



# THE PASTELLIST

VOL 32 no5  
The Pastel Society  
of Australia Inc.

Established by John and Ivy Jeffrey in 1985



## Presidents Report September 2016

This is my last report for the newsletter, as I step down from the President's role, so I would like to take this opportunity to thank everyone for their support over the last two years. It has been a wonderful opportunity and I have enjoyed the time with the amazing team within the Pastel Society.

This year has seen many new horizons reached in our Society. The first workshops in Gin Gin and Darwin were a success. Online Competitions have begun as a way to connect our regional artists. September also sees the first Online Competition for All Members.

Many thanks to our loyal sponsors - Oxlades, Art Spectrum, Softpastels.com.au and Arthouse Northside - for their continued support. We are now happy to have the support of some new sponsors as well. Our wonderful Patron, Barbara Alexandra, has yet again increased her annual donation for next year's Alexandra Awards. We thank her for her support and encouragement. During 2016 the workshops and demonstrations have been well supported enabling us to come out with balanced books plus a little profit as a bonus. Many thanks to all the committee members and co-ordinators who worked together to make that happen.

Our next big adventure is planning the Inaugural Australian Pastel Expo to be held in September 2018. This will be a fantastic opportunity to showcase the pastel medium and share our love of pastels.

What a privilege it has been to be a President of this Society. The last two years have gone quickly and the growth has been a pleasure to watch. The thing I treasure most is seeing the growth in our members. Each month we come to share our love of pastel and each month the artwork gets better and better. Your continued involvement of attending workshops, watching demonstrations, entering competitions and passionately painting with pastels has seen growth that cannot be counted.

I hope you continue to be inspired and encouraged as the Pastel Society of Australia keeps growing from strength to strength.

Kind Regards

Tricia Taylor

### Contents:

1. President's Report
2. Notice board
3. Demonstration Schedule 2016
4. Workshop Schedule 2016
4. Workshop Notes
5. Billeting
6. Meeting Reports
11. Workshops
13. September Set Subject Winners
14. Upcoming Workshops
15. Tours and Classes
18. Advertisers
21. Country On-line Competition
23. PSA Committee

## NOTICE BOARD

THE PSA welcomes our new President-  
Sue Robinson from Gin Gin

Sue is very excited to lead us into 2017.

### Thank you to Tricia Taylor

The PSA extends our heartfelt gratitude to Tricia Taylor who has just stepped down as President of the PSA after 2 years of tireless work.

During that two years we have come a long way. Thank you Tricia and we wish you all the best in your future endeavours.



Thank You

However, at the end of our AGM in early September, the following important positions in our Society remained unfilled:-

- 1 Secretary
- 2 Communications & Advertising
- 3 BVAC Liason
- 4 Workshop Co-ordinator

Please contact Geoff May 0412 379 682

Email: [gbmay01@gmail.com](mailto:gbmay01@gmail.com)

### Monthly Meeting Painting Competitions

At each of the monthly meetings (Brisbane, Gold Coast and Sunshine Coast), you are invited to bring along one of your paintings which will be voted on by all members.

The points scored are then tallied up. The annual winners are announced at the End of the Year Christmas Party

### COUNTRY MEMBERS ONLINE COMPETITION!

The PSA is proud to invite you to participate in -

#### The Online Country Members Pastel Competition

You will find all the information on  
Pages 21-22  
Country Members are those who reside  
outside of Brisbane

**Thank you to everyone who entered the  
All Members Online Competition.**

**We received a great many entries at the  
deadline which has made the competition so  
much more exciting.**

**The winners will be announced shortly.**

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

### GENTLE REMINDER-

Any member who is considering applying in 2017 for Master Pastellist Status is encouraged to ask a Master Pastellist for guidance and Mentoring during 2016.

## 2016 Demonstrations

Please check PSA website [www.ozpastels.com.au](http://www.ozpastels.com.au) for updates

<b>Brisbane Demonstrations</b>		
<b>Meeting</b>	<b>Theme</b>	<b>Presenter</b>
4 October	Managing Green	Joan Macnaught
1 November	Paint Around Mixed	
2 December	Brisbane Christmas Party	

INFO – Hettie Rowley  
Mob: 0406180121

Email:  
[hettie@magickmirrors.com](mailto:hettie@magickmirrors.com)



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

Venue: Mt Gravatt Showgrounds -  
Community Hall (upstairs)  
1644 Logan Rd, Mt Gravatt.

Entry: Members \$5, including refreshments.  
Non-member \$10

<b>Gold Coast Demonstrations</b>		
1 October	Cats in a composition	Penelope Gilbert Ng
5 November	Paint Around Mixed	
2 December	Brisbane Christmas Party	

INFO – Louise Corke  
Mob: 0419 644 665

Email:  
[lou2345@bigpond.net.au](mailto:lou2345@bigpond.net.au)



First Saturday of each month 1-3pm

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

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

<b>Sunshine Coast Demonstrations</b>		
19 October	Getting Action Into Your Painting	Chris Blake
16 November	Paint Around Mixed	
2 December	Brisbane Christmas Party	

INFO – Sally Thomson  
Mob: 0403 017 832

Email:  
[sally@sallythomson.com](mailto:sally@sallythomson.com)



Third Wednesday of each month at 6:30 pm

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

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

## WORKSHOP SCHEDULE 2016

Please check PSA website: [www.ozpastels.com.au](http://www.ozpastels.com.au) for updates

CODE	DATE	TUTOR	THEME	VENUE
B1016	15 Oct	Penelope Gilbert- Ng	Still Life	Brisbane

**All workshops are from 9am to 4pm.  
Please arrive by 8:30am to allow time to set up. TBA = to be advised**

### WORKSHOP NOTES:

1. Due to the sequential instruction, attendance for both days is required.
2. Members may attend any venue. That is, for example, Brisbane members are not restricted to attending only workshops based in Brisbane.
3. Unfilled workshops places will be offered to any other artists [non-members] on and from 30 days prior to the activity. This should minimise the need to cancel any workshop.
4. Gold Coast workshops at times are limited to 8 attendees.
5. Payment secures your place.

