

The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



Welcome to the Pastel Society of Australia Inc.'s final newsletter for 2017! We're looking forward to a great upcoming pastel year with our Pastel EXPO in September 2018!

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

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

7

COUNTRY ONLINE COMPETITION

Now March 2018

17

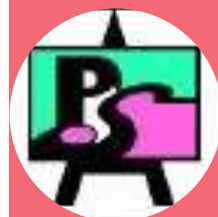
DEMONSTRATION REPORTS

Penelope Gilbert-Ng
Louise Corke

23

WORKSHOP REPORT

Diane Rappisi



PSA Christmas
Party! (Page 3)

December 1, 2017



Stanthorpe Paint-
out (Page 5)

Registration Form in
this Newsletter!

Member Profile
(Page 12)

Terry Wilkinson



"The Collectable
Pastel Painting"
(Page 13)

By Liz Haywood-
Sullivan

information about the upcoming Pastel EXPO.

President's Report

Addition of a new category of "Accomplished Pastellist"

Hello pastel friends and colleges. Once again, the months have slipped by and it is time to talk about the year's outcomes. Firstly, it is my delight to inform you all that the voting for changes to our constitution have been completed, counted and compiled from all three meetings and postal votes. The final count of valid votes is Motion 1: 60 Yes, 0 No, and Motion 2: 60 Yes and 3 No. This means that the Yes votes for the motions have both carried and the changes as discussed for over nine months and compiled into valid motions will now go into the stage of procedural documents being drawn up by those from the Masters group and committee. This exciting change in Motion 2 shall raise the bar for the society with the addition a new category of "Accomplished Pastellist" (a category before Master Pastellist), which will also enable the masters to become even stronger leaders in their fields of expertise when they mentor those aiming to become



"Accomplished Pastellists". Thanks to all the participating and voting members.

Xmas parties are in the wind and summer fun with families and friends, so I wish you all good cheer and safe travels during this time and no doubt a speedy return to our biggest year yet, 2018 Pastel Expo Australia, so exciting. Also during January we will have the Contemporary Masters of Australia exhibition at Gin Gin Courthouse Gallery.

Until next year creating a colourful life,

Sue Robinson, President

CALLS FOR VOLUNTEERS AT THE PASTEL EXPO

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

Contact:

Betty 0417 672 771

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

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

N B Volunteers will be in a roster.

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





PSA Christmas Party and Awards Night

Friday 1st December

All members and partners welcome
Doors open 6pm for a 7pm start
Mt Gravatt Showgrounds

What to bring:

- Plate of finger food to share
- Painting to swap
- Unwrapped gift for a small child to 17 years old
to be donated to
Foster Care Queensland
(for a teenager maybe a gift card in
a Christmas Card)

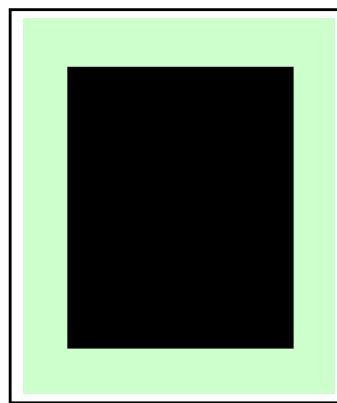
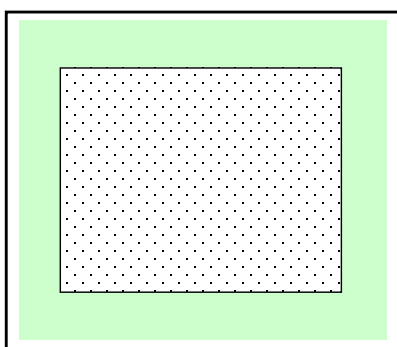
Join in the Christmas Party Painting Swap

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



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

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



Please sign your work

Protecting Works

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

Please hand your painting to Gail Lusted upon arrival.

2018 Plein Air Paint-Out at Stanthorpe

15-22 April, 2018

Hi Everyone

Once again we are planning a Plein Air Paintout at Stanthorpe. We have made the paintout a little later in the year to take full advantage of the lovely Autumn shades.

N B . Mary Findlay **Gallery Director**, Stanthorpe Art Gallery has kindly offered again to help us to display our work in the Gallery . She is also inviting us to take part at an attempt at the “World’s Record of Plein Air Painters”, which she is organising. In addition she is arranging a workshop for us with the local senior school students.

