

The Pastellist

The Pastel Society of Australia Inc
Founded by John and Ivy Jeffery in 1985



Welcome to the Pastel Society of Australia Inc.'s April 2021 Newsletter

Newsletter Editor

Well, what a month of demonstrations we have had, now that we are back to having monthly meetings. I think you will find April's edition will be a good read for the Easter break. In saying that; please take it safe on the roads during the break. Happy Easter all.
Louise

NOTE: Brisbane PSA meeting for 6 April has been cancelled due to Covid outbreak.

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BRISBANE 1st Tuesday

PSA Face to Face Demonstrations

SUNSHINE COAST 3rd Tuesday

**ZOOM
Meetings
2nd TUES
of the
Month**

PRESIDENTS REPORT

There are so many positive events happening that I have to mention a few to you. Firstly I wish to congratulate the Pastel Artists of South Australia (PASA) in celebrating their milestone of 20 years as a society. They celebrated with an exhibition and demonstrations. Some of us met teaching or visiting S.A. or at the last Expo and made new friends across the country. Which leads me to the next positive event happening!! The planning for the next Australian Pastel Expo is underway for 2022. The PSA volunteers have convened the Expo committee and work has restarted to get us ready for this massive event.



Across the Tasman Sea the Pastel Artists of New Zealand (PANZ) are holding their national conference at the end of March. I wish PANZ members a fabulous weekend of workshops and exhibitions. Did you know that we PSA members are also members of the International Association of Pastel Societies? As such we are able to enter their (IAPS) international competitions held both online and as juried exhibitions each year. The call for entries is open now on the website: www.iapspastel.org

Easter is nearly here and there is so much happening for members this time of year. It is the beginning of the Australian Exhibition and show painting season, with many places holding an Easter Art Show and art shows further into our winter. Look them up to see where you might like to enter a pastel painting into.

Remember that our PSA has the Annual Awards and Exhibition and Pastellist of the Year coming up, also the Master Pastellist Exhibition later in the year. Right now we have a monthly general meeting in Brisbane and the Sunshine Coast plus our new online meeting and demo. All of these are places to show your current pastel painting. Connecting with fellow pastellists is so important and with the in-house competitions, meetings and demonstrations I hope you find a way to be involved and show your work.

Happy Painting with best wishes Karol

EXHIBITIONS BY MEMBERS: For any members who are having an exhibition please do a tiny video (maximum 2 minutes in length) of your exhibition and forward to Kelcey Burman - secretaryozpastels@gmail.com. These videos will be posted to The Pastel Society of Australia's facebook page sharing the great work being done by Pastellist across the lands. Please note these videos are not a sales marketing platform but an opportunity to promote the great work of artists using our preferred loved medium, pastel.

CONGRATULATIONS TO:

Winners of the online general members section - Zoom meetings:

Jaine Jackson - February's meeting 'Looking at you'. Judge commented along the lines of a very powerful emotive portrait.

Pauline Adair winner for March. Titled 'Don't mess with Grandma'. Judge commented that Grandma was very expressive.

Well done to two talented pastelists. Paintings were judged by the 'Guest Demonstrator' on that night. Both winners received prizemoney of \$25 from our sponsor, Arthouse Northside.

Further congratulations went to Lyn Henry, who won the March Set Subject Competition - 'Perspective' for her painting titled "Gustave's Fields".

A BIG THANK YOU: PSA would like to take the opportunity to thank our wonderful writers (informal journalists) who write up the feature articles/reviews of Demonstrations and Workshops during the year. These articles are valued enormously and allows PSA to showcase and share techniques by talented fellow artists in our bi-monthly Newsletter.

On-line Demonstrations have a Free Competition too.

The Online Zoom nights have a demonstration and a chance for all members to exhibit a painting on the night. These Zoom nights are held on the third Tuesday of each month. This is all free to members.

To enter a painting into the competition for that night go to psacomps.com.au and look at the headline for that month's Zoom 'April' Submission.

BE AWARE that each month has an early cut off date for the following month. For example, the April Submission will cut off on the end of the first week of March. Mark it on your calendars: Enter Zoom Competition first week of the month. There is prize money from our sponsor Arthouse Northside.

Each entry will be judged by the guest demonstrator and you have a chance to win the \$25 prize voucher. Winner will be announced at the end of the meeting.

Prize money proudly sponsored by Arthouse Northside



Snippet of PSA's 2021 Calendar

Country online Competition: Entries open 22 April 2021,
Entries close 22 May 2021.

Winners will be announced at the Zoom meeting on 8th June 2021.
Details will be available on the psacomps.com.au website. Link below will
be available from April: <https://www.psacomps.com.au/country-online-competition-2021>

Set Subjects: June 'Winter', and
October 'Plein Air (any subject)'.

