

The Pastellist

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



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

Well winter is now upon us; a time for rugging up or cuddling in front of a fire as the nights get chillier, with a large cup of hot chocolate. The days are pleasant and a great time for getting out for Plein Air sessions; as did those who recently attended the Stanthorpe Plein Air paint out. Featured in this issue (from page 6), are some feedback and photos from participants who attended. Let's hope you are inspired to attend the next event. Happy reading, Louise.

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BRISBANE 1st Tuesday

PSA Face to Face Demonstrations

SUNSHINE COAST 3rd Tuesday

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

Congratulations are in order for many PSA members this month. First up to those who had work accepted into the IAPS Exhibition, congratulations on this enormous success.

A sincere thank you and congratulations goes out to Betty Sutton and Penelope Gilbert Ng for their work making the plein-air week at Stanthorpe a success for 5 years running. It was a privilege to attend this year along with 40 other artists, enjoying the locations chosen. It was great to meet the local artists, paint along with them and have their support for this week too.



When it comes to getting out there I want to applaud the Sunshine Coast group especially Christine Clark for their recent initiatives. Sunshine Coast took their night time meeting in May out into the daytime. They did a very successful plein-air morning and announcements in the park with a coffee van booked too!

Look out for the invitation in your emails for the shared PSA morning in Brisbane at the Queensland Art Gallery to see the European Masters on loan from the Met in New York. This is another initiative by the Sunny Coast to get out and get together during the day. Sunshine Coast has a bus running down to the gallery and Brisbane and Gold Coast are invited to join them at the gallery for the tour and lunch. Get in quick there are limited places on both the bus and at the gallery private tour. The date is July 20th. Contact our treasurer to book your place.

Lastly it is congratulations to every member who is putting a painting or three into the Annual Awards. It takes effort and belief in yourself to enter. That belief in yourself is as simple as knowing that this is the best work you can do now. Lyn Diefenbach has talked about this with me, it is what made her say yes she can enter this show, because it is the best work she can do now.

I spoke again recently with Lyn about this. Her words run to the effect of “ be confident in the work you are doing now, with the amount of experience you have now on that artistic journey; knowing that with more experience the next painting will be even better. Be content where you are at and know you will get better. Simply put, don’t malign yourself for lack of experience.”

Knowing that each painting along our art journey is going to get better, takes the pressure off the one you are doing now. It is about what you have painted now and putting that out there, into an exhibition. With that said I am looking forward to seeing what you are painting when you enter the PSA Annual Awards and Exhibition. We have the Alexandra Award for PSA artists who have never won a first prize in any competition PSA or other, with a pastel painting! So regardless of where you are on that art journey, submit your work and stand proud of where you are today, now, in this wonderful painting life.

Happy Days,
Karol

VOLUNTARY POSITION VACANT

COUNTRY MEMBERS LIAISON OFFICER

THE PERSON

The person needs to be a financial member of the PSA located anywhere we have members.

The person does not need to be a member of the PSA Committee.

The person is responsible to the PSA Committee.

DUTIES

To work with the PSA Committee, the workshop manager and the exhibitions co-ordinator to establish strategies for providing services to members who cannot attend meetings or workshops in the greater Metropolitan area of Brisbane or who find the submission of physical paintings difficult to achieve.

To disseminate a worklist of how to host events or exhibitions within rural areas for PSA members.

To provide suggestions and investigate opportunities to host events in Country areas including workshops, exhibitions, paint outs and other joint events with other Art Groups.

To liaise with local councils and art groups to find locations for events and costs.

To help promote pastel painting as a 'stand alone' section in local art competitions. Engaging local members to assist in the strategies and finding local sponsors for the section.

To help establish strategies for finding new members.

To provide a small article to PSA the newsletter with photos where appropriate, with regional art news from our country members.

The liaison person must get prior approval for expenditure from the Treasurer for minor amounts and submit quotes for larger expenses.

RESPONSIBLE TO

The PSA Committee will keep the liaison person informed of all relevant decisions from the PSA committee.

The liaison person will provide a brief written summary of their activities to the PSA Committee if required.

Contact/s: Vanessa Thomas (treasurozpastels@gmail.com) or Kelcey Burman (secretaryozpastels@gmail.com) for further information or to express your interest.

On-line Demonstrations have a Free Competition too.

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

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

BE AWARE: June submissions close 8am Monday, 7 June 2021.

Mark it on your calendars: Enter Zoom Competition first week of the month. There is prize money from our sponsor Arthouse Northside.

Each entry will be judged by the guest demonstrator and you have a chance to win the \$25 prize voucher, (\$15 general member and \$10 Master and Accomplished Pastellist if 3 or more MP and AP's, otherwise the prizemoney will default to \$25 general member). Winner will be announced at the end of the meeting.

Prize money proudly sponsored by Arthouse Northside



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

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

For Sunshine Coast, please email Vanessa, treasurerozpastels@gmail.com

COVID Safe Compliance reminder when attending PSA Demonstrations.