### MAKING A WORKSHOP BOOKING

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

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

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

## ORIGINS OF THE PSA

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

While the Brisbane, Gold Coast and Sunshine Coast localities offer regular meetings, workshops and demonstrations, **country members** have their own competition and enjoy the other benefits of membership such as:

The newsletter (including detailed coverage of demonstrations and workshops).

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

## PSA SPONSORS

Please support these sponsors who support the PSA!

- [Softpastels.com.au](http://Softpastels.com.au)
- Paul Oxlade: Oxlades  
[paul@oxlades.com.au](mailto:paul@oxlades.com.au)
- Pam Grabbe: Oxlades and Art Spectrum  
[pam@oxlades.com.au](mailto:pam@oxlades.com.au)
- Kevan and Anne Buckle: Arthouse Northside  
[arthousenorthside@gmail.com](mailto:arthousenorthside@gmail.com)

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

## PSA Members Billet List

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

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

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

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

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

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



# MEETING REPORTS-

## BRISBANE DEMONSTRATION REPORT-

August 2016

### Still Life

**Penelope Gilbert-Ng** demonstrated the set-up, preparation and execution of a still life with bunches of grapes in an unusual format.

### Preparation

#### What shape or format?



Penelope showed us recent works, including a few full-blown roses leaning out of a low vase, painted in a long, skinny horizontal format. For the demonstration, she chose a long, skinny vertical format.

#### How many objects?

You don't need to have many objects. Pen arranged the bunches in and around a ceramic goblet, against a black velvet drape, which created folds and shapes that interacted with the cast shadows.



#### What light source?

Penelope used a floor lamp (Austrabeam) with a mechanism that switches between a warm or cool light, and chose a cool light for the grapes.

### Tools

*Very thin dowel about 50 cm long*, is useful to look at subjects, for alignment of edges, or to make sure things *don't* line up.

*Viewfinder with adjustable slide*, can be used to look at the composition without surrounding distractions, if you set the window to the format of the picture.

*Shaving brush* is used to remove marks you don't want, and to restore the tooth of the paper.

*Colour-shaper* – a "tickler" – is used to soften edges, directing the viewer's gaze towards more defined shapes.

*Turning the picture upside down* helps you check the balance of shapes, lights and darks, without identifying or naming the parts of the subject or background.

### The painting

Penelope used a white Art Spectrum suede paper, which is thicker (400 gsm) and responds well to preparation with watercolour or Free Flow acrylic, without filling up the tooth of the paper.

The greens and purples of the grapes and a suggestion of background had already been captured in watercolour, and allowed to dry.

The underpainting combined with cool light suggested the choice of blues, mauves and purples, as well as some warmer colours.

While quinacridone is one of Pen's favourite colours, a range of greys is invaluable to knock down areas of brightness. She uses the side of pastels, lightly stroking in different directions so the watercolour still shows through, and uses the pastel point for hatching in varying ways.

While you are painting remember that, once you use a colour, you should introduce it somewhere else in the picture.

The grapes and serrated edges of the leaves were good models for arriving at their forms by working on their shadows and the spaces in between. The form of individual grapes improved gradually as the painting progressed.

Penelope reminded us that it is the painting that is important, rather than being exact with respect to the subject detail. (You can leave some grapes out!)

We should step back to check the *design* and add marks that improve the design.

While much of the painting was still in mid-tones, Penelope decided what should be the focal point, adding sharper edges, brighter colours and textures.

Looking carefully at where the light hits the ceramic vessel and the grapes, and where light reflects back onto objects, she added more dark areas to make some of the lights appear lighter.

The real highlights were left until last, and must involve a range of "whites".

Thanks so much for all the tips and tricks, Penelope!



Under-painting



Working out the design



Cutting in with the background to define shapes



More detail and form



Adjusting the Background



Highlights added

### Penelope's tip for a yummy new grey pastel

- Slowly accumulate all of your pastel dust in a jar.
- Tip pastel fragments and dust into a mortar, using the pestle to grind to a fine dust. (Use a mask)
- Add filtered water, drop by drop, to make a thick "dough". You won't need to add anything as the dust already contains binder from your original pastels.
- Shape the pastel as you choose – a square cross-section is handy.
- Leave it to dry thoroughly.



### GOLD COAST DEMONSTRATION REPORT- August 2016

#### Still Life

#### Joan McNaught

1. What makes a good Still Life?
2. How is a Still Life put together?
3. What special skills are needed?

These are the three questions posed to Joan for consideration at this demo.

Joan introduced the subject by showing the group 12 very different illustrations of Still Life paintings from the "Best of Pastels" published by the Pastel Society of America in 1998.

The aim of this was to demonstrate, when considering painting a Still Life, how varied the subject matter and approaches can be. Like any other genre the general rules involving the use of colour, light, design, composition, shapes, textures and the style of approach will combine to create the unique work you envisage.

The small group present then offered ideas to Joan, after she requested same, to help her resolve two paintings of the same kettle and jug done much earlier as demonstration paintings for a class she was tutoring.

These were originally done to demonstrate application and approach to beginning a set Still Life.