PSA Meetings - You must RSVP as the numbers are STRICTLY limited

For Brisbane, please email Karol presidentozpastels@gmail.com. There is a max of 30 people so unfortunately we have to have a rule of no rsvp, no entry.

For Sunshine Coast, please email Christine chrisclarkart@powerup.com.au

COVID Safe Compliance reminder when attending PSA Demonstrations.

- **Do not come if you have any Covid19 symptoms**
- **Be Covid19 Aware and be courteous and patient. Practice social distancing especially at the entrance. Masks are welcome, but not compulsory. Come a bit earlier to avoid crowding.**
- **Bring your own cup and take it back with you. We will provide coffee tea sugar and milk, but no snacks.**
- **Bring your own pen to fill in your details at the door and to vote for your favourite painting.**
- **Bring \$5 notes, to reduce cash handling for the door and raffles.**
- **Use the sanitisers provided at any time during the evening.**

PSA 2021 ANNUAL EXHIBITION

Tricia Reust has managed to secure a booking at the Latrobe Art Space Gallery, Paddinton Brisbane to display our paintings that are entered in the Annual Exhibition 2021. A few points of note below-

Some things that have stayed the same from last year:

1. Entry is online ONLY www.psacomps.com.au 23rd August - 20th September.
2. Judging is online and entries will be anonymous- 21st Sept judging starts.
3. Only 3 paintings can be entered and they must be in different categories.
4. Entry Fee is \$20 per painting.
5. Your work must be original and not be undertaken in a workshop or under tutelage.

New this year:

1. If you want you can have your painting displayed in the art gallery but this is not compulsory 5th - 10th October.
2. Works for display must be professionally framed for a gallery ie D rings only.
3. A new category- ABSTRACT. Since this is inaugural it will have a only first prize money of \$500.
4. There are now 5 categories to choose from for your 3 entries.
5. People's Choice Award is at the Art Gallery only.
6. Entries must have been completed in the last two years and must not have previously won any award in any competition in the previous 2 years prior to 20th September 2021 excepting PSA monthly online Zoom competitions.

Conditions of Entry can be found on page 6.

Postal Address: Pastel Society of Australia Inc, P.O. Box 236, Toowong, QLD, 4066

We gratefully acknowledge Steven Huang's BCC Ward Office who kindly print and staple our newsletter (in black and white at no charge- not even for the paper) for members who need a hard copy posted to them.



**"The Pastel Society of Australia Annual Exhibition 2021"
Encompassing both Annual and Alexandra Awards
5th October to 10th October 2021**

Conditions of Entry

1. All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
2. Entries must be the original work of the entrant, which precludes works undertaken in workshops or under tutelage, and/or copied from any source other than that 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 any award in any competition in the previous 2 years prior to 20th September 2021 excepting PSA monthly online Zoom competitions.
3. Maximum Size of finished painting for exhibition purposes only: 550mm x 750mm (including frame)
4. Maximum of 3 entries/member – in different categories and only one painting per category. Non-PSA Members maximum 1 entry. All PSA members must be financial by 20th September 2021.
5. Categories for 2021:
 - People/Animals
 - Scapes
 - Still Life
 - Abstract

All paintings can be traditional or contemporary in style.

Prizes in each category except Abstract: 1st \$1000
2nd \$500
3rd \$300

Inaugural Abstract Prize: 1st prize only \$500

The Pastellist of the Year (\$500) is only for PSA members and will be chosen from the four 1st Place awards submitted in each category. Alexandra Award entries are invited for PSA members only who have never won a first prize award in any competition (PSA or other) with a pastel painting. Members may enter both Sections and the General Competition (3 paintings in total).

Title - "Freedom"

Prizes 1st \$600 2nd \$200 3rd \$100

6. Arthouse Northside Peoples' Choice Award (\$150 Gift Certificate). Chosen by members of the public at Latrobe Art Space Gallery, Paddington only. This gift certificate can be accessed online as well as in person at the art store (in Deagon, Brisbane).
7. Members Entry fee of \$20 for each painting (max 3). Non Members \$30 (one only).