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

STANTHORPE 2021

Several of the 'Happy Folk' who attended this year's Plein Air Paint out.



Comments from Paint Out attendees.

Thoroughly enjoyed the Stanthorpe Paint Out. Congratulations on a great job. On one of the days, a convoy of cars was heading to a property for a day of painting. Must have been a worry for the locals as this was more cars than they see in a week! On reaching a T intersection close to the destination, the driver of the lead car said to his passenger, who was a local, "Left here mate?" Which way would you go when the answer you get is "Right"? Needless to say, chaos ensued! Bob Saxton.

A few photos of paintings from the week



Afternoon Light



Girraween Nat
Pk.



Maryland Creek

Photos at Glenrock Garden, Paint Out by Annilo Kevin



Judy & Rod, Betty and
Pauline



Penelope & Clive

Feedback from Kelcey Burman plus photos

If you like:

- People droning at you for hours
- A formal stuffy atmosphere
- Lots of rules and regulations
- Closed settings
- Stiff official introductions and exchanges
- Nightclubs

Then Stanthorpe Plein-air paint out is NOT for you.

Alternatively, if you like:

- Glorious weather to be outside painting
- A sense of adventure
- Discovering hidden gems unavailable to the general public
- A welcome and supportive environment
- Great company with lots of laughter
- A deep appreciation of history and the natural landscape
- To be as independent as you wish
- Painting with friends and soon to be new friends
- An opportunity to immerse yourself in a quiet rural location

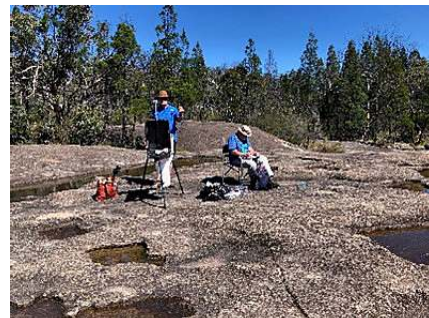
Then Stanthorpe Plein-air paint out is your ticket to artistic bliss. Can't recommend the experience highly enough and so looking forward to next year's fun!!!



Old Church on Maryland Station.



Plein Air Painters and Photos at Girraween National Park





Chris having a bit to eat



Undercliffe Falls

STUMBLES AND TUMBLES (a tale by Gail Lusted)

On Wednesday 21st April Gillian Collom, Margaret Ollerenshaw and I set off for Girraween National Park taking the back road; after we'd decided not to Plein Air paint at the Falls at Wilsons Downfall. The terrain was very steep even where we'd parked, and my caring friends worried that, despite having my stick, their aged friend may end up at the bottom of the Gorge – especially when I had to find a tree to squat. Then on to Storm King Dam. The very strong wind deterred us from getting our gear out of the car. In fact the aged friend was almost blown away which was of concern!!

After eating our lunch in the small Eastern most carpark, in the Girraween Nation Park, we three wandered, with our gear and chairs, down the 600m sealed path to Dr Robert's Waterhole. We were delighted to see that many of the blackened trees (after the 2017/18 bushfires) had started to regenerate.

While scouting for a place to set up to Plein Air, the aged friend stumbled and fell, despite walking with her stick. Imagine this! She landed in a slight hollow but her legs and feet didn't. Yes bum down feet up! Gillian and Margaret rushed to her rescue. Alas with feet higher, it is impossible to be raised no matter how hard the friends tried to pull. After much wiggling to get her feet level with her posterior and much huffing and puffing by the two rescuers she was upright. Luckily this all happened where the leaf litter was a cushioning 10cm deep so no broken bones. Once up I brushed off leaves, burnt twigs and removed a charcoal splinter from a wound in my hand. Gillian played a very able nurse and dressed and disinfected the wound.

Even if aged, it is possible to recover enough (possibly shock and trauma) to set up shortly after and do a quick pen and wash.

Wins, News and What's On

June 2021

Review from Tricia Taylor and Photos.

Stanthorpe has done it again. Sharing with Karol Oakley, we went on many adventures with the group in Stanthorpe, Tenterfield and beyond. Thanks to my chauffeur, we painted in pastel, oils and watercolour trying to get as much variety of scenery as we could.

From vineyards to waterfalls, granite rocks to wide open vistas we often took time to have a great breakfast or lunch along the way. Including the odd wine tasting and cheese shopping. My favourite thing about the trip was the most stunning autumn colours compared to the umbers and greys of the Girraween NP.

Most of the time we stuck with the group and enjoyed the company. Other times we took our own adventure into new places. One adventure led us on a 1 and ½ hour drive to nowhere only to turn back due to the road getting too rough. But that was ok as we decided to find a café to drown our sorrows in cake and coffee. All part of the fun.