Joan felt that it would be helpful for the group to try to find problem solving ways of developing these commenced works as they neared completion.

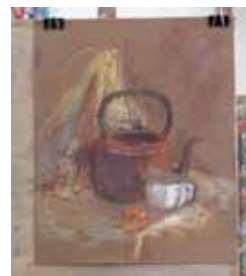
For the next stage of the Demonstration Joan had set up the same "Jug and Kettle" but kept the Still Life arrangement under wraps.

After some discussion she uncovered the Still Life set up she had created – but this time she'd added a pink drape.



Joan worked with several tones of warm and cool pinks to develop the shapes of the drape.

Over a darker background and with fast, loose strokes she created the tassels. The initial drawing was on chocolate brown paper and the introduction of the pink drape gave an entirely new focus to the work.



After a tea break Joan worked on the second painting introducing flowers and a netted drape to again change the balance of dark and light and create a more varied textural component to the work.



## SUNSHINE COAST DEMONSTRATION REPORT- August 2016

### Abstracted Realism

In her very gentle way, Louise Corke led her audience into how to respond to an image rather than slavishly copying or attempting to paint a photo- style reproduction of a scene.

Louise showed us where she drew her inspiration – from paintings by Anne Templeton in the book [Colour and Beyond](#) and Mark Leach in [Raw Colour with Pastels](#).

Both artists had simplified their subjects and the colours they used to pare the image down to the simplest element that appealed to them.

Louise drew a line on her paper, marking abstraction at one end and super realism at the other. “We all paint somewhere in between those two extremes and everything you do is valid,” she said. Also, with levels of finish in a painting, she said “We all have our own personal levels.” That’s ok.

Louise showed us some examples of how she had simplified scenes from Scotland, Carnarvon Gorge and Paris. She then proceeded to show how she got from the photo to what was in the painting. She did a series of sketches to determine what she liked best – what she [really](#) liked the best – in a scene.

She might do between 4 to 6 very simple line sketches and maybe decide on the last or the second last sketch for the basis of her painting.

She knows she likes rounded rather than sharp shapes; Carnarvon Gorge was so clean, and she wanted to show that, so she chose greens and blues; in one scene she was taken by the sunlight coming through the trees and casting diagonal lines on the ground, so that’s all she put in.

She emphasised, “Make sure you have a specific intention – to tell about the colour or the harshness or the cleanliness of something. Photo 1



The painting Louise chose to do for the demonstration was a stream scene in Carnarvon Gorge.

She did four line sketches to simplify the scene and determine what she really liked – a huge simplification; “Anything can happen now, and I have to be prepared to follow the directions my feelings take me.”

She chose mostly blues and greens as blue lends itself to calmness, which she wanted to show, and started applying colours with the pastels on their sides – getting solid colour.

As she paints, Louise often says, “I’m loving this shape. I’m loving this colour. This green sits so nicely with the blue next to it.” It’s the emotion she’s responding to. She’s not interested in showing sand or grass or trees, just shapes and the interaction between them.

A dark blue in the top left hand is balanced by another dark blue in the bottom right hand corner.

She then merges one colour and shape into another and talks about how the colour (the reflections) falls down into another colour. Putting in verticals adds dynamism to the painting.

Because she has almost all rounded shapes, she adds some sharp pale blue edges at the top of one of the distant shapes. She also balances the lime green in the background stream with another light lime in the right mid-ground and smaller light areas in the left foreground.

She has moved down the painting. By this stage, Louise works very lightly and steps back often to see the impact of the strokes she makes.

There are bits that she isn’t sure of, she very lightly adjusts her work. “Don’t be afraid to put something in, try it and, if you don’t like it, get rid of it. Photo2



“It could be anything” says someone. “That’s the beauty of it,” says Louise. It’s all about enjoying what you do, getting into fairyland, musing about the colours and just doing what you like.



## BRISBANE DEMONSTRATION REPORT-

September 2016

### Edges - To See Or Not To See

**Karol Oakley** likes Richard Schmid's ideas-

*"Think of edges the way you would think about kissing someone. How many are the ways – and what can you impart in the process?"*

*Think of edges as exquisite subtitles, as the means to transmit romance, as ways to make your dabs of paint whisper, or shout and reach nuances beyond the reach of colour.*

*Think of them as visual / poetry oozing from your brush – but especially think of edges as you would the agents of expression of music ... pianissimo (very soft) ... allegro vivace (fast and lively) ... This variation of touch and speed gives music its richness and a lavish variety of edges does the same in a painting."*

From **Alla Prima: Everything I Know About Painting, Chapter Six – Edges, p 91**

Note that there's an updated edition now [Alla Prima II](#)

Here's how Karol explained her ideas. **What are edges?** There's the edge of a table, the edge of an apple, "the Edge" in U2 – all valid, but to an artist an edge in painting is simply where two surfaces meet, or where a change occurs from one surface, form, or state (e.g. air / water) to another.

How does an artist use edges in a painting to make it sing or be quiet or gentle?

Artists can use the tools of tone, temperature, colour, and texture to make edges show off best what they want to say with their paintings.

Usually edges are used **to direct the viewer through the painting** to the focal point, or centre of interest.

#### Edges are categorised into three types:

**Hard edges:** have the *extreme* contrast difference between two areas in a painting

**Soft edges:** are where *similar* contrasts meet

**Lost edges:** are where two same contrasts or *least* difference of contrast meet

To demonstrate, Karol set up a simple still life, using an orange with its leaves still on, sitting in a cardboard box, with a good light source.



She started with pre-selected colours (right) and presented us with 2 small paintings (below left) already blocked in, on Colourfix Smooth paper (new product).



