughout the season.

We will return in February after the Masters 3rd Exhibition at the Courthouse Gallery, Gin Gin on highway one, calling for expressions of interest for new committee members for EXPO 2020. Please Consider. The job should be easier next time round as all the foundations are completed.

Enjoy.

*Suzanne*

Suzanne M Robinson

President, Pastel Society of Australia Inc.



## Pastel Expo 2020

Do you have a love and enthusiasm for pastel Painting?

Did you enjoy your time at the last Expo?

### Would you like to join the next Expo sub-committee to help?

Yes, that would be great!! We would love to have as many people to come and join in the fun of Expo committee.

Don't worry if you can't physically attend meetings as we can Skype you in.

You don't even have to invent the wheel as a lot of the foundation work from 2018 has been done. We would like to have a meeting in February 2019 to get this ball rolling.

Every contribution, big or small helps so your input is always valued.

**Interested? Please email [pastelexpo@gmail.com](mailto:pastelexpo@gmail.com) or phone Sue (0429 789 266), Vanessa (0414 571 090) or Kelcey (0413 027 463).**

## Master Pastellist Exhibition 2019



All Master Pastellists please note and prepare if you are interested in being part of the biannual Master Pastellist Exhibition.

To be held in the **Old Fire Station Gallery** in Redcliffe from **16<sup>th</sup> October to 10<sup>th</sup> November 2019** (bump in Sunday 13<sup>th</sup> Oct after 3pm, pick up Sunday 10<sup>th</sup> Nov after 3pm).

Three one day pastel workshops already booked in this same venue during the time of the exhibition.

The Official Opening is set for Saturday 19<sup>th</sup> of October. We will need a full roster of MP's willing to donate a demonstration during the time of the exhibition. The Gallery will be open from 10am to 3pm, Wednesday through Sunday.



### Join us on Facebook!

Have you liked us at the **Ozpastels** Facebook page?

There you can keep up to date with meetings, workshops and announcements. Log into your Facebook account and search for **Ozpastels**, or go to <https://www.facebook.com/OzPastels/>



## Master Pastellist Status – what is this all about?

The title of Master Pastellist, that you may hear of or read about as part of your life as a PSA Inc member, is an official accredited qualification conferred upon PSA members who have achieved an outstanding level of expertise and knowledge in the field of soft pastel.

Our society is fortunate to currently have 27 Master Pastellists Australia wide. These Pastellists are available to assist you in your journey into the world of soft pastel because part of accepting this qualification requires that they be available to assist our members to advance in their pastel skills and knowledge. Our society is based on sharing our expertise with generosity to our members.

The services they offer could include the following and much more: writing articles for our News Letter, teaching workshops, presenting demonstrations, offering critiques at our meetings or via emails, mentoring, offering encouragement, providing inspiration through successes and sharing paintings at our meetings. As PSA Inc members you are welcome to access our masters to benefit from their experience and expertise.

Master Pastellist is a wonderful qualification to have as it has the potential of facilitating many opportunities in your art practice – for professional advancement or assisting in areas such as exhibition opportunities which may result in sales of your paintings (sales can provide you with more funds for your pastel craft) and providing income prospects.

There is also the wonderful feeling that comes from striving towards a qualification and achieving the same – having a standard of excellence recognized is a fantastic encouragement for yourself and a public validation of your efforts.

There is a set process to follow in order to make application for this status of master which can be found on our website. I would like to encourage you to consider applying. Our society is in constant need of new masters. Why not begin your journey today towards excellence in your craft?

If you are of a giving generous nature and thrill at sharing your amassed knowledge perhaps this status is a perfect fit for you.

The standard required is high and in many cases our masters have had their application denied on the first round, but they have achieved the status in subsequent rounds. Don't be discouraged should this be your case, simply keep trying through utilizing our mentorship program. More information on this will follow.

*To find out more or simply to talk about this topic contact Louise Corke: 0419 644 665 (please leave a message if not answered) or email [louise@louisecorke.com](mailto:louise@louisecorke.com)*

You can find application forms on our website at: <https://ozpastels.com.au/master-pastellist-status/>



## PLEIN AIR PAINT-OUT 2019

Tues April 23rd – Thurs 2nd May

(Due to the demand of available accommodation we have made a pre booking of 6 Motel rooms and 4 snugs. (two of these are pet friendly) First in first served. Caravan sites are to be booked separately.