8. All works must be for sale and there is a 30% commission on sales. Please NOTE – clients can email the PSA of their intent via the website for purchase or alternatively buy directly at the gallery. The artist will be contacted by the PSA and put in touch with the client and the sale will go through the treasurer of the PSA. All details including framed/unframed and freight/delivery to be handled by the artist. By submitting the Entry Form you consent to being contacted by the PSA with any prospective buyer.
9. All signatures on entered artworks will be digitally blocked out for judging only. Entries submitted must be photographed before framing.
10. All works will be seen by the judge online only, though all works may not be hung if available space is restricted. The judge's decisions are final.
11. Media reproduction of entries is allowed for promotional purposes by PSA.
12. Online entries are available via website www.psa comps.com.au with payment via direct deposit or Pay Pal. The website page will be live Monday 23rd August for uploading of images only. You will be unable to see any of the entries until the event becomes public after 5th October.
13. There are two components to the Annual Awards:
 - submitted and judged online and
 - the option of a physical exhibition in at Latrobe Art Space Gallery, Brisbane.
14. It is not compulsory to have your painting exhibited but is strongly encouraged.
15. All Entry forms, online only, to be completed with payment of entry fees by Monday 20th September 2021 and if any difficulties arise please contact secretaryozpastels@gmail.com or PSA Exhibition Coordinator Tricia Reust triciareust@gmail.com or phone 07 3889 4619. **NO LATE ENTRIES ACCEPTED.**
16. All works for the physical exhibition to be clearly labelled on the back with artist's name, address, phone, title and price and framed in a professional manner.
17. All works are to be ready for display with hanging wire or cord and "D" rings firmly attached. Gallery specifics requires additional "D" hooks to be placed 75mm from the top of frame with the "D" facing upwards. This is essential.
18. All care will be taken in storing and hanging of artworks, but no responsibility will be taken by the PSA, or those associated with the Latrobe Art Space Gallery.
19. Exhibition will be held at Latrobe Art Space Gallery, 134 Latrobe Terrace, Paddington QLD 4064
20. Receipt of works by hand at Latrobe Art Space Gallery, 134 Latrobe Terrace, Paddington QLD 4064 from 10 am to noon Tuesday 5th October.
21. Post courier/freight works, to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, Qld 4019 Australia.
22. All works being couriered must be received by Thursday 30th September. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organized and prepaid by the entrant. Payment of a \$10 repacking fee is required for the PSA to repackage your artworks, and packaging must be of a standard to enable safe repackaging.
23. Personal collection of sold and unsold works will be after 3pm and until 5pm Sunday 10th October. No paintings may be removed before this date and time. There is no opportunity for storage, so any works remaining after this time will incur a significant PSA storage fee

and/or be discarded. Freight works will be returned after this date.

22. All proceeds from sales and prizes will be paid by direct deposit into your nominated bank account within a month after the exhibition closes.

Please Note - Any entry submitted, particularly if noted for an award, is to be available for actual real time viewing if required. This requirement also pertains to reference material for such entries. Digital enhancement techniques only permitted applied to the images are the use of the tools - rotating and cropping of the image. Any other digital enhancements are strictly forbidden. We are trusting in the integrity of entrants as to the accuracy of the photo submitted and be aware that you are signing an agreement to all Conditions as set out in this document.

Because the judging will be from online images, it is strongly suggested that you consider having professional photos taken of your work, (of course before framing!) or that you obtain assistance from a PSA member who knows how to go about photographing works to their advantage or view the advice in the PSA newsletter.

Diary of Dates -

- Entry open - 23rd August via website only (www.psacomps.com.au)
- Entry form & fees in by Monday 20th September – online only (www.psacomps.com.au).
- Judging online - Tuesday 21st September and results finalized by Friday 1st October. Notification of results emailed to winners by PSA secretary on Monday 4th October.
- Exhibit delivery by freight by Thursday 30th September to 168 King St., Clontarf, Qld 4019.
- Exhibit Delivery in person: Tuesday 5th October. 10 am to noon Notes below*
- Official Opening and Celebration: 2- 4 pm Saturday 9th October (Judges comments will be presented here) Currently there is space for 40 people inside and 50 people outside. To attend you must RSVP by Monday 4th October.
- Close of Exhibition: Sunday 10th October 3pm. Collection of works after 3pm and until 5pm Sunday.

*Notes for delivery of works:

If you believe you may have trouble delivering your paintings in Paddington, you can alternatively drop your properly packaged (for transport) and labelled paintings to either:

- Kelcey Burman, Auchenflower, Brisbane (0413 027 463)
- Margaret Turner, The Gap, Brisbane (0418 671 511).

Please contact them to arrange a drop off time and address location.

This window of opportunity will only be available from Monday 27th September to Friday 1st October 2021. If your items are incorrectly labelled and/or packed and /or framed, there is no liability from the PSA if it is lost or broken and the paintings may not be taken on your behalf.