(P.S. a blue card that will be needed but not difficult to obtain. You can apply as a volunteer. Here is the link <https://www.bluecard.qld.gov.au/applications/applications.html>. Please contact Mary at the Stanthorpe Gallery if you need any help.)

In 2018, we will be able to paint on several different properties in Stanthorpe and surrounding areas.

For those who attended in previous years the registration arrangement is the same. (see below for accommodation fees.) Fees have been put up, but we have been spared the increase. They remain the same for us. HOW GOOD IS THAT?!!

(N B. Due to the demand of available accommodation we have made a pre booking of all the Motel rooms and snugs. First in first served)

Registration forms are now **available (please contact Penelope or Betty)** but remember to book and pay deposit direct to the Top Town Tourist Park your choice of Caravan site, Campsite, Cabin, Homestead Motel Room or Snug Room.

Please give your name and e-mail address to receive a receipt. **Take note to mention when booking that you are part of the Pastel Society Art Group.** This will insure that the fee increase will not apply.

Price: Motel room: \$125 per 2 persons per night + \$15 per extra person (sleeps 4)

Snugs: \$110 per 2 persons per night

All linen supplied. (N B: No linen supplied for any extra persons in the snugs)

For further accommodation enquiries please contact:

Top of the Town Tourist Park. 10 High St, Stanthorpe ph 07 4681 4888

Bring your own food and art materials.

Please return the completed registration form to us A S A P.

Any further queries about the Paintout: Ph Penny 0403 882 079 or Betty 0417 672 771

Looking forward to seeing you all.

Cheers

Penelope & Betty

Registration for painters @ Stanthorpe QLD 2018

Arrive Sunday, 15th April - depart Sunday, 22nd April 2017

Plein air painting starts Monday at various locations around Stanthorpe and surrounding areas including Girraween National Park. The idea is painting with like minded artists with your chosen medium, exchanging ideas and camaraderie.

A Program Guide listing venues and activities will be issued at a later date.

Please complete your details and return by post or email ASAP to:

Penelope Gilbert-Ng 's address: email: p_gilbertng@optusnet.com.au Phone: 0403 882 079 or
Betty Sutton's address: email: betty.sutton@bigpond.com Phone: 0417 672 771

Name:.....

Partner/packhorse.....

Address.....Postcode.....

Phone..... Mobile.....

Email.....

We have booked into Top Town Tourist Park, 10 High Street. Stanthorpe.

Phone: 07 4681 4888 or Email: info@topoftown.com.au Yes/No.....Yes.....

We will be arriving at the Caravan Park on.....Sunday 15th April or

Remember to book and pay deposit direct to the Top Town Tourist Park your choice of Caravan site, Campsite, Cabin, Homestead Motel Room or Snug Room. **Please mention that you are part of the Pastel Art Group** and give your name and e-mail address to receive a receipt.

(N B. A pre booking of all the Motel rooms and all the snugs have been made.)

All linen supplied. (N B: No linen supplied for any extra persons in the snugs)

With our block booking we have a huge lounge room, conference room and group kitchen at our disposal plus a BBQ facility available for our use free of charge.

N B. Bring your own food and art materials.

Country Online Competition

Due to a few technical reasons we have had to defer this year's Country Online Competition until **30th March 2018**. The **GOOD NEWS** is that we have decided that all country members (both General Members and Master Pastellists) can submit up to **2 entries each**.

To those artists who have submitted entries to the October Competition - thank you! Your entries will automatically go through to next year's entries and you have another fantastic opportunity to submit one more. What a win win!

We are keeping the competition open to receive entries from now till the deadline on 30 March 2018!!

Remember for submission purposes you don't have to have your painting framed.

The Categories are Master Pastellist and General Member and the prize money is \$300 for 1st, \$200 for 2nd and \$100 for 3rd in both categories. Free choice of subject.

We have also decided that since several people have had trouble loading their entries an alternative means of submission has been suggested.

1. You may use the form on the web to enter: (please make sure you are logged in first)

Use this link: <http://ozpastels.com.au/country-members-online-competition-2017/>

2. Or you may now **email your entries to:** competitions@ozpastels.com.au

If you choose the email option, please ensure that you give all the information needed to identify yourself.