Bookings and deposits are to be made directly to Top Town Tourist Park for your choice of accommodation. Please contact **Top of the Town Tourist Park. 10 High St, Stanthorpe ph 07 4681 4888**  
*Take note to mention when booking that you are part of the P S A Art Group as discounts may apply.*

Bring your own food and art materials.

Please contact Betty or Penelope for details and registration forms, and send the completed registration form to us A S A P. Any further queries about the Paintout: ph Penny 0403 882 079 or Betty 0417 672 771

# 2018 Annual Awards

## *Congratulations!*



### **General Member Participation - Gail Lusted**

Anyone can be a winner in this Category. There are 9 PSA meetings in a year and members are encouraged to bring a painting to share each time.

No matter if you are a beginner you will be encouraged and your progress applauded. Apart from sharing your work it is a great way to advance on your Pastel Journey - and you have the opportunity to ask a Master Pastellist to critique your work. Gail Lusted brought a painting to every meeting in 2018 - a wonderful effort!

### **Encouragement Awards with 8 paintings**

Margaret Ollerenshaw, Calvin Rose, Andrea Willis, Gillian Collom and Sue Geoghegan.

### **Master Pastellist Participation with 9 paintings**

Joan Macnaught

### **Encouragement Awards with 7 paintings**

Tricia Reust, Graham W Smith and Betty Sutton.

### **Members Choice Award - Master Pastellist**

First Place - Betty Sutton

Second Place - Joan Macnaught

### **Members Choice Award - General Member**

First Place - Gail Lusted

Second Place - Sue Geoghegan

### **John Thiesfield Encouragement Award - Lynette Ansari**

John Thiesfield was an enthusiastic Member of the PSA and successfully held the office of President. He was focused on encouraging members new to the PSA on their Pastel Journey.

Gwen Thiesfield donated this Trophy in Memory of her late husband so that the Encouragement continues.

Members from the Brisbane, Sunshine Coast and Gold Coast Groups can be considered for this Trophy. The new member would show a developing interest in Pastels, be enthusiastic and show progress. These attributes John would have encouraged.

Next year it could be you --- bring in a painting every month, attend workshops or classes and show us all your progress.

### **John Jeffrey Award - Joanne Cotton**

This Trophy is to honour the Memory of John Jeffery who, together with his wife Ivy, started the Pastel Society of Australia in 1985. Unfortunately Ivy wasn't well enough to present the Trophy.

Ivy was amazed and delighted to know how the Society had grown and gone from strength to strength as shown when we staged the very successful Inaugural Australian Pastel EXPO 2018 at Caloundra earlier this year.

Of course none of this can happen without the vision and hard work of a handful of dedicated members. Many have been recognised in previous years for their outstanding service to the PSA –going far beyond the call of duty!

This year we honour another member.

Joanne deserves this Trophy because of her exemplary performance and integral position on the EXPO committee. She continued to contribute even when in France. She is really nice and unfailingly helpful to everyone. She created the most wonderful EXPO programme single- handedly. A woman of many talents --- she wrote complicated applications for grants and sewed our volunteer vests ! And she still managed to have a winning painting in the Barbara Alexandra Awards!

Tricia Reust was awarded First Place for Portrait with a pastel, in Bowen; and also won the First place in Works on Paper - The Martin Hansen Memorial Art Awards at the Gladstone Art Gallery and Museum.

Congratulations Tricia, beautiful work!



"A Cut Above"

"Backlight"

### Set Subject Winners

Sunshine Coast: Congratulations to Brian Adderson.

Brisbane: Congratulations to Jenny Larkin and Joan Macnaught.

Gold Coast: Congratulations to Cathy Ku.



Leslie West, Incentive Winner Gold Coast General Members, with Louise Corke



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#### OPENING HOURS

Monday - Friday 6:00am to 6:00pm  
Saturday 6:00am to 2:00pm

259 Bruncker Road, Adamstown NSW 2289

Phone: **02 4957 1050**

Email: [colours@softpastels.com.au](mailto:colours@softpastels.com.au)

## Entry: Members \$5, non-members \$10

**Brisbane - 7pm, first Tuesday of each month at Mt Gravatt Showgrounds, Community Hall (upstairs), 1644 Logan Rd, Mt Gravatt.** Coordinator: Margaret Van Maanen, 0423117730

DATE	TUTOR	THEME
5th February	Louise Corke	Gestural renditions – drawing from the heart in pastel
5th March	Penelope Gilbert-Ng	Tonal portraits with a twist
2nd April	Anne Yang	Backlighting a Country scene
7th May		
4th June		
2nd July		
6th August		
3rd September		
1st October		
5th November		
3rd December		