So far the edges of the orange, leaves, box corners and cast shadows were all hard edges, and many straight.



One of the paintings was left untouched, for comparison. Karol chose the top of the orange as the focal point.

Working on the second painting, Karol showed how to create areas of *the same* tone side by side (shadow behind the orange), so that the viewer's eye mixes or sees them peripherally as one, and not two.

This is a **lost edge**, (right) which is useful for making something disappear visually. The differences between areas are the *same or least*.



Then she worked on the edges where the orange and the lighter background meet, and have *similar* properties but some contrast. The colour areas are tickling each other, so these are the gentle and suggestive **soft edges** (right). As the edges soften, the orange stood away from the background.



To make the painting jump at the focal point, we need to use *extreme difference* in tone, where darkest dark meets lightest light, to create a **hard edge** (right). This will have the greatest impact, and be the most definitive.



As another example of the power of edges, Karol showed us a recent painting where she realised the painting was about the distant hills.

How can we re-focus the viewer's eye into that area?

Karol used Robert Wade’s “Bull’s-eye” (right) principle on what looked to us like a finished painting.



To gentle gasps from the audience, Karol drew pale rings, centred on the hills, and circling outwards from the newly chosen focus. We then noted how the edges in the middle and outer zones could be softer and softer, to keep the focus on those hills. (below)



Karol offered a challenge for your next painting from photos:

When we paint from photos everything is in focus, on automatic aim and shoot, unless you’re a wiz with settings! With your next painting, use the photo but make a conscious effort to use edges to make your work a painting, based on the hard, soft and lost edges principle.

**Thanks Karol, for a thought-provoking and well prepared demonstration.**

## GOLD COAST DEMONSTRATION REPORT-

September 2016

### Pastel Portrait

#### Tricia Reust

Tricia began by explaining that the orientation of the surface, either portrait or landscape format, depended on the work to be created and choosing the “portrait format” for a portrait is not automatic.

With the subject for this portrait, the hair is a factor of character, so painting the portrait in landscape format is the better option. Tricia worked on Art Spectrum original paper, which she had painted over with AS terracotta pastel primer (there had been another previous work under this coat). Tricia often re-uses old pastel paintings for new ones, by preparing the paper with primer this way.

Tricia began by holding her hand up to the paper, and forming a shape with her hand to determine where it felt right – and advised trusting your intuition on placement this way. It is unsettling for the viewer to see a head in a larger shape that your hand, as well. She then found the larger shapes and put them in with pastel – we see lights and darks first and can capture them as shapes more easily than line. Don’t tell yourself you are drawing eyes or a nose or a mouth, but turn the shapes into triangles, rectangles, crescents etc which you know you can already draw!



Once these larger shapes were determined, Tricia checked the portrait features according to some classic measurements, acknowledging that the way each person’s features differ from the classical measurements is what determines an individual’s character.

Once Tricia had established some large tonal and colour shapes in soft pastel, she blended these carefully to portray smooth skin, saying that even in the blending, it is still a drawing exercise and to be mindful of the way each form in the face is turning. Even though in the photograph the edge of the chin and side of the face were very “light against dark” with a sharp defined edge, Tricia softened these edges in order to give the impression of the edges on the face turning away into shadow. The highest contrast of dark against light should be at the points of the head which are the closest to the viewer, for example on the nose.



Tricia then used pastel pencils to draw even smaller shapes into the larger shapes, and to glaze areas of colour. She advised keeping the points on your pencils sharp. The lightest light in the whole work is placed next to the darkest dark – the white point of light right next to the black of the pupil. This is where you want the viewer to look.



The portrait was finished with a lighter shape of terracotta pastel leading from the left side of the head into the head, and a strong dark rectangle of shape straight down through the hair on the right side of the face to the bottom edge of the paper. These geometric shapes form a definite compositional element stopping the right hand side of the hair from falling off the paper and taking the viewer out of the picture.

## WORKSHOPS

Sunshine Coast July 2016

Pauline Adair

### Draped Figure

To start, the importance of accurate drawing was emphasized and Pauline promised we could learn how to draw the figure in a painterly fashion using her method.

Start with shapes.



When a photo is placed upside down it is easier to focus on general shapes rather than identifying parts of the figure. By doing this we are stopping the brain from taking over and we aim instead to draw what we see rather than what we think we know.

Pauline demonstrated a beautiful example, starting with a linear charcoal drawing following the outside shape of the figure then drawing in negative shapes and positive shapes of shadows. Some tonal shading brought out the figure in relief.

She then gently brushed off some of the charcoal so it wouldn't dirty the next layer of pastel work (left).

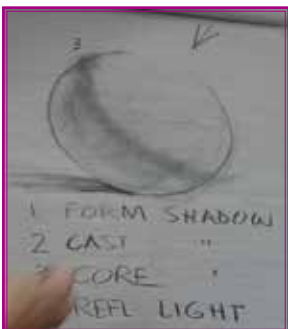
With a limited pallet Pauline completed a tonal study (right).



She used the pastel on its side and by varying the pressure formed soft and hard edges designing the composition to draw your eye to her chosen focal point. Adding colour to the reflected surfaces gives the finished composition depth and life.

Pauline demonstrated drawing a face on a boiled egg (below right)

Then, by angling the egg in different directions it was easy to see how the human face would look in different positions (far right).



### Important points to remember when drawing or painting (above left).

#### Shadows:

**Form shadow** - that is the fuzzy soft shadow that create the illusion of volume, mass and depth. (form)

**Cast shadow** - where light has been blocked

**Core Shadow** - is the dark band where light and shadow meets.

**Reflected Light** The light reflected from the surface onto the figure but is not as bright as the hi-light.

**Hi-light** The brightest light from the light source.

In the afternoon we painted using a live model putting into practise Pauline's methods. We all made great advances in our figurative painting skills and the workshop was a great success.