Your full name and address:

Are you a General member or a Master Pastellist:

The Title of your painting:

Size of Painting:

Attached your image.

So however, you decide which is the easiest means to submit your pastel painting just enter it because you can't win it if you're not in it.

If you have any difficulties uploading or any other details that need clarifying, please email Hettie on competitions@ozpastels.com.au or call her on 0406 180 121

Remember - the competition is open from now till next year end of March so you can submit your entries whenever you are ready!

You are considered a country member if you do not fall into the Brisbane, Gold Coast and Sunshine Coast region for attending meetings. If you have to stay overnight to visit a meeting, you are country. We welcome our interstate and New Zealand members to enter the competition.

AUSTRALIA'S INAUGURAL PASTEL EXPOSITION 2018

Hosted by
the Pastel Society of Australia

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

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

Sept 13-16, 2018

Caloundra Events Centre

**Sunshine Coast
AUSTRALIA**

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

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

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

Pastel Paintaway in the Greek Isles with Lyn Diefenbach

May 4 - 23, 2018

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

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

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





Master Pastellist Tricia Taylor Now in Sydney...

Just to let the N.S.W members know that I have recently moved to Sydney. I have a studio in Precinct 75 St Peters if you want to drop in and say hello.

If any of your art groups would like a demonstration or workshop in your area for 2018 just let me know.

artist@taylorart.com.au 0419 176 986

Looking forward to sharing our passion for Pastels!



Sunshine Coast 2017 PSA Christmas Party

Many thanks to our Christmas Party sponsors: Art Spectrum, Oxlades, and Chroma! A fun time was had by all - especially by members who all had hands-on creating the PSA Sunny Coast Christmas Painting (finished painting on the cover of this Newsletter).





Member Profile

Terry Wilkinson

We are introducing a random Member profile each Newsletter so we can share their thoughts, inspirations and art history with all our Members. This Newsletter we are starting with one of our long time Members (33 years), **Terry Wilkinson** - a testament to the love of pastels!



Terry shares with us,

“In 1949 I was privileged to have won a place in a class tutored by Vida Lahey at the old Art Gallery. This really encouraged me to keep painting. Later, I was in an oil painting class with Eric Whisson when Les McDonough took over and talked me into trying my hand with pastels. Two lessons later I was hooked!.. I will always be grateful to Les. He was a great teacher. He invited me to join the PSA which had been recently started in 1985 by Ivy and John Jeffery. I was pleased to be accepted especially as some of our top artists belonged. I like to paint many subjects but I really love rainforests and the bush. I was made a Master Pastellist in 1988 and then honoured to be made a Life Member in 2010”.



The Collectable Pastel Painting

by Liz Haywood-Sullivan
PSA-MP, IAPS/MC

In the past twenty years or so, there has been a renaissance in the artistic medium of pastel. This renaissance has been driven by advances in the actual medium, the substrates upon which pastels are painted, and improved framing techniques to preserve the final art. As a result, more artists and collectors than ever before are discovering pastel as a desirable painting medium. The resulting artworks rival other mediums in their competence, beauty, presence, and permanence.

Why Pastels are so Collectable Today

In recent years, many newly formulated pastels and papers have entered the art material marketplace. Many of these products were initially created by artists for themselves to fill a need for materials they were unable to find. At the same time, venerated lines of pastel used historically by artists such as the Impressionists Degas and Monet, were being invigorated by the availability to new markets, increased demand by artists, and a new generation of leadership. FYI, pastels are created using the same pigments found in every medium. They are almost pure pigment with just minimal binder and hence contain greater concentrations of pigment than other mediums.

In the United States, the organization ASTM, which was organized in 1898 as the American Society for Testing and Materials, began work on standards for art materials. ASTM International is one of the world's largest voluntary standards-writing organisations creating standards for every product imaginable. The ASTM subcommittee D01.57 has worked to write voluntary standards for the health labelling, performance, and quality of artist materials. Currently this ASTM subcommittee is developing a lightfastness standard for the pastel medium which will ensure that artists are knowledgeable of which pastels to use that will not fade with time and exposure to light.

These recent advances in the medium have ensured that the modern pastel painting is a synthesis of artistic talent with historical materials which have been improved by technology, resulting in artworks that are more collectable than ever before. Growing numbers of talented artists are using pastels to create the beautiful luminous paintings that only this medium can produce. New and seasoned collectors, galleries, and museums are definitely taking notice.