**Gold Coast - 1pm, first Saturday of each month upstairs at RQAS, 25 Broadbeach Blvd, Broadbeach.** Coordinator: Louise Corke, lou2345@bigpond.net.au

DATE	TUTOR	THEME
2nd February	Carolyn Sheather	Inspiration from Travel Sketchbooks
2nd March	Louise Corke	Creative surfaces
6th April	Tricia Reust	Using Pastels Wet
4th May		
1st June		
6th July		
3rd August		
7th September		
5th October		
2nd November		
8th December		

**Sunshine Coast - 6.30pm, third Wednesday of each month at Woombye School of Arts, 1-3 Hill Street, Woombye.** Coordinator: Kay Weber, keyweber@bigpond.net.au

DATE	TUTOR	THEME
20th February	Carolyn Sheather	Inspiration from Travel Sketchbooks
20th March	Tricia Reust	Preparing and Retrieving pastels and Papers
17th April	Louise Corke	Charcoal on the Run
15th May		
19th June		
17th July		
21st August		
18th September		
16th October		
20th November		
18th December		



**Members \$90 per day, non-members \$120 per day****BRISBANE**Coordinator: Kelcey Burman, [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

CODE	DATE	TUTOR	THEME	VENUE
	30 - 31 March	Penelope Gilbert Ng	Tone in portraiture	TBA

**GOLD COAST**Coordinator: Louise Corke, [lou2345@bigpond.net.au](mailto:lou2345@bigpond.net.au)

CODE	DATE	TUTOR	THEME	VENUE

**SUNSHINE COAST**Coordinator: Pat Pennell, [kppennell@bigpond.com](mailto:kppennell@bigpond.com)

CODE	DATE	TUTOR	THEME	VENUE
	13 - 14 April	Tricia Reust	Preparing & Retrieving Pastels & Papers	TBA
	22 - 23 June	Karol Oakley	TBA	TBA
	10 - 11 August	Lynne Melady	TBA	TBA