## Darwin August & September 2016 Chris Blake

### Vibrant Red Outback in Pastel and Urban Scenes in Acrylics

Chris Blake taught two two-day workshops in Darwin on successive weekends in August & September, working with pastels, then acrylics.

In the first workshop on 'Vibrant Impressions in the Red Outback', he demonstrated different pastel techniques over the two days. He showed how to start with basic shapes, then block in colour and tone using pastel and methylated spirits, or, alternately, blocking in colour on black paper. He showed the effects of different pastel strokes and how to layer colour to achieve vibrancy without blending.



With great flourishes and enthusiasm, he showed how to use 'The Blakey Twist', a stroke which involves pressing down close to where you want an edge, then twisting the pastel at the same time as pulling it across and off the paper. It's good for foliage in trees and clouds.

Chris emphasised the importance of getting tones right and placing the darkest tones next to the lightest ones where the focal point is. He also mentioned the rule of thirds so that a second and even a third minor focal point can be added in the right place for the painting to be balanced.



Chris's paintings could be described as impressionistic – certainly not photo realism. He keeps his work loose and shapes simple. His colours tend mostly to be warm ones especially in foreground areas. Even the cooler background colours aren't that cool.



He completed two pastel paintings of the red outback over the two days and later, one acrylic painting of an early morning scene in the Victorian town of Maldon. In the acrylics workshop, he demonstrated how to get perspective in buildings and location of figures right, and how to simplify figures, cars and a whole scene.

Both workshops were well received and participants were happy with what they had learnt and achieved. E-books giving step-by-step details of the skills he taught and demonstrated have been written and are available from Chris's website, [www.chrisblakeart.com](http://www.chrisblakeart.com).



## SEPTEMBER COMPETITION 2016 --- SET SUBJECT --- MEMORIES.

There was a good response from the members and the subject was interpreted in different ways.

The Winners were ---

Brisbane meeting was Gillian Collom –  
“ St Michaels Old Church”



Sunshine Coast was Sue Hadenham-  
“Villager from Suva Suva”



Gold Coast was Cathy Ku –  
“ Fon”



**Congratulations- Beautiful works**

## UPCOMING WORKSHOPS

Book online [www.ozpastels.com.au](http://www.ozpastels.com.au)  
Refer to Page 5 on how to book online.

**Penelope Gilbert Ng MP**  
**8 October**  
**Brisbane**

**Still Life**



Penelope believes that continual learning is essential for self-development as an artist.

She is Past President of Pastel Society of Australia and Master Pastellist with the Pastel Society of Australia, Past 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.

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

**Check out the August  
Australian Artist Magazine**

There's an article by **Master Pastellist Tricia Reust** test running the new Smooth pastel paper by **Art Spectrum**.

There is also an article by **Graham W. Smith MP**.  
Great magazine supporting pastels!"

In the September Edition find Part 1 of a new instructional series on the use of Pastel.

**Anne Yang MP** is featured in Issue 13 of the Creative Artist magazine.

**Tricia Reust's** book "Landscape as Story" is now available [www.balboapress.com](http://www.balboapress.com)

*BVAC was lucky enough to secure traffic signal boxes to paint and decorate our fair City. The Pastel Society and the Half Dozen Group are BVAC's representatives in this Brisbane City Council sponsored event.*

*Look out for the PSA member Graham W Smith's newly painted traffic box.*



## URBAN SMART PROJECT

Have you seen this newly painted Traffic Box in your travels? It is located at the corner of Creek and Greenmeadow Road, Mansfield. It was commissioned by Urban Smart Projects on behalf of Brisbane City Council.

BVAC President, Peter Rayson, asked Master Pastellist Graham W Smith, as a representative of the Pastel Society, to do the artwork.

The image was Graham W Smith's design/ composition inspired by the nearby Pine Mountain Quarry and all the palm trees, prominent in the nearby housing estate.

The paint was a special outdoor paint supplied by Urban Smart Projects. The paint is Resene brand and Graham only used 5 colours – Warm Yellow, Warm Red, Cool Blue, Warm Blue and Black plus White, so it shows the value of a limited palette.

Look out for it next time you are driving in the area.

Fabulous Graham!

## TOURS AND CLASSES



### STURT SUMMER SCHOOL 2017 2nd – 7th January Mittagong

Playfully explore pastel using a variety of techniques – glazing, scumbling and how and when to use underpainting. The course will cover different genres including landscape, seascape, still life, flowers and figures. Starting with the basics or to refresh if you are already competent, the course will cover the essentials of line, tone, colour and edge, including colour mixing, theory and the colour wheel.

Contact Tricia for more information  
[playingwithpastel@gmail.com](mailto:playingwithpastel@gmail.com)  
0419176986  
or visit the Sturt Summer School website

<http://www.sturt.nsw.edu.au/courses/06-playing-with-pastels-with-tricia-taylor>

#### 06 Playing with pastels with Tricia Taylor



## KANGAROO ISLAND ART TOUR

With Tutor and Artist Karol Oakley  
Master Pastellist PSA

**1 – 9 April 2017**

Are you looking for a short painting escape???....just a week.... away with like -minded people... a small group....fully tutored....not leaving Australia... mediums of pastel and pen and wash, oils and acrylics. ..read on!!!!