Pastel Painting vs. Pastel Drawing?

There seems to be a questions to why pastels are being referred to as paintings and not as drawings. Pastel has historically been considered a drawing medium as it was often used for preliminary sketches for field drawings for final paintings completed in oil. Although there are notable exceptions (such as in portraiture), not as many artists invested in creating finished paintings in pastel. This was often due to the difficulty of preserving the image - from lack of lightfast pastels to acidic paper and poor, costly framing materials. Today, advances in the materials available have eliminated most of these concerns.

A good way to determine whether a pastel is a painting versus a drawing has to do with how much paper is left visible. A pastel painting has very little to no paper visible. Then there is the manner in which the pastel is applied. Drawings are often done with the artist holding the pastel pencil-like and drawing thinner lines with the tip of the pastel stick. A pastel painting is generally done with the artist breaking the stick to create different lengths of pastel which are then applied by using the side of the pastel - creating stroke widths similar to those created with a paintbrush. Or the painting has a finish so fine that all mark making is hard to discern and even the medium can be hard to determine.

Caring for Your Pastel Painting

As with any piece of artwork, a pastel painting should never be hung in direct sunlight. No artwork, even if under a UV protected piece of glass, can withstand the sun's direct rays without eventually fading. Many pastel artists today invest in glass that has a UV coating, and the best glass, museum glass, also reduces glare to the point where it is hard to see the glass covering. Many museums today, when they restore an oil painting, reframe the painting with museum glass. So in fact, a pastel painting with its glass covering is better protected from atmospheric and cleaning pollutants than a painting without a glass covering. Be sure to ask what type of glass is on your painting. You should only clean museum glass with alcohol or water, no cleaning solvent, such as Windex should be used, as it causes streaking. Lastly, when carrying your pastel, try to keep it flat or upright, and reduce the chances for bumping it.

Competitions Results and Exhibitions

Chris Blake won 1st Prize in the “Gympie Rush” Art Show in the Pastel Section.. He also won H/C Works on Paper Section with a pastel painting.

Gold Coast September set subject, light and shade: Jenny Lui

Gold Coast People’s Choice Award: Petronella Van Leusden

Sunshine Coast People’s Choice Award: M/P Anne Yang; General Member Brian Adderson.

If any of our members have success using PASTEL, please let the Newsletter editor know, listing the award, section and which show or competition. We would love to let our members know and help you enjoy the glory!

Workshop Schedule 2018

Brisbane

Coordinator: Lynette Ansari - artiste1@bigpond.com

CODE	DATE	TUTOR	THEME	VENUE
B0218	10 & 11 February, 2018	Louise Corke	Exploring textures with pastels 1. Making stronger paintings 2. Pebbles, pears, pomegranates	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo
B0518	19 & 20 May, 2018	Tricia Taylor	Rocky coastlines with watercolour underpainting	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo
B1018	20 & 21 October, 2018	Karol Oakley	Plein-air painting with the best of both worlds: Half day out and a half day in the studio 1. Waterscapes: water in the landscape 2. Planning a painting for those who want success	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo

Gold Coast

Coordinator: Louise Corke, lou2345@bigpond.net.au

CODE	DATE	TUTOR	THEME	VENUE
G0318	4 March, 2018	Karol Oakley	Waterscapes	Wisteria Cottage Mt Tamborine
G1118	November 4, 2018	TBA		Wisteria Cottage Mt Tamborine

Sunshine Coast

Coordinator: Pat Pennell, kppannell@bigpond.com

CODE	DATE	TUTOR	THEME	VENUE
S0318	17&18 March, 2018	Penelope Gilbert-Ng	Portraits	Chancellor Park State High School
S0718	21 July, 2018	Margaret Turner	Flowers	Chancellor Park State High School

Darwin to be advised.