**DARWIN NT**Coordinator: Kelcey Burman, [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

CODE	DATE	TUTOR	THEME	VENUE

## Understanding tone for Portraiture

### Penelope Gilbert Ng

**2 day Workshop**

**30th - 31st March 2019**

**8.30am - 4.00pm**

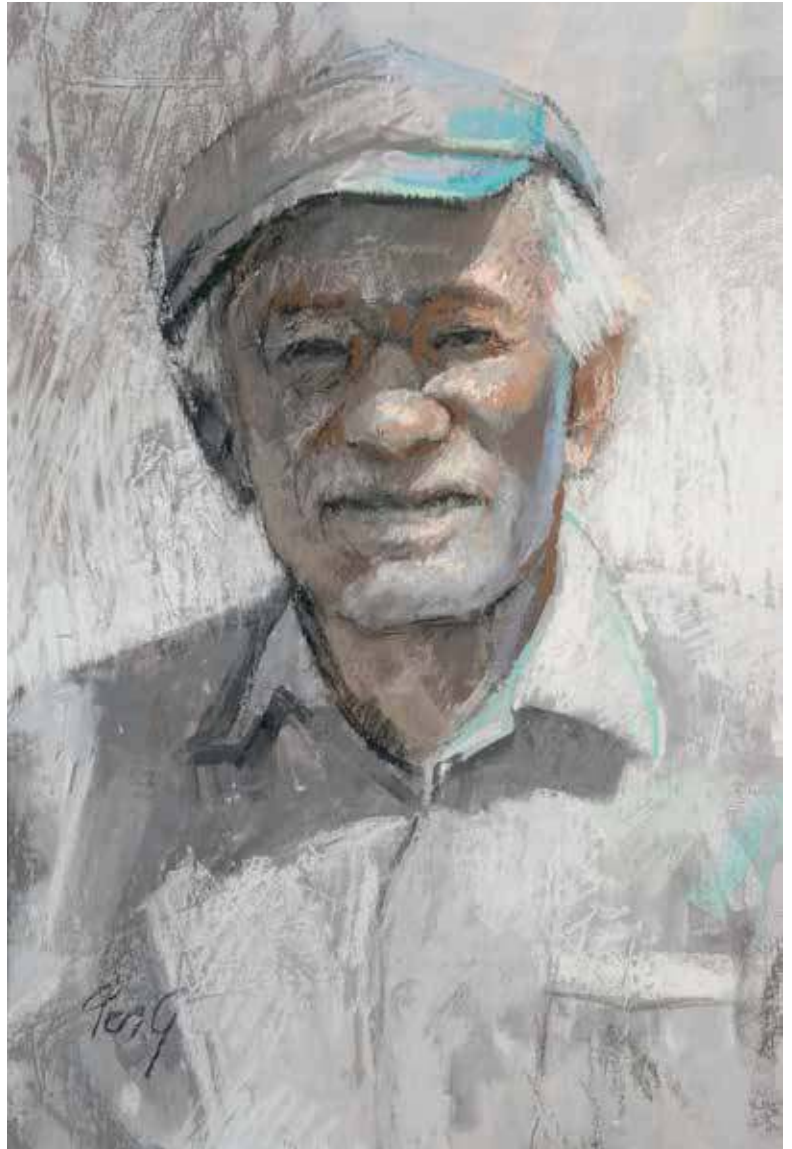
**BRISBANE**

Students will start with a small thumbnail to design the portrait for enlarging onto a sheet of white paper. Students will learn to find shadow and light shapes with a gouache underpainting on white colourfix paper in tones of grey from their own reference. Once the gouache is dry the students then build up the portrait using warm and cool greys with adding colour to only a section of the portrait.

#### *ABOUT Penelope*

*Penelope Gilbert Ng is a Master Pastellist with the Pastel Society of Australia, President and Fellow of the Royal Qld Art Society and sought after tutor with Art Societies and Groups Nationally in all mediums. Penelope has been a finalist in the Archibald and Portia Geach Portrait Prizes and has had numerous solo and joint exhibitions. Her commissioned paintings*

*are represented in corporate/ private collections worldwide. Winner of many competitions combining knowledge and dedication to her art has enabled her to judge shows since 2002. Penelope has demonstrated Portraiture at the International Association Of Pastel Societies at Albuquerque in May 2009*



#### **Details:**

TBA - For more information contact: Kelcey Burman, [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

Cost: \$90 per day for PSA Members, \$110 per day for non-members

## Preparing and Retrieving Pastels and Papers

**Tricia Reust**

**2 day Workshop**

**13th - 14th April 2019**

**8.30am - 4.00pm**

**SUNSHINE COAST**

In this workshop participants will prepare various surfaces for pastel through texture and collage, retrieving old papers and surfaces as well as working on new surfaces, in readiness for new pastel paintings. We will create at least two completed pastel works over this time, one a landscape and one an abstract. Participants will receive a handout detailing the techniques covered through the workshop.

### **ABOUT TRICIA**

*Tricia Reust is a visual artist working in most media. She exhibits regularly, teaches, and judges competitions.*

*Tricia is a member of several art societies and is a Master Pastellist with the Pastel Society of Australia.*

*Among many awards she won the National Mortimore Prize in 2012, and has had work accepted numerous times in the Bald Archy National Touring Exhibition. She has recorded an episode on TV's "Colour in Your Life", is published in International books and the Australian Artist magazine; her book "Landscape as Story" is available on Amazon and she has three instructional videos available through Pulsar Productions.*



### **Details:**

TBA - For more information contact: Pat Pennell, [kppennell@bigpond.com](mailto:kppennell@bigpond.com)

Cost: \$90 per day for PSA Members, \$110 per day for non-members



**October 2018 - Darwin PSA Workshops with Tricia Reust**

Report and Photos supplied by Tricia Reust

Darwin PSA workshops – by Tricia Reust

Arriving in Darwin Friday evening 5th Oct, it was straight into the first weekend workshop on the Saturday. PSA member Helena Gibbons is a generous and welcoming host, and also a whiz at organising the venue and registrations. The first weekend was dealing with pastel on textured paper and also using pastel wet, with landscape as the theme. We had a full workshop not only with locals but from as far away as Alice Springs, and everyone completed both their works.



Photo 1D – me working on the demonstration landscape on textured paper.



Photo 2D - Here is my completed demo of pastel on paper textured with gesso and tissue paper.



Photo 3D - Here is my demo with wet pastel as an underpainting, with a more contemporary treatment.

During the week, I visited with an art group about half an hour out of town, who meet every week and work in various media. I also presented a pastel portrait demonstration on the Wednesday evening, to a diverse group, at Helena’s home – we had over 20 attendees. On Friday I attended the opening of the Portrait of a Senior Territorian 2018 at Darwin’s Parliament House.