Master Pastellist Exhibition 2021

Stunning Fine Art Paintings
from highly accomplished
artists using soft pastel medium

26th October -
21st November
Old Fire Station Gallery
395 Oxley Avenue,
Redcliffe



Hours: Wednesday through Sunday 10am to 3pm

Ph (07) 32840852

Demonstrations free to the public
by Master Pastellists every Wednesday, Friday and Sunday

Opening event Saturday 30th October 2 to 4 pm

Subject to VACANCIES if you want to make a booking - please go to <https://ozpastels.com.au/product/sc0421-tricia-reust-pastel-and-collage-on-canvas/>



Two-Day WORKSHOP with Master Pastellist

TRICIA REUST –

‘PASTEL & COLLAGE ON CANVAS’

Sat 10th and Sun 11th April, 2021

- *Exploring colour and texture*
- *A brief theory of design, particularly for collage*
- *How pastel can be used as a wet medium as well as dry*
- *Choose to work traditionally or a more contemporary approach.*

Tricia's teaching process includes theory, handouts and demonstrations

- Day 1** Composing and setting collage; placing wet pastel wash; establishing texture with gesso;
- Day 2** Completion of the works.

When: 8.15a.m. for (parking) starting 9.00a.m. – 4 pm

Where: BUDERIM CRAFT COTTAGE, (Large room) ,1 Main Street, Buderim

Cost: \$180

To book: PSA Website

<https://ozpastels.com.au/product/sc0421-tricia-reust-pastel-and-collage-on-canvas/>

To be COVID SAFE, please bring your own cup and lunch.

PSA will provide tea and coffee

PASTEL SOCIETY OF AUSTRALIA INC B0621 PASTEL WORKSHOP – CREATIVE LANDSCAPES

Learn how to unlock the creative you and still be in control. Let's explore attractive ways to paint a landscape by getting away from copying a photo in its entirety. Using different pastels, inks, charcoal and painting tools, we'll uncover the diverse worlds of colour and mark making. Invite your inner artist to discover the freedom of creating. Get out of your comfort zone, learn to be inspired and create in confidence in a fully guided workshop.

Skill level – intermediate onward



- TUTOR:** Karol Oakley
- DATES:** Saturday 12 and Sunday 13 June 2021
- VENUE:** Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo
- COSTS:** PSA Members \$90/day x 2 days = \$180.
Non PSA Members \$110/day x 2 days = \$220
- ENROLMENT:** Via Pastel Society of Australia Website www.ozpastels.com.au
- MATERIAL LIST:** Available on the PSA website
- QUESTIONS:** Contact Geoff May. Mob: 0412-379682. Email: gbmay01@gmail.com
- CANCELLATION:** In the event of cancellation due to Covid 19, all payments fully refunded

Upcoming workshops with Tricia Taylor



Albion. Sat April 17th and Sunday April 18th
\$395. Phone 07 3262 1808



Finding Your Flow in Pastel - Seascapes 101 | Tricia Taylor



About this workshop

The joy of the coast that we live near! How to let yourself go and find expression in painting the ocean.

Seascapes are mesmerising. How the water moves or the wave crashes. Pastel is one of the best mediums for creating layers of sand, water and foam.

The next 4 that sign up get use of materials supplied.



Sturt Winter School. 28th June to 4th July.

<https://www.sturt.nsw.edu.au/education/winter-school>

KISS – Keep it So Simple.

5-day winter workshop
with Tricia Taylor



Online Pastel Course Understanding Colour

with Master Pastellist

This course on Understanding Colour is unique. Not only does it have step by step projects to follow, it is packed with information and exercises to teach you the fundamentals of colour. First I give you information explaining a principle of colour theory. Then it is on to simplified exercises to get the theory out of your head and into your pastel skills set. Then proceeding to projects to show how to put it all into practice.

www.Playingwithpastel.com.au

If you would like further information on any of these courses drop me an email:
artist@taylorart.com.au

DEMONSTRATION

February's Zoom Meeting 9/02/2021

PEOPLE DOING ACTIVITIES with Penelope Gilbert Ng

In preparation for any painting, Penelope views her reference image on her Ipad including a black and white image to see the tonal value pattern. Using the Ipad instead of a printed copy allows light to travel from the back of the Ipad creating more natural colour. Colours are then determined and chosen for the palette; both for the background (watercolour) and pastel layers.



TIP #1 Penelope suggested when taping your pastel paper to your board, use neutral tape in lieu of coloured tape, which can influence your painting.



Penelope commenced her painting by applying watercolour to the white canvas creating a background for the painting. Complementary colours were chosen for the base that would enhance and build to the pastel layers. She indicated some of these watercolours would show through the layers building variation and depth to the subsequent layers.

Penelope applied Violet to the upper background while a dirty Orange (Rich Brown/Green/Orange) was applied to the mid and foreground areas including her character figure, Maree.