Demonstration Schedule

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

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

Coordinator: Margaret Van Maanen, 0423117730

DATE	TUTOR	THEME
Feb, 2018	Tricia Reust	TBA
March, 2018	Tricia Taylor	TBA
April, 2018	Anne Yang	TBA
May, 2018	Joan Macnaught	TBA
June, 2018	Chris Clark	TBA
July, 2018	Margaret Turner	TBA
August, 2018	Chris Blake	TBA
September, 2018	Karol Oakley	TBA
October, 2018	Carol Rix	TBA
November, 2018		Framing

Gold Coast - First Saturday of each month upstairs at RQAS, 25 Broadbeach Blvd, Broadbeach

Coordinator: Louise Corke, lou2345@bigpond.net.au

DATE	TUTOR	THEME
3 Feb., 2018	Penelope Gilbert-NG	The Self Portrait
3 March, 2018	Karol Oakley	Waterscapes
5 May, 2018	TBA	
2 June, 2018	TBA	
7 July, 2018	Tricia Reust	Contemporary Portrait
4 August, 2018	Anne Yang	Still Life in Bold Colour
1 September, 2018	Christopher Blake	Village Scenes
6 October, 2018	Joan Macnaught	TBC
3 November, 2018	TBA	

Sunshine Coast - Third Wednesday of each month at Woombye School of Arts, 1-3 Hill Street,

Woombye. Coordinator: Kay Weber, keyweber@bigpond.com.au

TBA

Brisbane Demonstration Report October 2017

Mr Michael Hawker

The Brisbane meeting was privileged to have, as guest speaker, **Mr Michael Hawker**, Associate Curator, Australian Art at the Queensland Art Gallery and Gallery of Modern Art (QAGOMA).

Michael began by showing us images of about 20 pastel works that QAGOMA holds. The earliest was from 1849, and then portrait examples covered the decades to 1974 with an example by Robert Dickerson. Non-portrait examples (up to 2007) included works by William Robinson, Dorrit Black, John Olsen and Judy Watson.

As we looked at these, Michael highlighted the labels indicating how these works came to be in the State Collection. While some have been gifts from individual donors, others have been purchased through bequests made by a range of benefactors. Others have been purchased through federal cultural funding programs. Most contemporary works are added by purchases.

In making decisions about which works to purchase, the Gallery considers a range of factors:

- Needed for a major exhibition (e.g. works from the Asia Pacific Triennial)
- Adding value to the Collection (e.g. high profile artists, extent of current holdings for particular artists)
- Availability of works either from the artist or through auctions.

Lower-priced contemporary works are collected according to the strengths and weaknesses in areas determined by the curators, e.g. building on strengths; supporting major works.

Michael mentioned the Commonwealth Government's Cultural Gifts Program as a way to donate paintings and gain tax incentives.

In response to a question, Michael outlined the archival concerns the Gallery has with respect to pastel works:

- The Gallery ensures adequate housing to prevent damage, with mounting materials to ensure the micro-environment of the frame does not affect the pigment layer.
- Light registers log the exposure times.
- The Gallery minimizes handling and vibration, as it considers pastels to be a delicate medium.

QAGOMA has about 11,000 works in its Collection, and 149 of these are pastel works. On the other hand there are 330 electronic works in the Collection. A question was raised about adding more pastel works to the Collection. In response, Michael indicated it's unlikely that one-off works would be added to the Collection, as the policy follows national reputations, and the history of people and institutions collecting particular works. The gallery may collect one-off works by painters associated with a significant historical artist group, such as Brisbane artists of the 1930s.

We appreciated Michael's generosity in dedicating time to preparation of his talk, and attending our meeting. It was a difficult topic, dealt with very capably in a cooperative spirit.

Penny Gilbert Ng Demonstration A Portrait Sunshine Coast 18/10/2017



For her demonstration painting of a white-haired, bearded man, Penny used an Ampersand pastelbord (11 x14 inch) from the USA but now available in Australia. She was also using her setup that she uses for painting en plein air, so she didn't need a table. (Image 1) The photo of her subject was taken in sunlight - one side of the face was in bright light, the other, in shadow. (Image 2)



Before the demonstration, she had done a thumbnail sketch to familiarise herself with the subject, working from the centre out (focusing on shape). She then drew up the outline of the face in pencil on the pastel board. (Image 3)



She then used watercolours to block in the base colour, reversing the temperature in the underpainting – the photo has cool lights in the sunlit areas, & warmer shadows, so warmer orange was used as a base on the lit side, a cooler magenta in the shadows. (Image 4)



She used a small portable fan to dry the underpainting. It dries two tones lighter.