Photo 4D – photographed here at the opening at Parliament House are Helena Gibbons (on the left), who had a pastel portrait accepted and hung in the exhibition, and Kat Horompo, who won Second Place with an oil portrait, and who attended the PSA workshops.



The second weekend, Oct 13th and 14th, the workshop was dealing with pastel over a collaged and textured canvas. Another great group of artists absorbing everything and open to new ways of working with pastel.

Photo below – the group with their canvases.

Photo to the right – my completed canvas which I gave to Helena, in thanks for all she had done for me.

This is the second time I have been to Darwin to conduct pastel workshops – what a wonderful experience to be with a warm and welcoming group, so very eager to talk and create art. Can't wait to go back again!





## October 2018 - Brisbane PSA Workshop 'Colour and Tone - Planning For Success' with Karol Oakley

Report and Photos supplied by Jeanne Cotter

Karol's Colour and Tone Workshop was enormously informative, it was great to get a good understanding of tone and practice various methods of assessing whether your painting is about tone or colour.

In Australia we refer to the levels of black to white as 'tone'. Americans use the term 'value'; they're the same thing!

Karol showed that by drawing a thumbnail of your subject in charcoal, you can determine whether your painting will be tonal or colour focused. If the charcoal works well with tone, then tone (or value) is your focus, if not, then colour is your focus. We then practiced this theory using the same reference photo.

Below are samples of paintings based on tone, colour and complementary blends. Karol did two examples of the same painting, one with 'greyed off' colour using the brights for the focal point, and the other with complimentary colour to express excitement and expression.



Karol discussed the advantages of planning a painting and choosing your colour palette based on your own decisions, such as cool blues or warm greens. By determining that, you give yourself a great base to begin with.

Karol used a step by step guide to explain how to use colour and tone in a simple easy to follow way that can make your painting stand out from the crowd. She also included many other foundation tools that are mostly overlooked



On Day 1 we all painted from the same reference image, twice. The first was based on cool blues and greens with the focal point where the light meets the dark. The second version was focused on warm colours and complementary blends creating a mood that was expressionistic and exciting. It was a great exercise.





Day 2 began with a study of the same reference image and drawing three thumbnails. We looked at greyscale tones to determine how many tones (or values) were in the image. Karol then talked us through three different processes to achieve varying outcomes in the same image. They were;

1. Tone, 2. Analogous and 3. Grey.



In between moving our cars under shelter because of a hail warning (that never eventuated) and dodging rain, we spent the afternoon painting our own choice of picture and with much more awareness and planning, based on Karol's teachings. Thanks Karol for a wonderful weekend, we learned so much about tone and colour!





**Louise Corke Demonstration**

**PSA Sunshine Coast Meeting 15 August 2018**

**“Creating Crescendos in a Garden”**

Louise’s motivational opener was to articulate the joy that painting every day yields to creative people!

She applied the notion of a crescendo—that is, building up to a satisfying peak, to painting. Reflecting the gradations in nature, paintings build up from the dull to the vibrant, from the obscure to the detailed, from coolness to warmth. With reference to a Tasmanian garden photo, Louise pointed out how the subject matter could be manipulated to build crescendos. Flowers could be pulled in and out of focus and arranged to have a high point. More than one crescendo could be developed to move interest around a painting rather than going straight to the focal point.



**Tools for Developing Crescendos**

Louise suggested that all the elements of a painting be used as tools to develop crescendos:

TONE could be varied between low and high.

EDGE could be varied between undefined and defined.

FORM could be varied between abstraction and reality.

COLOUR could be varied between cool and warm, between low intensity and high intensity, and by moving around the colour wheel.

**Subject of the Painting**

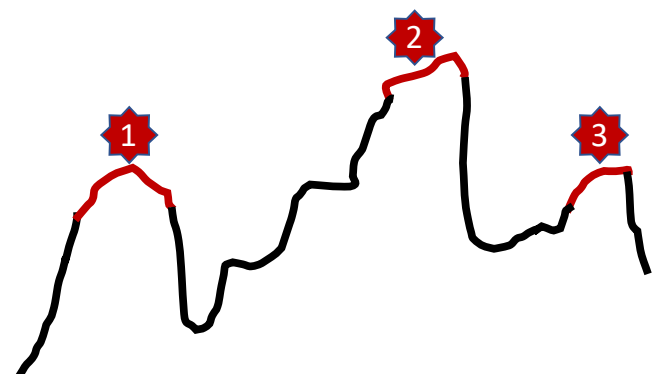
A reference photo of a garden in France—a strong memory of Louise’s recent trip.