Yes, I had my easel fall over with an oil painting and my brushes landing in the long grass, my umbrella turn inside out and become useless, watercolour failures due to the heat and dry conditions. That is all part of plein air painting. But I also had great company, amazing scenery and a few small sketches to take home to remember the stunning landscapes we experienced.

A big thankyou to Betty and all her amazing efforts she put in to look after us all.



Trees at Girraween



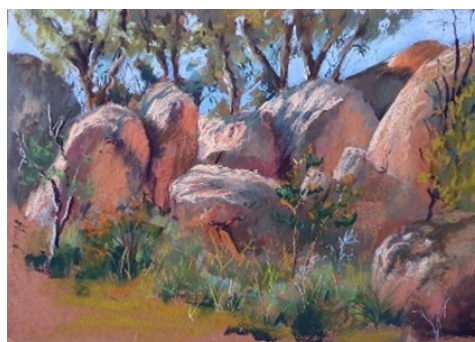
Vineyard



Undercliffe Falls



Old Chrch at Marylands



Little Girraween



Glenrock Gardens



Glenrock Gardens



Karol at Storm King Dam



Tricia T



Dinner at the RSL



Breakfast of Champions

As a novice artist and learning the wonderful world of pastels I am totally impressed with the many different ways that other artists used this medium. I was nervous but was made welcome and given great tips and ideas how to paint in the great outdoors. I loved the evening when some of the masters spoke about how to work in the outdoors they are so very talented. Stanthorpe was beautiful and provided for the perfect picture. Thank you for all the hard work Betty and her helpers put in to provide such a variety of locations and experiences. Jacky Wright

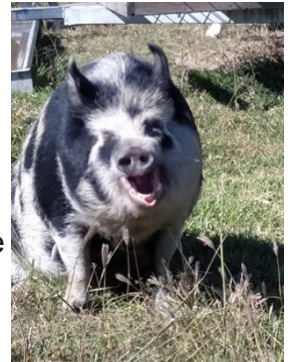
First timers to the Stanthorpe Paint Out, Colleen Gardener from Harrisville and Allison Lakelin from Mackay. We both had a wonderful time, painting at the great chosen venues and finding new places for next times. I have never been off the highway going through Stanthorpe before and was pleasantly surprised at the variance of the surrounding landscapes and interesting subjects to paint. Thank you Betty and your helpers in organising such a great event.....hope to see you again next year... Colleen Gardener



This was my first time at the Stanthorpe Paintout and I had a fabulous time. We were only there for 3 days but packed as much as we could into it. Met lots of lovely people and realised there is a lot to learn about plein air painting.

Hot chocolate, wineries and food were divine, but my favourite had to have been 'The Happy Pig Farm'. The baby piglets were so cute and well worth the trip just on their own.

Looking forward to next year. Kristy Flynn



Dotty the Pig from Debbie Atkins.

Rod and I enjoyed the company and all the organized painting venues plus all other adventures in our week at Stanthorpe. We especially enjoyed the master pastellists sharing their knowledge with us. The many laughs following cars up to the incorrect farm gate plus incorrect turn to have us lost and having to open farm gates. All was fun as was the exceptional friendship the hosts gave us. The organization by Betty was exceptional giving us an excellent week. Looking forward to the next one. Many Thanks, Rod and Judy Porter.

My name is Kia Sportage. I was born in 2009 as an SUV but I recently had the most wonderful time of my life. My owner Pauline and I together with a group of art enthusiasts made the trip to Stanthorpe. We stayed at the 'Top of the Town' and I was very happy to rest there at night, though it was a wee bit chilly. Every day we went on the most wonderful adventures and saw beautiful scenery and met lovely people along the way. The most exciting thing was that I pretended to be a 4 wheel drive vehicle and journeyed onto properties, manoeuvred dirt roads, visited national parks and beautiful gardens to name a few and I so enjoyed the feeling of the wind rushing past me as we travelled along. I did get very dirty but my owner treated me to a wonderful wash and polish when we got home and I am now back to my clean shiny self. What a wonderful experience and I hope that my owner decides to take me on this wonderful journey again next year. Pauline Meizer

After a busy day painting.



Sunshine Coast Artist, Don Milner - Stanthorpe Paint Out

I arrived a few days after the event had started but was warmly welcomed into the fold by all the artists attending the Stanthorpe Paint out.

My first introduction was at the evening get together and everyone seemed so very happy as they regaled their daily painting experiences to all attending as well as showing the work completed that day and may I say the work on show was both, impressive and inspiring and I could hardly wait to get started painting on the next day.

All arranged locations offered fabulous painting opportunities for all. May I compliment Betty on all her hard work that made the event such a tremendous artistic success filled with exciting and inspirational locations where everyone could while away their time creating their plein air master pieces in the company of so many like minded fellow creatives.

Thank you Betty for making such an amazing event available to us all. Always much appreciated and may I wish everyone Happy Painting and Creating always. Best wishes. Don Milner.