Penny used the side of her pastel from a Blue Earth set and started with lilac, pale cream, and green-grey either side of the nose. She concentrated on shape, not detail. She used her favourite, Quinacridone Violet (048 Schmincke) to establish the location of the eyes, edge of the nose, mouth and side of the face, (Image 5) and then moved on to place highlights on the forehead, nose, right cheek and hair.



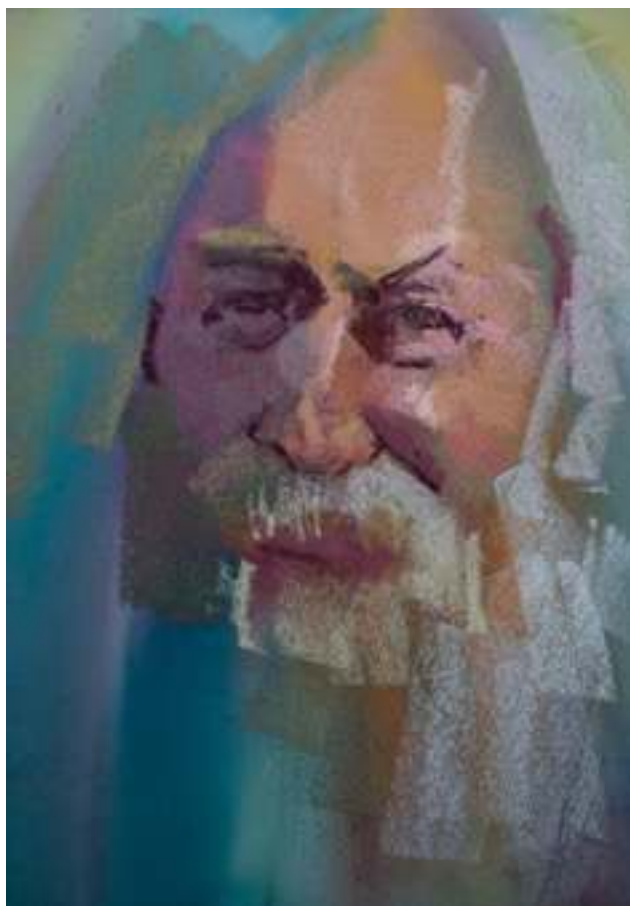
She worked lightly, building up layers- aware that there is skin underneath the hair of the beard and moustache, so she laid down darker colours before applying the white of the hair.

She refined the shapes around the eyes with the darker red/violet pastel, while commenting that "The expression is in the eye." Next came the shapes around the darker side of the nose and the left eye.

She said that in her choice of pastel, she looks for changes in tones and enjoys layering one pastel lightly over another. She is very happy with the surface of the pastelbord as, when dark colours go over lighter ones, they don't go muddy.

She applied lines of light mauve for the moustache, green for the hair on the left, shadowed side and red in the bottom of the cheek, lips and tip of the nose and in the corner of the eye. It was balanced with red to suggest a red shirt in the lower part of the painting. Dark green was

applied in the top corner to give an edge to his



hair. (image 6)

Next, Penny worked on the white hair and sunlit areas of the beard in a light pink in the highlights of the forehead, and then she worked the white eyebrows and the whites of the eyes and then softened the edges with a fine brush.

She used lilac for the shadowy side of the beard and moustache. She punctuated darks around the shaded eye and the end of the moustache and the top of the nostril. Penny drew out the idea that faces aren't symmetrical – we have a male and female side.

She applied fine white lines interspersed with fine brown lines for the hair. As Penny got closer to finishing, her strokes became finer and she worked on facial lines, especially around the eyes.

The end result was a painterly portrait, quite different from another one Penny had done earlier of the same person. (Image 7) Penny put it down to the fact that the pastelbord was able to hold the pastel right till the end. She was happy with it and her audience were impressed with how easy she made it look.

Thanks Penny, for a great demonstration!



Brisbane Demonstration Report

Nov 2017

Louise Corke

Pears, Pebbles and Pomegranates

In February, Louise Corke will run a PSA workshop about texture, titled Pears, Pebbles and Pomegranates. In this demonstration, she gave us some engaging ideas to think about texture, as well as a great example of achieving textures in a still life.

Setting up

The still life included 2 green pears and a glazed ceramic bird, resting on a 2-tone red cloth, underneath a warm light.



Louise had prepared soft umber Colourfix paper in a square format, and a range of pastels in greens, reds and greys.