**Planning the Crescendos**

Louise did a rough sketch of her subject. She then

used the notion of crescendos to think through her composition.

She planned three crescendos, taking care not to lead the eye out of the painting. She depicted them and their peaks with a wavy graph. To avoid losing impact, she warned not to overdo it.



1. A pink crescendo—from blanché out warm pink to high intensity cool pink.
2. A light crescendo—from low intensity warm to high intensity warm.
3. A colour shift—from cold green to warm yellow greens.



**Getting Started**

Louise used Fisher paper sourced from Jacksons in the U.K. She blocked in the pink flower areas focussing on temperature, the background building, and last the cool and warm foliage greens. She sprayed on metho to “wet it in” and “set it” by brushing in. She cautioned to use only a light spray so as not to cause runs. Water is an option, but it takes longer to dry. Louise started very loosely and worked quickly.

Developing the Crescendos

1st Crescendo

- Planning the pink crescendos, Louise chose the logical progression of pink in advance.
- These pinks were applied with some overlapping, and they were applied with the crescendo in mind—not the fact they were roses!

2nd Crescendo

- Louise chose this crescendo to be the most exciting.
- Again, she chose the sequence of pinks in advance—this sequence being warmer than the previous one.

3rd Crescendo

- The foliage greens.

**Throughout the Painting**

Louise worked loosely saying “sometimes the flowers go around the leaves, sometimes the leaves go around the flowers.”

Louise repeatedly checked her contrasts:

- The balance of lights to darks in the background.
- The edges—heightening lights to bring areas forward.
- Her mark-making—suggesting “If you think shapes are getting a bit boring, just swap hands!”

**In Conclusion**

Louise’s use of crescendos offered the group a novel and thoughtful approach to planning a composition and executing a painting.



**Joan Macnaught Demonstration**

**July 18, 2018, Sunshine Coast Meeting**

***‘Different Textures in Still Life Composition’***

Joan introduced her topic by sharing several examples of still life paintings and inviting participants to observe the numerous, various textures depicted. As pastellists, she noted that we have many techniques at our disposal to replicate different textures—e.g., varying the direction of pastel application, using different angles and edges of the pastel, and varying the pressure on the pastel.

Joan’s chosen subject, “What Will I Wear?”, enabled her to contrast the textures of an open crocheted shawl, a floral corsage, pleated gold evening bag, and woven metallic shoes.

Materials used:

- Recycled Colourfix paper that had been washed off and watercolour-washed with warmer colours in the foreground.
- Charcoal for drawing.
- A variety of pastels—using harder ones for early stages.
- A brush and chamois cloth for making changes. (Joan also confessed to using magic eraser and bread for lifting pastel.)

**Drawing and composition:**

Using charcoal, Joan sketched roughly but seeking accuracy with the foreground foreshortening. With the overall composition in mind, she sought to balance the placement and repetition of the darkest darks and the lightest lights—e.g., a dark area in the background was created to stop the viewer’s eye wandering from the centre of interest. Joan brushed back and reworked any perceived inaccuracies.

Building up the colour, establishing the textural contrasts: Joan described her approach to painting as “wild and loose.” As such, it was fascinating to observe how her painting gradually but deliberately took form.



She massed in colour with the side of the pastel, keeping more lights to the front and cooler darks to the back. She said her general strategy was to work from dark to light, but that she moves back and forth between the two.

While beginning to depict the texture at an early stage, detail was not included, and maintaining variety of texture was of prime consideration. The crocheted shawl was worked with only a suggestion of the shapes. The focal point was created not only where the lightest lights and darkest darks came together, but also where strong contrasting texture existed between the shoes and their surrounds.



**Standing back and reviewing:**

Joan reviewed her work as she progressed and was not afraid to go back in with her brush or chamois cloth to make adjustments. She reintroduced her charcoal without muddying up her colours.

Later stages of the painting:

The light/dark, cool/warm balance between background and foreground was re-assessed as was keeping the painting “bright.” Mauves and blues were added to shadows, and a turquoise glaze was applied to the top background.

Attention continued to return to the focal point area of contrasting lights and darks and textures around the shoes and flowers. Detail in other textural areas, such as the shawl and the bag, remained minimal.