Come and join the adventure of painting on spectacular Kangaroo Island with experienced artist and tutor Karol Oakley. Painters and non-painters are welcome to share this week of exploring, painting, and drawing on this diverse Island with its dynamic range of locations from wild seascapes, heartland pastoral scenes, rivers, creeks and rocks and so much more ....and in autumn. We also visit Hahndorf and Hans Heysen's family home and studio "The Cedars".

**CONTACT Karol Oakley 041 902 3841 [www.oakleyfineart.com](http://www.oakleyfineart.com)**

Final payment due by 9 November 2016.

For bookings and a full itinerary please contact:

Karol Oakley

Email: [oakleyfineart@gmail.com](mailto:oakleyfineart@gmail.com)

Web: [www.oakleyfineart.com](http://www.oakleyfineart.com)

Phone: 0419023841

Follow Karol Oakley on Facebook





# Southern France 2017

With Tricia Taylor



## Painting in France with Master Pastellist Tricia Taylor 17<sup>th</sup> to 26<sup>th</sup> August 2017

### 10 Day Workshop at Domaine Du Haut Baran

The beauty of Southern France calls!

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

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

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

or call 0419 176 986





# En Plein Air Painting on Norfolk Island

## WITH CHRIS BLAKE

11 - 18 March 2017



Chris Blake, has been painting for more than twenty years. He is a multi-award winning artist who paints vibrant outback landscapes, urban scenes and marinescapes in oils, pastels and pen and wash. Chris is known for his vibrant, almost luminous, paintings of the Australian outback, towns and marine scenes. In all his work, he pushes the colour and the tones. He is a master pastelist with the Pastel Society of Australia and is in demand in Queensland and overseas for his workshops which feature speedy demonstrations, plenty of humour and plenty of individual attention.

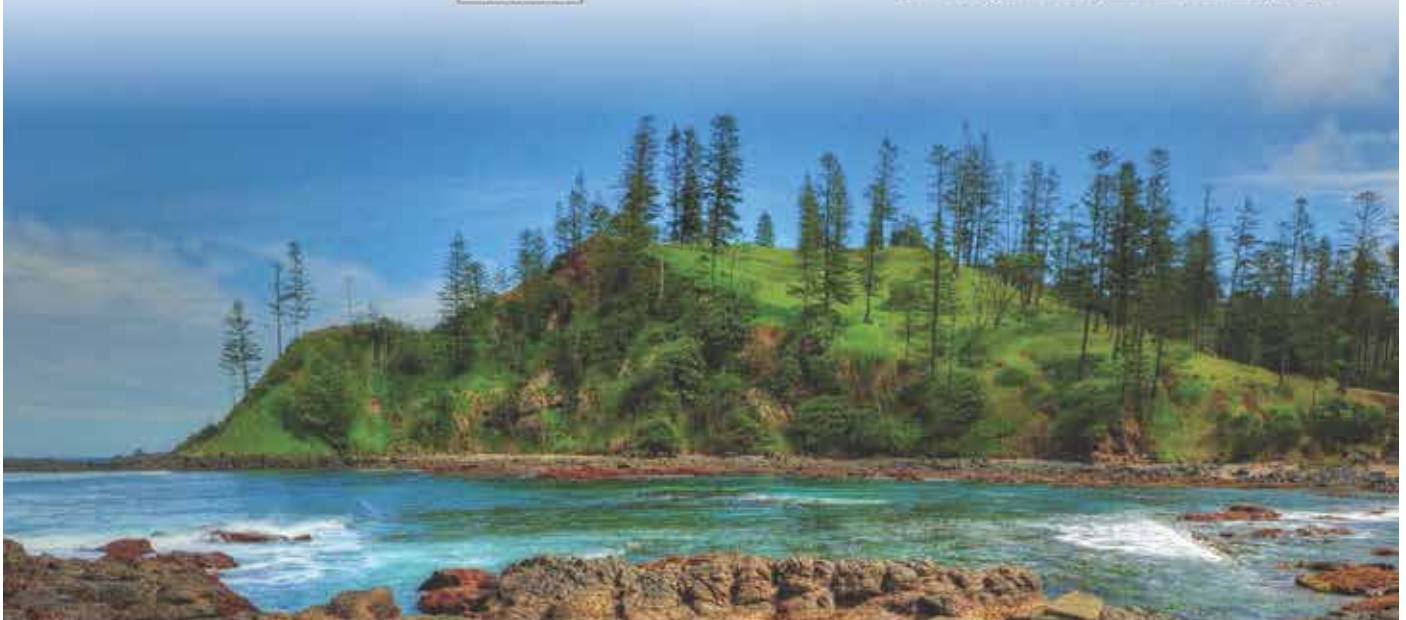
Holiday Packages start from **\$2259**pp twin share ex Brisbane and include:

- ✓ Return economy class 'seat & bag' airfare ex Brisbane to Norfolk Island
- ✓ Meet & greet at the Norfolk Island Airport
- ✓ Return airport transfers on Norfolk Island
- ✓ Seven night's accommodation including continental breakfast
- ✓ Seven days car hire per unit
- ✓ 5 x half day painting tuition at various beautiful locations on Norfolk Island
- ✓ Meet & greet dinner on night of arrival
- ✓ Dinner at *Castaway Restaurant*
- ✓ Exclusive Use and Entry to *Fletcher's Mutiny Cyclorama*
- ✓ Half Day Island Tour
- ✓ Art Trail Tour
- ✓ Farewell Dinner
- ✓ Complimentary Mini Golf and A Walk in the Wild rainforest walk
- ✓ Bonus Norfolk Island discount shopping card



*Non-painting participants including partners, family & friends are very welcome to travel. Norfolk has many activities & tours on offer during lesson times. Family & friends are most welcome to join social functions & tours. Contact the Norfolk Island Travel Centre for more info.*


*\*photo copyright & courtesy Ian Rolfe, Southern Lightscapes*



Conditions apply • Prices are current today, subject to availability & change without notice • Travel insurance strongly recommended



Email: [maria@travelcentre.nf](mailto:maria@travelcentre.nf)  
Free Call: Australia 1800 1400 66  
Free Call: New Zealand 0800 0088 10  
Phone: (int) +6723 22502  
PO Box 172 Norfolk Island 2899

 [www.facebook.com/thetravelcentrenorfolkisland](https://www.facebook.com/thetravelcentrenorfolkisland)



# ADVERTISERS



*The Largest Range of Soft Pastels and Specialty Papers in Australia*

**Pastels**

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

**Papers**

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

We deliver Australia wide as well as internationally.