Painting

When painting textured subjects, Louise advised us that all the shapes should remain flexible through much of the process. It's really important to build up the forms before you begin to consider adding any texture.

The objects and the cloth background were blocked in with mid-tones of the main colours – yellow green for the pears and bird, and a red and red-violet for the background. This process shows what space the objects occupy and, when you start to show light and shadow, the mid-tones ensure the boundaries will not be hard lines.



To develop three-dimensional forms, you can use the tools of tone, intensity, temperature and edge. How many of these do you need to use in each work?

To establish form, we looked for the areas lit by the warm yellow light, and the cast shadows across the blue range. If you look carefully, this simple set-up will show you some basic principles:

- The difference between light and shadow will be stronger if you are close; the contrast will be reduced when you are further away.
- While the tones on the objects are similar, there are spots that need different treatment:
 - o The part of the object towards you is brighter (intensity) and warmer (temperature).
 - o The receding parts are duller (intensity) and cooler (temperature).
- On an unevenly shaped object like a pear, the narrower part shows a quicker transition

between light and shadow; on the more rounded part, the change is more gradual.

- In the background, the edges will be softer and colours greyer.



As the objects and their background developed, Louise used a warm yellow glaze to bathe the foreground and give a sense of light falling across the subject, and a blue glaze to unify the shadows. She commented that you can choose a colour that you can feel even when you cannot see it.



And finally we began to consider the texture of the surfaces by checking the highlights. There's a hierarchy of highlights:

- The bird highlights are strong indicating the smooth and shiny surface.
- The pear highlights are less distinct, and a warmer yellow is useful as a 'bed' for a lighter colour.
- The back pear cannot be as yellow as the front one.
- Look carefully at highlights as one edge may have a quite different quality.



A lot of the marks Louise used at this late stage were textural, especially on the fabric, where she used willow charcoal to give a hint of the weave, but delicately as it is not the 'main event'. Some textural marks were to adjust the relative forward/backward position, the reflected colours, and to settle the objects onto the cloth.

What a tempter for next year's workshop program! Thanks Louise.

BRISBANE WORKSHOP – August 2017

Diane Rappisi – POWERFUL COLOUR

Diane Rappisi's workshop on Powerful Colour started with an overview of Art history. She compared the new "colourist" approach with the traditional "tonal" approach and showed the influence of 'en plein air' painting on Impressionism. Several American artists such as Hawthorn, Hensche, Eberberger and the Cape Cod Summer School worked as Colourists.

Hensche set out to devise a colour block study method that helped study colour. Some of these principles Diane used in her workshop on colour. Hensche's teaching focuses on how light influences colour by making it

- saturated –or less saturated
- lighter – or darker
- warmer – or cooler

On the first day Diane broke down a still life into 6 simple areas: the local colour of the item in the light and in the dark, the colour of the foreground in the light and in the dark and the colour of the background in the light and in the dark. Workshop participants were asked to create the colour of each of these six regions, as closely as they could, to the colour that was actually there.



To stop the brain from overriding the process of "real seeing", she advised us to do a colour study in small notes without attempting to paint the shape of items; instead leaving space between each colour area, so you can see the colours for what they are.



We were asked to consider if each colour had the correct warmth, intensity, vibrancy and we were made to move from one colour to the next in a comparative observation. The light and shadow of the local colour have to relate. She suggested to start with the easiest colour and to first fix/adjust the greatest error in the next pass/stage. Interestingly, it was surprising to experience that as soon as one colour was changed it had an influence on another; it caused you to reconsider all colours over and over.

After establishing the colours for the six regions, the rest of the shape was filled in. Only then are the smaller planes considered within each region, always making sure that the new colour of these planes fits within the warmth, saturation and tone of that region. It is important that the colours of these smaller planes stay within the base colour's range, otherwise it does not read as part of that shape.

Each time there is a new plane, the colour changes and you observe how light effects it and what colour is reflected into it. Rather than using line to establish the form of the object, it is the juxtaposing of different planes that make the shape. (Rather than draw a shape and get the colour wrong, concentrate on getting the colour of each plane shift correct and the shape will emerge.)



Diane advocates seeing curved shapes, as in an orange, as having small planes like a disco ball. Rather than blending the two planes between light and shadow, she told us to observe each little plane for its own colour.