Cobalt Blue was applied to the foreground duck. Orange was used as the base complementary colour for Maree's blue top. While turquoise was applied as a base colour for Maree's hat and in the shadows. For the flesh, Penelope used Cadmium Red and also for the base of the tin. Final result no original colour of the paper was left.



TIP #2 Don't use a complimentary scheme for a tonal painting.

Penelope stated her painting style is more of an 'Instinctive Painter'. We all watched the Master in motion as the painting came to life with layers of Pastel applied to the dry watercolour background. Neutrals were used to make colours Zing.

You can see the majority of selected pastels are in the blue purple family with complementary of a few oranges, a few reds and greens.

If you look at the completed painting you will note the foreground duck creates an "s" format to move the eye around the painting. Note the relationship of the duck with Maree and a sense of impatience on the ducks' part to have her dish back to sit in.

A beautiful painting Penelope, thank you for the demonstration. Louise Eves



Final painting titled 'Hurry Up'.

Still Life Demonstration – Anne Yang PSA Meeting Sunshine Coast 16/2/21 by Annette Irvine

Anne's advice on creating a still life is "to choose a subject that resonates with you, one that sparks your soul and gives you joy". When looking for inspiration for this demonstration Anne looked to the work of Hans and Nora Heysen and Henri Fantin-Latour studying their still life paintings of flowers and fruit.

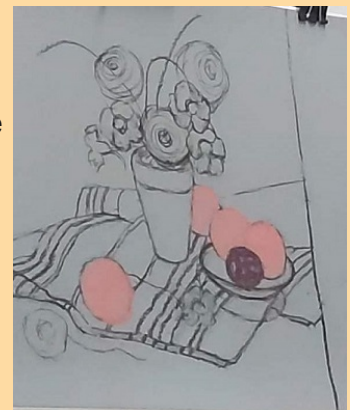
Design is the most important step in a still life setup. Anne's design tools were:

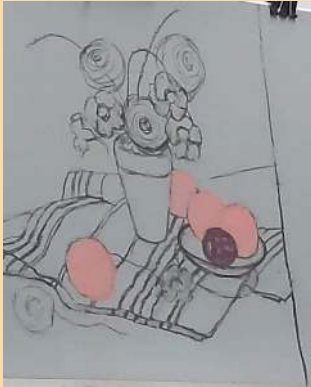
1. Look at the big divisions and make sure dark and light areas occupy different proportions.
2. Composition is asymmetrical (ie. The vase is off centre.)
3. Look at the direction of line within the composition to check that it is balanced. The strong diagonal of the bench top needed a counter diagonal to balance it. The vertical form of the vase adds weight and stability.
4. The overall shape of the setup is triangular also within the setup the Dahlias form a triangle as do the peaches (repetition).
5. Hard and soft edges are needed to direct the eye through the composition. The flowing line of the wispy Salvias soften the arrangement and give movement.
6. The lines on the cloth lead the eye into the composition.



An analogous colour scheme was employed using warm and cool pinks, orange and reds contrasted with the blue. Blue grey midtoned suede paper was used, and the background left as the paper colour which adds a cool contrast to the reds of the subject and ties in with the blues in the cloth.

Anne started the demonstration by blocking in the mid tones on the peaches as a whole tone using a light pressure. Lights and darks to give form are added after the initial block in of shapes. The dark plum gives contrasting tone and texture (shine). Anne suggested treating the Dahlias like a sphere with dark centre and light edges, and don't begin with 'petals'. The vase is in shadow (light is coming from above and the right) so the change in tone is subtle but can exaggerate slightly to give form.





Work generally, blocking in shapes. Apply the pastel in the direction of growth, ignoring detail in the beginning, just paint shapes. The peach in the foreground is closer, therefore needs increased intensity and make it warmer to bring it forward.

Three tones were used in the tea towel and pale blue was used for the shadows in the white stripes.



This was a most informative demonstration by Anne and her take home message was to spend time on arranging your set up; if the composition is right the painting will be right.



Brisbane Demonstration Report February 2021

MARGARET van MAANEN

by Gillian Collom

Painting the classic portrait

Margaret van Maanen has won a lot of awards for her portraits. In 2019, she won first place in the People/Animals section of the Pastel Society of Australia Annual Awards, and the overall Pastellist of the Year, with her portrait of her son, Nathaniel. In 2020 she was awarded the status of Master Pastellist.

Margaret talked through the preparation and artistic decisions needed to achieve a classic portrait. She thinks the classic portrait makes the subject 'look important'. The likeness and something of the essence of the person need to be captured.

Margaret encourages us to look at and study the masters, both old and modern. She showed us inspirational images from earlier painters – William Bouguereau, John Singer Sargent and Anthony van Dyck. On this basis, she decided what moved her most was the convincing effect of light captured by the artist, not necessarily with a strong light source.