Joan’s final touch was to replicate the gold and green hues of the bag and shoes to the foreground table surface. She dragged her hand across them, and, voilà, her painting sang!



**Joan Macnaught Brief Demonstration Report  
Gols Coast, October 2018**

Joan took on the challenge of taking the same subject and painting it twice, the first time with soft pastel and charcoal and then on watercolour paper she did the second one using oil pastels and charcoal. Both turned out completely differently. Joan was somewhat restricted with her colour choices in her oil pastel range but the same composition reveals itself.



The soft pastel was applied with ease and no fussing only an 'on the go' consideration as to the composition. Joan's strokes are loose and lively helping us to feel the movement of the air. The charcoal was placed as a visible component to the somewhat finished piece, in this instance to help define form of the water's edge and to enhance the dark passages. Charcoal used this way becomes an integral and obvious part of the result and substitutes well in the absence of a darker version of colour in any given area. We allocated Joan just 40 mins for this part of the demonstration.

The oil pastel piece on watercolour paper was washed in using Isocol. This proved problematic as it simply did not want to melt the oil pastel. So Joan simply worked the brush somewhat more vigorously



to enable the oil pastel to dissolve and create a wash effect. Joan commented that perhaps turps would have worked much more efficiently. Over the washed in oil pastel Joan applied greater depth of colour with a very firm pressure – this is where the difference between using soft or oil pastels became obvious – oil pastel requiring very firm pressure and soft pastel just the lightest of touches. On top of the washed in oil pastel the charcoal sits comfortably, but resists a little on the dry oil pastel areas. Still the charcoal provided some wonderful calligraphy marks.

**Christine Clark Brief Demonstration Report  
Gold Coast, November 2018**

Christine spoke in great depth on rendering children and the importance of paying special attention to their proportions. Christine had a finished sample of her demonstration at hand for all to see. She proceeded to continue to draw from her reference photo paying a large amount of time to get the drawing correct, particularly the weight balance of the small figure. Christine used Colourfix paper. Using charcoal for the drawing all the way through even to applying the





dark areas with charcoal to provide a clear indication of the darks and used her rubber to wipe out the lighter areas.

Colour was then applied in a loose linear style, not thickly covering any given area. Careful attention was paid to keeping the shadow and lit areas separate from one another.

Always the pastel application was with light pressure towards the surface and with open strokes – providing a beautiful sense of movement.

Christine did make comment that with children the clothing needs to be more on the oversized size to feel more childlike.

### Christine Clark Brief Demonstration Report Gold Coast, November 2018

Christine reiterated and reinforced what she had presented at the demonstration. Each attendee drew a practice figure from a reference provided by Christine to serve as a warm up and practice run for their subsequent pastel piece. Christine helped each attendee to create a drawing that was just right, carefully explaining where areas could be improved and being mindful to explain the why of any suggested changes.



Using their own reference photo each attendee drew their own subject with charcoal, applying charcoal for the shadow areas as well. The flesh areas were coloured with super vibrant reds before being later toned down to more appropriate flesh colours providing a sense of the blood running beneath the skin.

Everybody was pleased with what they had learned and most went home with a piece that they could be proud of in terms of a learning exercise. Everybody had a smile on their face – it was a wonderful day – thank you Christine.



## 2019 PAINTAWAYS WITH LYN DIEFENBACH - GET THE WOW FACTOR

### Tasmania - All Things Pastel

6-10 March \$2,395

All studio based

Book at [artable.com.au](http://artable.com.au)

### US Pacific Northwest - Pastel and Oils

Plum Nelli Farmstay / Retreat

Limited to 5 participants

June 22 - 30 \$US 1,950

Studio and en plein aire

Book at [plumnelli.com](http://plumnelli.com)

### France - All Things Pastel

At Haut Baran in the beautiful Perigord

5-15 July \$US 3,900

Studio and en plein aire

Book at [www.hautbaran.com](http://www.hautbaran.com)

### Norfolk Island - All Things Pastel

October 1 - 8 \$2,499

Studio and En Plein Aire

Book at [norfolkislandtravelcentre.com](http://norfolkislandtravelcentre.com)

For more details:

[www.ldief.com/events](http://www.ldief.com/events)

[lyndiefenbach@gmail.com](mailto:lyndiefenbach@gmail.com)

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## Mc GREGOR SUMMER RETREAT TOOWOOMBA

13 – 19th January, 2019



### FANTASTIC FIGURES – PASTEL

**Christine Clark M.P.A**

Join Master Pastellist, Christine Clark on a creative journey, with Fabulous Figures. This is an opportunity to capture figures in your work with confidence and assurance. Concentrating on adult figures, learn to create the beauty and elegance of the female form, also the

strength, movement and vitality of the male, as well as the subtle innocence and spirit of a child, from photos and life.