The essence of the workshop is captured in Hensche's statement on painting: 'make color truer and not immediately make the shape with ill-considered color'.



Committee Members

President Suzanne Robinson 0429789266 PresidentOzpastels@gmail.com	Secretary Kelcey Burman SecretaryOzpastels@gmail.com personal: kelcey@optusnet.com.au	Treasurer Vanessa Thomas treasurerozpastels@gmail.com
Vice President Geoff May 0412379682, VicePresidentOzpastels@gmail.com	Committee Member Hettie Rowley 0406180121 competitions.psa@gmail.com	Committee Member Terry Wilkinson 07 32076134 terrywilkinson@bigpond.com
Committee Member Greg Steele 07 32617972 gregorymarj57@outlook.com		
Sub-committees		
Public Officer Gillian Collom PublicOfficerOzpastels@gmail.com	Exhibition Coordinator Hettie Rowley competitions.psa@gmail.com	Membership Secretary Vanessa Thomas treasurerozpastels@gmail.com
Webmaster Margaret Turner 07 3300 5340 webmaster@ozpastels.com.au Webmaster Assistant Vacant	Communications and Advertising Laurel Donaldson commsozpastels@gmail.com	Promotion Officer Vacant
Newsletter Coordinator Joanne Cotton aria1@tpg.com.au 0400188529	Newsletter Team (postal/mail out) Margaret Ollerenshaw 0435413726	Library Greg Steele 07 32617972 gregorymarj57@outlook.com
Competition Coordinator Hettie Rowley 0406180121 competitions.psa@gmail.com	Workshop Coordinator Brisbane: Lynette Ansari artiste1@bigpond.com 0400554956 Gold Coast: Louise Corke 0419644665, lou2345@bigpond.net.au Sunshine Coast: Pat Pennell 0447971369, kppennell@bigpond.com	Master Pastellist Submissions Penelope Gilbert-Ng 0403882079 p_gilbertng@optusnet.com.au
BVAC Liaison Officer Vacant	Expo Coordinator Kelcey Burman Pastelexpo@gmail.com Expo team: Tricia Taylor, Betty Sutton, Penelope Gilbert-Ng, Karol Oakley, Louise Corke, Joanne Cotton, Vanessa Thomas	Expo Event Volunteer Coordinator Betty Sutton betty.sutton@bigpond.com 0417672771
Meeting Support Team Margaret Ollerenshaw & Gwen Thiesfield	Meeting Demonstration Coordinator Brisbane: Margaret Van Maanen 0423117730 Gold Coast: Louise Corke 0419644665 Sunshine Coast: Sally Thomson 0403017832	Meeting Reception Assistant Terry Wilkinson 0419799286 Gail Lusted 0422217582

SUBMISSIONS FOR THE NEWSLETTER

The newsletter will be released bi-monthly. The next newsletter is due out the beginning **FEBRUARY 2018**. Close off for the submission of articles and submissions is on the **10th of the month** before newsletter release (January). All submissions are to be sent to JOANNE COTTON at aria1@tpg.com.au. PLEASE SEND SUBMISSIONS WELL IN ADVANCE - not all at the last minute, as it takes a lot of time to format the newsletter and you may risk not having your submission in the newsletter. The preferred format for articles is Microsoft Word sent as an attachment from a PC. Articles sent from an iPad or in the body of an email are not acceptable. Photos as jpg attachments, not embedded in an email. Please title photo's if possible rather than send as a file number, "jpg 005 or jpg 006". Please make ALL reports in text font ARIAL Size 11. Many thanks for your assistance.

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

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

Our Sponsors



Barbara Alexandria

GWEN THIESFIELD





The largest range of soft pastels and specialty pastel papers in Australia.

Pastels

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

Papers

- Ampersand Pastel Board
- Colourfix
- Colourfix Smooth
- Fisher 400
- Hahnamuhle Velour
- Hahnamuhle Pastelfix
- Mi-Teintes
- Mi-Teintes TEX
- Pastelmat
- Sennelier Pastel Card
- Sennelier Velvet and Felt
- UART Premium

- 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.
- Our range only consists of artist quality materials. New items are constantly sourced.

www.softpastels.com.au

OPENING HOURS

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

259 Brunner Road, Adamstown NSW 2289

Phone: **02 4957 1050**

Email: colours@softpastels.com.au