Margaret is inspired to create artworks that mirror the beauty of our human experience, which offers hope. She wants to capture the life-force or essence of a person so their portrait comes alive, which comes from finding something to love about a subject.

Preparation

Using thumbnail sketches to explore alternative positions for her subject and the book he was reading, Margaret eventually chose a close-up, three-quarter profile, in a square format, which grabs attention. The focal point is the forward eye, placed in the upper third. A life-size portrait has impact and the $\frac{3}{4}$ profile is generally complementary to the sitter. At this stage, she also checked for 'tangents' – shapes that touch the subject in a way that is visually bothersome. For example, the right shoulder could look like it emerged from the corner; or evenly spaced curls can distract.

A good tonal drawing can make or break a portrait, if it is to be recognisable. From a 2.5-hour sitting, she had a sketch of the head emerging from the background. Drawing gives you confidence and establishes the sitter's physical attributes. A common problem in portraiture is not making the shadow side dark enough so the drawing helps establish the tonal patterns clearly. If working from a drawing, Margaret photocopies then traces it to the pastel paper.

Painting

The underpainting was done in shades of green (referred to as verdaccio) to define the tonal values.

Margaret puts in the darkest darks and lightest lights early on. Then she works over all of the

painting, rather than going from one part of the face to another.

As the subject is in cool, natural, side light, look for colours directly in this light, and the transitions towards the shadow side. For example, put blue wherever you can see it, including the background. However a head has areas that bring it to life – use reds and oranges on the corners of the eyes, the nose on the light side, plane transitions on the mouth.

A portrait can appear 'cartoonish' if there is no edge variation. Squint deeply to see where the hard, soft and lost edges are located.

To achieve a quality portrait, many hours are spent in just looking, identifying the need for changes to the textures, colours and edges.

Thanks Margaret, for this thoughtful glimpse into your inspiration, thinking processes and methods.



Nathaniel

Brisbane Demonstration Report March 2021

CHRIS BLAKE
by Gillian Collom

Why black?

Chris Blake is renowned for painting on a black surface. <http://www.chrisblakeart.com/pastels.html>

His demonstration took us back to his early days of painting in pastels. In Bath (UK), he saw a demonstration in an art shop on black paper, where blocks of colour were laid down and only later did the subject become obvious. He was hooked on pastels! A quick sketch gave us an idea of what he saw emerge as the bright colours jumped from the page.



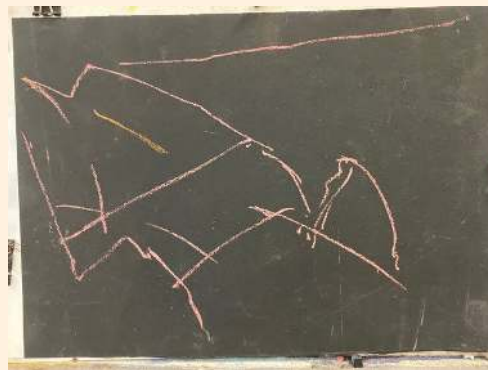
Chris usually uses Soft umber, Aubergine, and Black papers. If the subject has some colour, he chooses black, but you can paint subdued subjects on black, as some of Max Wilks' works show. <https://maxwellwilks.com/paintings/pastels/>

Chris revisited an earlier subject, an early morning view of a swing bridge in Whitby, UK, to explain the process:

- The general rule is to start from darks and later introduce the lights. However, on a black surface, **start with a mid-tone colour.**
- **Put the highlights** in first as markers, so you can keep the colours pure (not mixed) and not lose where they are in the painting.
- You can work black onto a black surface e.g. the swing bridge.



The next demo subject Chris chose was a seascape of Sarah-Anne Rocks, Tasmania. The subject was a small cropped piece of a much larger photo, and Chris used pink to draw the main elements. Pink shows up on black, but disappears into paint. Don't use white for the initial sketch.



Chris used several tones to note where light hits the rocks and where the light is glowing green through the waves. He then marked the white areas on breaking waves. Chris stressed the importance of making marks in the direction of the contours of the subject. He also noted the 'serendipity is the patron saint of artists'. When mucky accidents happen, remember to see them!



So why black?

- Colours jump out when put onto a black surface. This makes a statement and has life and movement.
- Pale colours e.g. yellow and pink work well on black – Chris showed two of his flower paintings on black.
- Glazing multiple layers of colours over a black surface works well.

Thanks Chris, for a rapid-fire collection of thoughts and challenges.