Learn all about simplifying the figure with shape, and creative mark making . How gesture and demeanour play an important part in drawing the figure. Learning the importance of light and tonal drawings and much more.

Enquiries: 07 4631 111 or mcgregor@usq.edu.au

## Colours of the Centre Art Tour

Uluru – Kings Canyon – Alice Springs



Hosted by Master Pastellist Tricia Taylor  
9nights/10days Departs 13<sup>th</sup> May 2019

### PACKAGE INCLUDES

- Airport Transfers
- 9 nights Twin Share Accommodation
- Private transportation
- Touring and National Park Fees listed on itinerary
- Meals as listed
- Optional Extras available at cost
- En Plein air painting, sketching and photography opportunities sunrise and sunset.

### PRICES FROM

- \$3389 per person Twin Share for Artists
- \$3189 per person Twin Share non artists



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## DeliciousART

### Intro to Pastels for Adult Beginners

Sunday 24<sup>th</sup> February 2019 in Brisbane

If you've wanted to try pastels as an art medium, this is the perfect opportunity. Learn how to paint clouds and sky, grass, trees and landscapes. This one-day workshop is a great basic starter for the adult beginner.

Cost: \$120pp

Materials Included

Book online at <http://deliciousart.com.au/shop/>

Enquiries: Jeanne Cotter 0413 374 634



## Gold Coast Tuition



### Monthly Pastel Classes

by

Master Pastellist Joan Macnaught

at Royal Qld Art Soc., Broadbeach,  
Gold Coast, first Saturday of the month.

**Commencing Saturday Feb 2 2019**

9.15 am–12.15

Cost \$30.00 per session.

Contact Joan on 07 3805 7732

## Richard McKinley Workshop



Join one of the world's best Pastel Teachers, Richard McKinley for 3 days in January 2019

**16, 17 & 18 January 2019**

Artable Studios, Cudgen Rd, Kingscliff, NSW

\$795pp

Call Artable Studios on 0411 317 606 or book online at: <https://artable.com.au/workshops/adults/pastel-landscapes-3-days>

## Margaret River Creative Art Tour with Louise Corke

**September 16-26, 2019**

Just a few positions are still available!

Consider an all expenses paid trip to Margaret River in Western Australia (excluding airfares).

Discover our native wild flowers and create responsive artwork with a difference.

*Tour includes – all accommodation, all ground travel, all meals, daily workshops, all art materials, daily excursions, studio tours, wildflower tour, perfume making and much more.*

*Contact Louise to enquire further. For \$5,549 you will be pampered and indulged for 11 flower filled days.*

*A boutique sized tour to keep things exclusive and personal.*



For more info contact:  
 Hettie Rowley  
 0406180121  
[hettie@magickmirrors.com](mailto:hettie@magickmirrors.com)

# ART COMPETITIONS

## 2019 PSA Online Country Competition



Two Categories: General Member and Master Pastellist

- 1st Prize \$300
- 2nd Prize \$200
- 3rd Prize \$100

Closing Date: 31st March 2019

Submission: [www.ozpastels.com.au](http://www.ozpastels.com.au)

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**The newsletter will be released bi-monthly. The next newsletter is due out in FEBRUARY 2018.**

**CLOSING DATE: Closing Date for February 2019 Newsletter is the 20th of January 2018.**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

**SEND TO:** All submissions are to be sent to JEANNE COTTER at [jeannecotterbrisbane@gmail.com](mailto:jeannecotterbrisbane@gmail.com)

**FORMAT:** The preferred format for written articles is Microsoft Word sent as an attachment to your email. Articles sent from an iPad or in the body of an email are not acceptable. Please send photos as jpg attachments to your email, not embedded in an email, and title each photo with your name and a number (eg: janesmith001.jpg) rather than send as a file number (eg: 2200957694.jpg). Please make ALL reports in text font ARIAL Size 11. Many thanks for your assistance.

**YOUR NEWS:** 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.

**YOU CAN CONTRIBUTE:** We'd love to hear about Workshops and Demonstrations that you've attended. 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.

**CLOSING DATE: Closing Date for February 2019 Newsletter is the 20th of January 2018.**