2022 PASTEL EXPO

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

1. Email (treasurerozpastels@gmail.com) or phone (0414571090 Vanessa to let her know of your interest.
2. Love pastel painting.
3. Enjoy interacting with other artists, well maybe not if you love doing your solitary work :)

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

What you do NOT have to do:

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

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



Master Pastellist Exhibition 2021

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

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



Hours: Wednesday through Sunday 10am to 3pm

Ph (07) 32840852

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

Opening event Saturday 30th October 2 to 4 pm

PASTEL SOCIETY OF AUSTRALIA INC B0621 PASTEL WORKSHOP – CREATIVE LANDSCAPES

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

Skill level – intermediate onward



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

USA competition you may wish to enter.

A Call for Entries: Make Your Mark! The PSSC's third annual international online open juried exhibition is ready for your pastel creations! Enter by July 1, 2021. \$1,000 first prize and many other cash and merchandise awards.

Open to all pastel artists worldwide.

To enter, click here <https://www.onlinejuriedshows.com/Default.aspx?OJSID=50300>

For more information, go to <https://www.psscwebsite.org/page/29784/make-your-mark-2021>

Deadline To Apply: July 15, 2021
\$1000 Cash 1st Place Award

PASTEL SOCIETY OF SOUTHERN CALIFORNIA'S
INTERNATIONAL ONLINE OPEN EXHIBITION

MAKE YOUR MARK!

Esteemed International Judges:
BETHANY FIELDS - MICHAEL FREEMAN - HALLA SHAFEY

For prospectus and entry go to [onlinejuriedshows.com](https://www.onlinejuriedshows.com)
For more information go to [psscwebsite.org](https://www.psscwebsite.org)

BREAKING NEWS!

Exciting news! If you aren't aware the PSA website is currently under construction.

We are calling on all members to send either Kelcey Burman (secretaryozpastels@gmail.com) or Hettie Rowley (hettie@magickmirrors.com) a good photo of one of your paintings (unframed please). The landing page of the new PSA website each month will have a selection of the member's paintings displayed in an exciting new format. These paintings will routinely be changed each month.

Once the new Website becomes live and accessible, members will be advised by email accordingly.

A big thank you to Keith and Hettie Rowly for creating the website. They are doing an awesome job. Also thanks to Kelcey as well who has been assisting them.

MARCH DEMONSTRATION - TRICIA REUST by Annette Irvine

Tonight's demonstration by Tricia was very practical showing how to prepare various surfaces for the pastel medium.

1: WETTING PASTEL PIGMENTS

Pastel is a pure pigment plus binder. Wetting doesn't break down the pigment and therefore it dries as a grain. Due to the differing weights of each coloured pigment they travel in water at different rates. Darker pigments travel through the lighter ones and a spritzer results in rivulets. This can be used to your advantage in creating original pastel surfaces.

2: PASTEL ON PASTEL PAPER

Method-

Place flat even layers of pastel on Colourfix (or a paper which CAN take water) or Colourfix Primer on watercolour paper. (Note that pastels with a higher wax content like Rembrandt or the new Art Spectrum blocks do not work as well in water). On a flat surface use a flat brush to push the pastel around. The light colours with greater chalk content push around more easily than the dark colours which need to be scrubbed. Keep each colour separate when wet the light colours take longer to separate into granules.

Place paper vertically and let the colours run and use a spritzer to get rivulets. When beginning to try this method keep your colours harmonious. Ie. Don't use compliments eg. red and green. Earth pigments need a lot of scrubbing to make sure all pigment is dissolved. This method is a good way to loosen up and play with colour.

3: PASTEL ON CANVAS

Experimentation is needed to work out which pastels work for this method. Texture is made with gesso (Gypsum in the mix). Tissue can be added for texture also and pastel primer stops slick and slipperiness.

A new white canvas can be used, or if an old canvas is being repurposed add gesso to the surface. Apply collage with a binder medium (Atelier or Chroma) A professional adhering agent is needed for collage and must be archival. NOT PVA!

Unify the canvas by putting pastel layers using the above method for paper. It is possible to stencil texture on with gesso.

Finally spray with varnish (MICADOR PICTURE VARNISH) and when dry cover with clear paster primer. The surface is now ready for pastel application. When work completed respray with varnish.

Some pastels go darker with varnish and some go lighter. Always use a wide profile canvas. Tricia finished of the evening with a waterlily demonstration using a canvas already covered with

Demonstration/Workshop Report

June 2021

tissue and primer. Tricia applied red violet dark burnt umber and purple and used water to dissolve as she was after a smoky look to the background.

Other points mentioned by Tricia were that AS Colourfix clear is the only one which dries clear. Do not contaminate your Colourfix jar with water. AS blocks do not mix with water but are the only ones which don't change with varnish application. These were used for the pinks of the waterlilies and the pale blue reflections in the water. The pale blue was used to get a lyrical flow to the piece and was followed with turquoise and ultramarine blue. Varnish areas where you have applied pastel only. When dry add finishing touches then varnish at the end.