2022 PASTEL EXPO

We warmly invite you to consider joining the Expo committee or just offering some specific skills that you have for a one-off project associated with the event. What you must do:

1. Email (treasurerozpastels@gmail.com) or phone (0414581090) Vanessa to let her know of your interest.
2. Love pastel painting.
3. Enjoy interacting with other artists, well maybe not if you love doing your solitary work :)

Not sure you know what you can do? Ask Vanessa and she is sure have some ideas would suit you.

What you do NOT have to do:

1. Reinvent the wheel, most of the hard work has been done by Vanessa and other committee members so we will use this blueprint from the past success and just build on it.
2. To be physically present at the meetings as mostly it will be conducted via Zoom or some online stuff.
3. To spend every waking moment being involved.

So, do not be shy, and if the world can get over Covid....hopefully.... then treat yourself to a wonderful experience and make more friends within the PSA and give it a go.

Online Demonstration 9 March 2021 Stephie Clark's– Fruit Still Life.

by Geoff May

Introductory Comments

Stephie's opening comment was that she can't draw. She can do shapes and colours and this skill forms the basis of her work. It's all about observing the subject, simplifying the shapes and then applying the colour. She paints the shapes she sees.

We should all paint every day to develop and maintain our skills and aim to produce 30 paintings in 30 days.

The Materials

Stephie's favourite surface is Pastelmat – colour anthracite. She loves how the dark background colour makes the applied colours pop. The background almost exaggerates the intensity of applied colours. Pastelmat is a most forgiving surface and allows up to 25 to 30 layers without losing the tooth. It allows corrections to be made by brushing off pastel or washing it off under a tap.

With pastels, Stephie prefers dry pastels – not creamy. Art Spectrum extra soft are frequently used in her backgrounds.

The Painting

The still life subject consisted of a bunch of red-brown grapes placed on the edge of a cardboard box so that the grapes cascaded over the edge.

The painting started with the placement of darks using Sennelier 463 dark blue grey. Stephie layers the pigments many times and fingers were used to rub the early layers into the surface. When working on a dark passage, two darks, two mid-tones and 2 lights are applied to achieve subtle variations in the final colour.

Some lighter background colour was applied and rubbed into the top right quadrant of the picture to indicate the direction of the light. The background remained out of focus to provide a contrast for the coloured grapes that were yet to appear.

Red-brown was applied to establish the grapes. This line work remained rough with no details.



The cardboard box supporting the grapes was blocked in using a light grey and massaged into the surface. Warmer tones were used on the right hand side that was closer to the light source.



Stephie progressed the painting by mapping her way around the surface rather than focussing on a single area. She allowed paste dust from the subject to land on the surface below and for it to be incorporated into the shadow colours.



Terry Ludwig Eggplant was used to further define the single grape as a shape.

Stephie loves to have a single grape as part of the composition to show what is being painted in the bunch. While seeing the oranges and reds in the grapes, Stephie paints the grape from the bottom up. Glazes are then applied repeatedly to create the form. Six different colours had been applied to the grape at this stage. A white highlight was added, along with some orange and a thin grey-green squiggle created the branchlet.

With the single grape completed, Stephie approached the main bunch noting that some grapes will be prominent and some will be out of focus. Don't try to make all the grapes look perfect. Only a resemblance was captured in the grapes on the left and shaded side of the bunch. Feel free to depart from the still life arrangement – letting the painting dictate the direction. The main colours in the bunch continued to be built and coral colours were used in the brightly lit areas.

Maroon was used against the dark green areas on the left. Three to four reds were used to further colour the grapes.

Some gentle finger tip blending was finally carried out on the grapes on the right hand side of the bunch as these grapes tell the story.



Stephie does not pre-select her colours and there are not a lot of different colours in her final layers.

The completed painting is shown below with a close up of the grapes in detail on the right.



Final Comments

- *Paint what you love – Stephie paints plein air in her garden to produce her floral art works.
- *Adding layers adds texture.
- *Never use fixative
- *Stephie's paintings are wrapped in glassine and taped to a board and are sold all over the world without mishap.
- *The signature is an important and integral part of the work.

WORKSHOPS SCHEDULE FOR 2021**BRISBANE**

CODE	DATE	TUTOR	TOPIC	LOCATION
B0621	Sat 12 and Sun 13 June 2021	Karol Oakley	Creative Landscapes	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo
B1121	Sat 20 and Sun 21 November 2021	Lyn Diefenbach	Reflected Surfaces	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo

SUNSHINE COAST

CODE	DATE	TUTOR	TOPIC	LOCATION
S0421	Saturday 10 and Sunday 11 April	Tricia Reust	Pastel and Collage on Canvas	Craft Cottage, 1 Main St. Buderim
S0521	Sat 22 May 2021	Anne Yang	Design and Create Your Own Still Life In Pastel	Craft Cottage, 1 Main St. Buderim

DEMONSTRATION SCHEDULE FOR 2021

BRISBANE (LIVE) - 7pm, first Tuesday of each month at Mt Gravatt Showgrounds, Community Hall (upstairs), 1644 Logan Rd, Mt Gravatt. Coordinator: Margaret van Maanen - 0423 117 730. Numbers restricted to 30 re Covid.