We provide value pricing everyday and run monthly specials.

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

**Coming Soon: Pan Pastels**

[www.softpastels.com.au](http://www.softpastels.com.au)

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

259 Bruncker Road, Adamstown, NSW, 2289  
Phone: 02 4957 1050  
Email: [colours@softpastels.com.au](mailto:colours@softpastels.com.au)

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



**OXLADES**  
Established 1894  
*Art Supplies for all Generations*

**Paint & Art Centre**  
136 Wickham Street  
Fortitude Valley  
Ph: 07 3252 8238

**Art Essentials at QCA**  
226 Grey Street  
South Brisbane  
Ph: 07 3846 0611

**Oxlades at Redlands**  
Shop 3, 120 Queen Street  
Cleveland  
Ph: 07 3286 1971

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

**The Art Barn**  
192 Newell Street  
Cairns  
Ph: 07 4054 6555



**WE ARE  
THE MAKERS  
OF COLOUR.**

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

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

ARTSPECTRUM



Like us:



Follow us:



Picture us:

[artspectrum.com.au](http://artspectrum.com.au)



## SUBMISSIONS FOR THE NEWSLETTER

The newsletter will be released bi-monthly.  
Next due out early **December 2016**.

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

All submissions are to be sent to **Gail Lusted at [fredjo@optusnet.com.au](mailto:fredjo@optusnet.com.au)**

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

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

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

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

Please make ALL reports in text font ARIAL Size 11.

## ARTHOUSE NORTHSIDE



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

CONTACT US

Phone: 07 38692444

Email: [arthousenorthside@gmail.com](mailto:arthousenorthside@gmail.com)

VISIT US

Website: [www.arthousenorthside.com](http://www.arthousenorthside.com)

Address: 140 Braun Street, Deagon 4017

**SPONSORS OF THE PASTEL SOCIETY**



## PRIZES

### Won by PSA members in July and August

**Tricia Reust** - Best Overall – Exhibition of Excellence, Redcliffe Art Society.

**Sally Thomson** -1<sup>st</sup> Pastel Section - Art Extravaganza, Macgregor Lions.

**Gail Lusted** - HC Pastel Section - Art Extravaganza, Macgregor Lions.

**Penelope Gilbert-Ng** - Grand Champion Portrait (Pastel) - RNA (Ekka)

1<sup>st</sup> Drawing Section (Pastel) - RNA (Ekka)

2<sup>nd</sup> Pastel Section - RNA (Ekka)

**Christine Atkins** - Highly Commended (Pastel) RNA (Ekka)

**Lyn Green** - 3<sup>rd</sup> Oils/Acrylics/Gouache Figurative Section - RNA (Ekka)

3<sup>rd</sup> Marine/Seascape Any Medium Section - RNA (Ekka)

**Graham W Smith**- Finalist in Qld Figurative Awards – RQAS

**Penelope Gilbert-Ng** - Peoples' Choice - RQAS Annual.

### 2016 LIST OF COMPETITIONS

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

For a list of some competitions around the country in a monthly calendar layout, check out:  
<http://www.art-prizes.com.au/>

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

AA also runs their own themed online art challenge:  
<https://www.australianartist.com.au/competitions>

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

The information required includes:

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

**Come and visit us at**  
**[www.arthousedirect.com.au](http://www.arthousedirect.com.au)**  
**for your pastel needs.**

### *We stock the complete range of:*

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

*Plus a whole host of accessories*

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

**ARTHOUSE**  
DIRECT

#### **Bendigo**

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

#### **Essendon**

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

#### **Richmond**

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

#### **Sunbury**

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

#### **Nowra**

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

**[www.arthousedirect.com.au](http://www.arthousedirect.com.au)**



## COMPETITIONS

### COUNTRY ON LINE COMPETITION

Last year we launched our own Country Members Online Competition. Apart from some initial hiccups we were very pleased with the outcome. It's on again!

- One competition is for **Country Members** only
- Entry to this competitions is free and just requires an image of your unframed work - which is a huge advantage on the tight budget many artists have. This competition provides a great opportunity for country members to have their work assessed by a panel of professional artists and all the entries will be displayed on the website of the Pastel Society of Australia so all members can enjoy seeing the work of our members and share our love of pastels.
- To enter this competition, you must photograph your artwork and submit it in JPG or JPEG format.
- There will be a [Master Pastellist Section](#) and a [General Members Section](#) in this competition - Prizes to the value of \$100 in each Section.
- **If your address is outside the postcode areas of 4000 to 4199 you are considered a country member.**

You can have the paintings for sale on the web and we will put the interested person in contact with you directly for freight costs etc. If you are unsure if you are a country member (or not) just email [treasurer@ozpastels.com](mailto:treasurer@ozpastels.com) for clarification.