We enjoyed this evening immensely and thank Tricia for sharing her knowledge and experience. This method will give us all permission to play and experiment for ourselves.



WORKSHOP - TRICIA REUST – “PASTEL & COLLAGE ON CANVAS”

10th & 11th of April, 2021 8.30a.m. – 4 pm

Tricia talked about **Geometric Design bases:**

“S” design base (also Lyrical)

“T” Design base (more difficult than others)

“U” Design base

“L” Design base

Also a. **the Golden Mean (Mein; Rule; & Ratio)**

b. **Design elements: Repetition, Emphasis; Movement, Variation**

Painting 1. Using Wet & Dry pastel on Collaged & Underpainted canvas

COLLAGE: Here Tricia shows us different Collage items to layer onto our Canvas (such as paper, paper napkins with flower or geometric designs etc, being sure to only peel back the layer with the design image and leave the others. Tearing the napkin into uneven pieces to be placed onto the Canvas with Binder the medium using one of the Design bases, mentioned above. Tricia suggests using the “U”. Thicker papers/fabrics or darker elements are placed first. Always just using Binder medium to glue onto the Canvas, nothing else. Again, using a final layer of Binder medium over the top to seal. Make sure to flatten all edges – wrinkles and crinkles are good but bubbles and unsealed edges are not. Thinner or fragile pieces are placed on a set surface and then layer of binder over the top to seal.

PASTEL APPLICATION on a Canvas that has had Gesso painted on it.

Tricia explains how to prep the Canvas for pastel by applying a layer of Art Spectrum Clear Pastel Primer and allow it to dry – this replaces the tooth of the surface, which grips the pastel or charcoal.

Place an acrylic wash or wet pastel wash, creating movement with paper towel, also showing us how to use directional cling wrap stretched over a section of the wet acrylic where you would want your water to appear. Allow to dry.

Stencil shapes can be applied with Gesso followed by Pastel or Paint. Once you have completed the drawing, Spray with Satin, Picture Varnish - Satin





Painting No 2. Using pastel to harmonise textured elements & create landscape/abstract on Canvas.

Divide landscape on Canvas into: - Foreground – Middle Ground - Background, placing the tissue in the middle ground and tissue with gesso crinkled in the foreground. Choose your own Colour scheme and then place the first wet pastel layer.

When dry, we cover with AS clear pastel prime, add stencils with gesso or paint? Complete with dry pastel or continue to paint areas with wet pastel. Finish by spraying with Satin Picture Varnish.

This was a fabulous weekend with Tricia Reust, she is a wonderful teacher, so enthusiastic and passionate about showing us this method of using pastel with mixed media of Tissue paper texture and stencils on Canvas. It was exciting watching the images emerge from our canvases being created out of collage pieces and then with pastel to draw it all together making an exciting painting. Thank you Tricia.



Demonstration/Workshop Report

June 2021

, already



Demonstration by Leoni Duff for the PSA meeting on 13.4.21 by Maree Angus

Leoni always asks her new students to do a Still Life, as it is a good foundation, and you are learning everything when painting still life, including : drawing skills; the benefit of working from life and not photographs; design and composition; colour theory and much more. Still Life is like visual poetry, to show what you are trying to get across to the viewer. You can tell stories through Still Life. Daylight from a nearby window gives a beautiful colour to your subject.

Leoni has a 5-value checker beside the painting that she is working on to continually check the value of the colours she is using. The painting for the demonstration is a red/green combination, but only a little red. The majority of colour in the subject will be the green.

Firstly, Leoni likes to draw up the subject with a fine willow charcoal. She draws the 'envelope', the bigger/outer proportions first, working on the smaller, inside shapes later. She checks the angles, comparisons of shapes, heights to each other and the negative spaces. Leoni does not include much detail in her initial drawing, just uses it to get started. She tends to paint in groups of tonal value, shape against shape, rather than careful drawing. This is more like the Tonal Impressionists or the Meldrum method. There is a pattern of darks that flow behind her main subjects that Leoni likes in this case. The pattern or design of darks and lights in a painting is called the Notan.



Keeping the first layer very thin, Leoni begins with a mid-tone, neutral dark, possibly a darkish, raw umber. She usually does not use much colour to begin with. This first layer is done with a harder pastel and she smudges this, as she is getting a feel for where everything is on the page. This stage is more about tone, so Leoni will squint all the time, as she is finding the value relationships. When painting lace she first puts in the pattern of the darks, like the shadows on and the holes in the lace.

Leoni is not usually a 'rubber-inner', but is using a Bowden panel, her favourite surface. The Bowden panel is a hand made board with a gritty surface. The top coat of gesso on the board has egg yolk in it. When you spray this board with water, this will bind the pastel down into the egg yolk and fix it from underneath. This makes it a glowing surface, reflecting or refracting light.