Date	Demonstrator	Theme
6 April 2021	Louise Corke	Fragile Renditions
4 May 2021	Karol Oakley	Creative Landscapes
1 June 2021	Tricia Taylor	Colour Mixing
6 July 2021	Chris Clark	Finding the Light
3 August 2021	Tricia Reust	TBA
7 September 2021	Oxlades - New Products	Pastel Play Night
5 October 2021	No Meeting - Annual Awards and Exhibition	
2 November 2021	Everyone partipates	Sip and Sketch

SUNSHINE COAST (LIVE) - 6.30pm, third Tuesday of each month at Craft Cottage, 5 Main St, Buderim. RSVP required - numbers restricted to 25 re Covid. Coordinator: Chris Clark - 0422 033 860.

Date	Demonstrator	Theme
20 April 2021	New Products - Oxlades, Chroma, S.C., Art and Framing	Play Night
18 May 2021	Karol Oakley	Plein Air Painting
15 June 2021	Chris Clark	Capturing Light
20 July 2021		Bus Trip to Brisbane Galleries
17 August 2021	Tricia Taylor	Seascape & Rocky Shoreline
17 September 2021	Interactive Teams	Paint Around - Timed painting
19 October 2021	Penelope Gilbert Ng	Portrait
16 November 2021	Everyone	Xmas party - Pub Venue

ON-LINE DEMONSTRATIONS 6.00pm, second Tuesday of each month on your computer. A link to ZOOM will be emailed prior to the meeting. Don't forget to submit your paintings.
 RSVP Vanessa, treasurerozpastels@gmail.com.

Date	Demonstrator	Theme
13 April 2021	Leonie Duff	Portrait
11 May 2021	Lyn Henry	Abstract
8 June 2021	Maree Angus	TBA
13 July 2021	Hettie Rowley	Animal Portraits and Textures
11 August 2021	Lyn Mellady	Sky and Water
14 September 2021	Lyn Diefenbach	Reflected Waters
12 October 2021	Maxine Thompson	TBA
9 November 2021	Joanne Cotton	TBA



PSA would like to thank **Arthouse Northside** for their ongoing contribution in sponsoring the prizemoney for each Zoom meeting. If you wish to visit their site the link is: <https://arthousenorthside.com.au/blog/>

PSA 2021 Newsletter Deadlines

<i>February</i>	<i>22/01/2021</i>
<i>April</i>	<i>22/03/2021</i>
<i>June</i>	<i>21/05/2021</i>
<i>August</i>	<i>23/07/2021</i>
<i>October</i>	<i>20/09/2021</i>
<i>December</i>	<i>22/11/2021</i>

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OPENING HOURS

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

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Newsletter Submissions and Advertising

The PSA Newsletter is released bi-monthly. The next newsletter is due out in April 2021

CLOSING DATE: Closing Date for April's Newsletter is 22 March 2021.

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to Louise Eves at eveslouise@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: [janessmith001.jpg](#)) rather than send as a file number (eg: [2200957694.jpg](#)). Please make ALL reports in text font ARIAL Size 12. 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).

NEWSLETTER ADVERTISING RATES

Are you interested in advertising your workshop, tour or classes in our PSA Newsletter?

Page Size	Millimetres & Orientation	PSA Member Rate	Non-Member Rate
1/4 page	90w x 124h (portrait)	\$15	\$25
1/2 page	186w x 124h (landscape)	\$30	\$50
Full page	186w x 273h (portrait)	\$60	\$100
Email Attachments to PSA Members		\$10	\$20

1/4 page advertisements for events such as paint-outs, exhibitions and NFP that are arranged and held by PSA Members are free, larger advertisements will attract Members Rates (eg; Stanthorpe Paintout).

Advertisements for PSA monthly events, workshops and expos will be at no cost.

Advertisements for non-members of the PSA will be charged at the Non-Member rate.

*Note * These activities are not covered by the PSA volunteer's insurance or the PSA responsibility.*

FILE TYPE REQUIRED

All advertisements must be supplied as a JPG image at strictly the correct size and orientation as listed in the table above. No variations will be accepted.

HOW TO SEND YOUR AD

Please email the image of your advertisement to Jeanne Cotter at jeanne@deliciousart.com.au, once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.