- The online entry form is now available on the website.
- **PLEASE MAKE SURE YOU LOGIN BEFORE ENTERING**  
Any queries, contact exhibition coordinator **Hettie Rowley** on mobile: 0406 180 121 or email: [hettie@magickmirrors.com](mailto:hettie@magickmirrors.com)

Please take note of the following date:

#### Country Members Competition

**Entries open Monday 3 October and close Friday 28 October**

**Winners announced end of November.**

**Results emailed out and in the December Newsletter.**



2015 General Members Winner –  
Glenn McLeod Leaity – “The Bicycle”

## The Pastel Society of Australia Annual Online Competition 2016

### COUNTRY MEMBERS

#### CONDITIONS OF ENTRY

1. This competition is open to financial country members only.
2. All entries are to be pastel. Works may be on any surface including canvas. Mixed media is acceptable with at least 75% pastel on top.
3. Entries must be the original work of the entrant, which precludes works completed in workshops or under tutelage, and /or copied from any source other than belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA.
4. Only one entry per member.
5. Entry is free.
6. Categories are Master Pastellists and General Members. Each section winner receives a \$100 in cash or product. Paintings can be traditional or contemporary in style.
7. If you want your work to be for sale you must give us permission to add your email address to your photo.
8. Media reproduction of entries is to be allowed for promotional purposes by PSA.
9. Artworks will be judged on creativity, originality and artistic merit from the digital images submitted by the entrant. To ensure that your artwork meets the criteria, please read the article on our TIPS AND TRICKS page on our website on how to photograph your artwork correctly.
10. Files must be in JPEG format and may not be smaller than 500 KB or exceed 1MB.
11. Send images of your unframed work. Photos over glass are unacceptable. Do not crop your work or enhance it in any way. (Photoshopped)
12. Entries open Monday 3 October and close Friday 28 October
13. Winners will be announced by the end of November. After the judging all images/paintings will be displayed on the PSA website.

How to enter:

**THE ONLINE ENTRY FORM IS COMING ON THE PSA WEBSITE SOON**

**[WWW.OZPASTELS.COM.AU](http://WWW.OZPASTELS.COM.AU)**

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

ABN 19639 420 407

NEW Address for all correspondence:

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

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

President Sue Robinson Phone: 0429 789 266 Email: <a href="mailto:president@ozpastels.com.au">president@ozpastels.com.au</a>	Secretary Position Vacant Email: <a href="mailto:secretary@ozpastels.com.au">secretary@ozpastels.com.au</a>	Treasurer Vanessa Thomas Phone: 0414 571 090 Email: <a href="mailto:treasurerozpastels@gmail.com">treasurerozpastels@gmail.com</a>
Vice President Geoff May Phone: 0412-379682 Email: <a href="mailto:gbmay01@gmail.com">gbmay01@gmail.com</a>	Minutes Secretary Margaret Turner Phone: 07 3300 5340 Email: <a href="mailto:mturner@webone.com.au">mturner@webone.com.au</a>	Membership Secretary Vacant  <a href="mailto:membershipsecretary@ozpastels.com.au">membershipsecretary@ozpastels.com.au</a>
Committee Member John Rhoden Phone: 0451 117 514 Email: <a href="mailto:jrhoden46@bigpond.com">jrhoden46@bigpond.com</a>	Committee Member Gail Lusted Phone: 0422 217 582 Email: <a href="mailto:fredjo@optusnet.com.au">fredjo@optusnet.com.au</a>	Committee Member Terry Wilkinson Phone: 07 3207 6134 Email: <a href="mailto:terrywilkinson@bigpond.com">terrywilkinson@bigpond.com</a>
Committee Member Hettie Rowley Phone: 0406 180 121 Email: <a href="mailto:hettie@magickmirrors.com">hettie@magickmirrors.com</a>	Webmaster Margaret Turner Phone: 07 3300 5340 Email: <a href="mailto:webmaster@ozpastels.com.au">webmaster@ozpastels.com.au</a>	Communications & Advertising Vacant Phone: Email: <a href="mailto:commsozpastels@gmail.com">commsozpastels@gmail.com</a>
Newsletter Team - Co-ordinator Gail Lusted Phone: 0422 217 582 Email: <a href="mailto:fredjo@optusnet.com.au">fredjo@optusnet.com.au</a>	Newsletter Team Hettie Rowley	Newsletter Team (Postal/Mail out) Margaret Ollerenshaw Phone: 0435 413 726 Email: <a href="mailto:garry.o@hotmail.com">garry.o@hotmail.com</a>
Exhibition Co-ordinator Margaret van Maanen Phone: 07 3893 1088 Email: <a href="mailto:exhibitioncoordinator@ozpastels.com.au">exhibitioncoordinator@ozpastels.com.au</a>	Online Country Members Competition Hettie Rowley Phone 0406 180 121 Email <a href="mailto:exhibitioncoordinator@ozpastels.com.au">exhibitioncoordinator@ozpastels.com.au</a>	Master Pastellist Submissions Penelope Gilbert-Ng Phone: 0403 882 079 Email: <a href="mailto:mpsubmissionofficer@ozpastels.com.au">mpsubmissionofficer@ozpastels.com.au</a>
Library Greg Steele Phone: 07 3261 7972 Email: <a href="mailto:gregorymarks57@outlook.com">gregorymarks57@outlook.com</a>	BVAC Liaison Officer Vacant Phone:	Promotions Officer Vacant



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

### PSA CLOTHNG PRICES

APRONS will again be in stock at meetings.

COST - \$35 each

SHIRTS - \$55 each

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

**After 2 years, we have had to raise prices because we no longer order in bulk.**