After the tonal block in, Leoni will move into colour. She will look at each thing and decide 'what value is that colour?' Leoni always starts with the darks and lights. For eg. in an apple, she will put in the dark and then the light to cover the whole apple. Later she will come back and paint in the beautiful rich colours in between the light and shade on the apples, and so on. She avoids detail at first, just blocking in. The light area of the apple will be a value no.2, only the highlight will be a value no.1. There are wonderful variations within the darks and lights but she wants to avoid detail at this stage, because she is wanting the whole painting to work together.



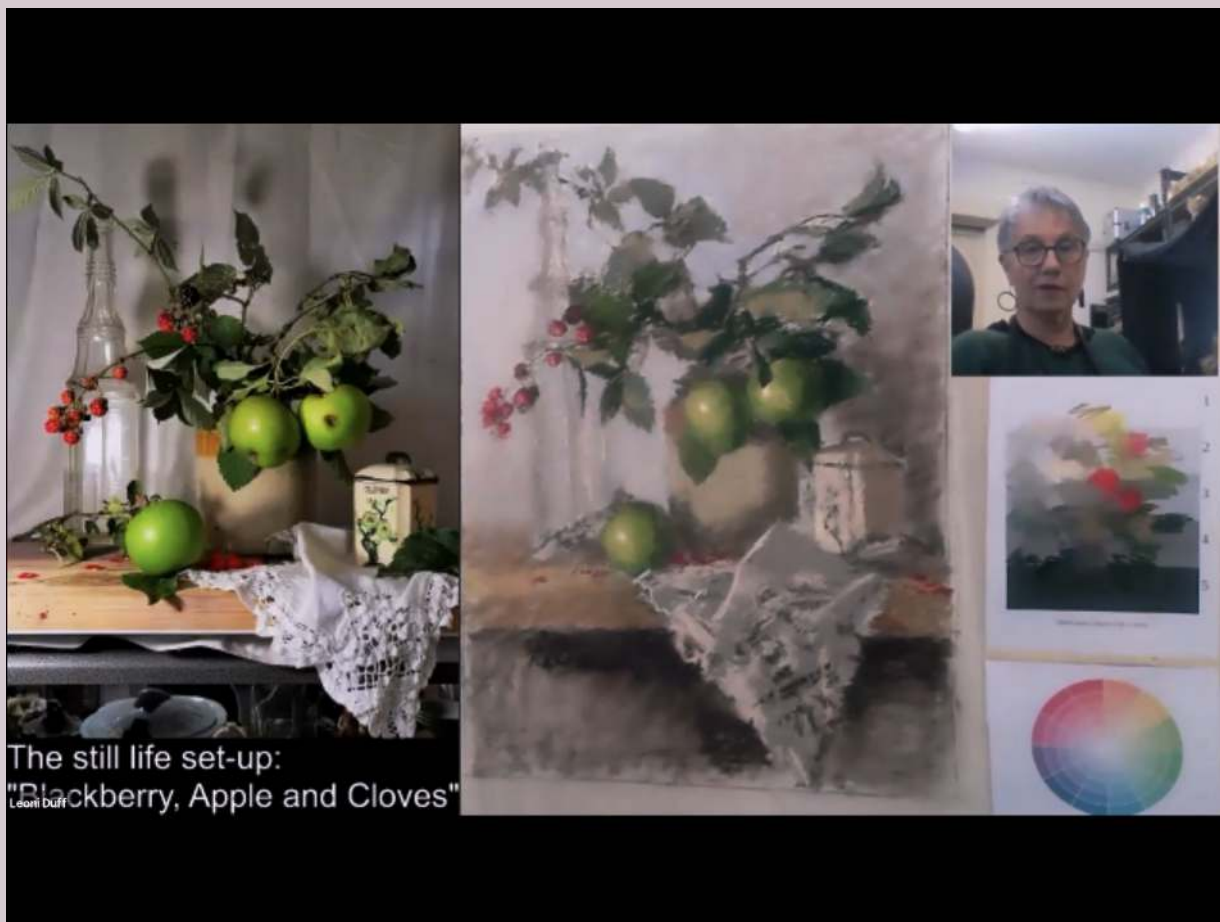
Shadows are airy and transparent. The dark block in helps to tone these colours that she then puts over the top of them. She doesn't worry too much about drawing as she is blocking in these colours, because when she paints in the background she can cut around leaves, etc. to get the right shapes. She doesn't fuss, just blocks in and squints to see tonal shapes.

Leoni sprinkled some red geranium petals on the table to bring the colour of the berries down onto the table as well. You can have a look at videos finishing this painting on Leoni's website www.artvillage.com.au

A tonal approach to the lace makes it less complicated. She used the same light apricot colour in the lit areas on the lace as she used in the background, tying it all together. Leoni likes to think of cloth as looking like hills and valleys.



The mid-tones are where all the gorgeous colour turns up. After Leoni has put down the mid-tone on the apples, she then lightly put down a yellow in value no.2 so that it mixed with the green already there. Then a value no.1 highlight.



The still life set-up:
"Blackberry, Apple and Cloves"
Leoni Duff

Leoni would then continue going back and over the painting creating all the detail and interest.

Her main pastels are Gerault, Art Spectrum, Terry Ludwig, Mt. Vision, Unison.

The Bowden panels are acid-free and archival, and are available from Bowdenpanel.com or from Leoni. They come in sizes A4 (\$12.50); A3 (\$22.50) and 9'x5' (\$8.50).

SUNSHINE COAST MAY 2021 KAROL OAKLEY PLEIN AIR DEMONSTRATION

Lakeshore Park Buderim was the venue for a fabulous day of painting en plein air with Karol Oakley on a sunny but very chilly morning.

Karol started the morning sharing her pointers for painting outside. Firstly if you are new to plein air be comfortable and take everything you think you will need. With time and experience you can pare things down allowing access to more awkward places further from your car.

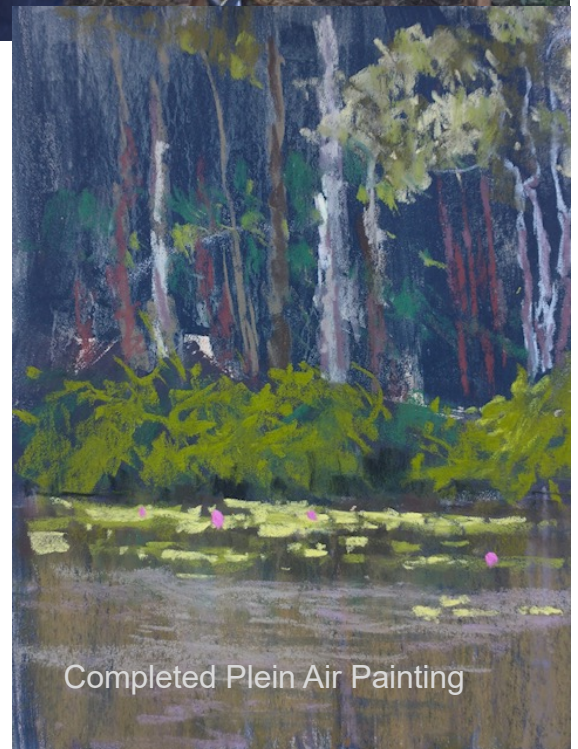
Karol showed us her backpack containing a light-weight easel, small Heilman pastel box and underpainting equipment all contained within. If painting close to the car Karol prefers her French Easel. If it is windy the backpack can be attached to the easel for stability. Another tip was to set up in the shade in order to have uniformity of light on both pastels and painting surface. Put things away in your backpack as you have finished with them. (Just in case you have to leave quickly).

THE DEMONSTRATION

- 1 Choose your scene and use a viewfinder to match the shape of your paper. Alternatively use your hand to make a scope. Do a thumbnail to focus on the painting and work out the darks and lights. Make this sketch simple in charcoal or pencil and simplify into tones and shapes.
- 2 Block in with pastel starting with 'darkest blue'. Strokes are in the direction of growth. Hence a vertical stroke. Place purple in the bush shape thinking about the colours going on top.
- 3 Use your hand or a brush and water to under paint and melt the pastel. Keep the brush moving and don't go back into it as it will take the pastel off. Just touch the paper with water don't drown it.
- 4 While drying select the pastels holding the pastels up against the view checking for colour and tone. Really look at the reflections in the water, look at the colours underneath. The sky colour is last.
- 5 Put a small patch of the lightest light (waterlilies) then SQUINT and get the darks in (dark green in blocking strokes. Put in the tree trunks in the same colour. Light changes rapidly outdoors so paint what you see NOW. Leave the lights until last working dark to light. Remember to step back and check your work.
- 6 Squint to see the reflections in the water putting in the dirty (olive green) under colour in a blocking stroke . Then find lighter toned colours in the same hue. It is important to get the tones right.
- 7 Put the lights on the water. Scumble Caput Mortem for the warmish ripples, followed by a warm violet in linear strokes for the ripple lines. Use a brush to make some ripples by taking back to the paper colour.
- 8 Add more lights into the bush shapes using the same colour but press harder. Finally put in some marks to give areas of pink waterlilies in a few spots.
- 9 Karol's final point was that if you want photorealism take photos, colour notes, a tonal sketch and take TIME to REALLY look. Then paint your photorealism at home. All in all it was a wonderful experience painting out doors with the group. Our thanks goes to Karol for an informative session and to Chris Clark for organising the event.



Reference landscape scene



Completed Plein Air Painting

Anne Yang 'Still Life Workshop'
Saturday 22 May 2021 Buderim Craft Cottage
by Merran Williams



Anne described how during COVID we have all spent a lot more time at home, and doing still life paintings is a celebration of our own home. It reflects our personality and tastes with an artfully arranged grouping of inanimate objects. It doesn't have to be boring! Select things that you love, and which speak to you!

SET UP

Start with a concept, a statement of self-expression (idea/ emotion). Select your objects which will feature in your painting. Plan your colour theme and arrangement of shapes. Some examples might include a groupings of jugs (sizes and colours), freshly picked fruit or vegetables or flowers.

HISTORY OF STILL LIFE

Still life painters often instilled some moral teachings in the past. Artists used symbolism. Cezanne was known for fruit, but in his last decade he incorporated skulls in paintings. They reflected the cycle of life with seeds and buds. Candles signify the passing of time, and the shape of a triangle means going up to God, a downward shape equalled femininity.

CONCEPT

Shape and space can be geometric or organic.
Shape is two dimensional. Form is 3D. Consider the balance of positive and negative shapes.
Choose a subject that has meaning for you.

FORMAT – square or rectangle, portrait or landscape

Composition is the arrangement of the elements of your subject using the overall principles of design to create a visually and emotionally pleasing painting. A successful composition will direct the viewers eye in and around your painting, causing the viewer to pause and enjoy your subject. CONTRAST is very important, especially in the focal area. If an object is bright, use grayed-off colour around it.

- Contrast / Repetition / Simplicity
- Three objects are a nice number.
- A diagonal line creates movement.
- Curves / curves = repetition
- Background
- Lighting in your studio must be consistent. Use a spotlight, so you can control light and shadows. Use shadows to link objects.

ELEMENTS OF ART

Line (direction)

Shape

Space

Value

Colour

Edge

Proportion

Texture

PRINCIPLES OF DESIGN

Balance (& Proportion)

Gradation

Repetition & Variety

Contrast

Harmony

Emphasis (focal point)

Rhythm

Unity

VIEWPOINT

Consider the overall shape of your composition and decide what viewpoint to take.

The higher your viewpoint, the more abstract it will be.

Use your kitchen bench or a shelf or table in your studio.

A triangle shape is a good overall structural shape on which to base your composition.



Workshop and Demonstration Schedule

2021

WORKSHOPS SCHEDULE FOR 2021

BRISBANE

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

SUNSHINE COAST

CODE	DATE	TUTOR	TOPIC	LOCATION
TBA				
TBA				

DEMONSTRATION SCHEDULE FOR 2021

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

Date	Demonstrator	Theme
■ 1 June 2021	■ Tricia Taylor	■ Colour Mixing
■ 6 July 2021	■ Chris Clark	■ Finding the Light
■ 3 August 2021	■ Tricia Reust	■ TBA
■ 7 September 2021	■ Oxlades - New Products	■ Pastel Play Night
■ 5 October 2021	■ No Meeting - Annual Awards and Exhibition	■
■ 2 November 2021	■ Everyone partipates	■ Sip and Sketch

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

Date	Demonstrator	Theme
■ 15 June 2021	■ Chris Clark	■ Capturing Light
■ 20 July 2021	■	■ Bus Trip to Brisbane Galleries
■ 17 August 2021	■ Tricia Taylor	■ Seascape & Rocky Shoreline
■ 17 September 2021	■ Interactive Teams	■ Paint Around - Timed painting
■ 19 October 2021	■ Penelope Gilbert Ng	■ Portrait
■ 16 November 2021	■ Everyone	■ Xmas party - Pub Venue
■	■	■

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

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



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

PSA 2021 Newsletter Deadlines

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

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- Sennelier
- Unison

Papers

- Ampersand Pastel Board
- Colourfix
- Colourfix Smooth
- Fisher 400
- Hahnemuhle Velour
- Hahnemuhle Pastelfix
- Mi-Teintes
- Mi-Teintes TEX
- Pastelmat
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OPENING HOURS

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

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Meeting Supper Team (Brisbane):
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Sunshine Coast: **vacant**

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Newsletter Submissions and Advertising

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

CLOSING DATE: Closing Date for August's Newsletter is 23 July 2021.

Articles submitted **AFTER** this date **WILL NOT BE ACCEPTED**.

SEND TO: All submissions are to be sent to Louise Eves at eveslouise@gmail.com

FORMAT: The preferred format for written articles is Microsoft Word sent as an attachment to your email. Articles sent from an iPad or in the body of an email are not acceptable. Please send photos as jpg attachments to your email, not embedded in an email, and title each photo with your name and a number (eg: [janesmith001.jpg](#)) rather than send as a file number (eg: [2200957694.jpg](#)). Please make ALL reports in text font ARIAL Size 12. Many thanks for your assistance.

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

YOU CAN CONTRIBUTE: We'd love to hear about Workshops and Demonstrations that you've attended. Be willing to write up meeting demonstration and workshop reports and send to the Newsletter team ASAP - within a week of the event - (PLEASE not at the last minute).

NEWSLETTER ADVERTISING RATES

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

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

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

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

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

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

FILE TYPE REQUIRED

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

HOW TO SEND YOUR AD

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