

# 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 October 2019 Newsletter*

Congratulations to our winners and all entrants on a successful and high calibre Annual Awards Exhibition. We had plenty of visitors and lots of lovely comments to say that the standard of art was very high. You'll find the report and lists of winners beginning on page 3.

We welcome with open arms, our newly appointed President, Karol Oakley. The AGM was well attended and we have a wonderful committee of enthusiastic people who all want to continue to keep events, workshops and demo evenings going, not to mention next year's Pastel Expo. Even so, we would welcome more help and committee members and would love to hear from you if you want to be part of our thriving society.



Join us for  
Master Pastellists  
Exhibition  
**OPENING**  
Saturday  
19<sup>th</sup> October at 2pm



**ANNUAL AWARDS  
WINNERS**

**3**



**DEMO  
REPORTS**

**15**



**COVER ART  
COMPETITION**

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**Presidents Report, October 2019**

*First and foremost is a huge 'thank you' to Sue Robinson, retiring President. That woman is amazing and to think that she travelled so often and physically so far for our PSA. Sue brought skills and experience to the PSA, gained as a remote country member and working with other groups for the benefit of artisan communities.*

*Sue Robinson is staying on as Vice President as she still has much to offer the PSA and to help guide me in this new role. To all our committee members, thank you for being you, for putting your hands up and helping to make the PSA great. Whether you are new to the PSA or not, we are all members and here to make and enjoy the best of our society together.*

Hello, my name is Karol Oakley, I am a country member and a longtime member of the PSA (27 years). Gee that sounds like I am a dinosaur but it has gone so fast and I have met some inspiring

people through the PSA in that time. In 1996 I became a Master Pastellist and have seen the Society grow and develop hugely from what seemed big back then. We now have an international event - The Australian Pastel Exposition. We have members travelling overseas to teach, to exhibit, and to participate with other pastel societies. This is thanks to members with ideas who said 'let's do this' and the members who said "yes we will help".

It will certainly be a huge undertaking for our committee to train me, no, seriously, for me to continue the work of past Presidents and the committee elect, in guiding the PSA to benefit all our members. With Expo next year we are going to be busy everyone, and that's apart from all the other great events that the society, and our volunteers organise on an annual basis.

Simply put it's about working together to make things happen. So there you have it, that's me, your incoming president.

I look forward to seeing you at PSA, until then,

Best wishes,

*Karol Oakley*

Karol Oakley, PSA President

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Postal Address: Pastel Society of Australia Inc. PO BOX 236, Toowong QLD 4066

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

The Pastel Society of Australia

# ANNUAL AWARDS EXHIBITION

## REPORT & RESULTS

*The 2019 Annual Exhibition was a great success and we had a steady stream of visitors throughout the weekend and the feedback was excellent. Our visitors were delighted at the quality of workmanship and artistry and many people were interested in joining our society.*

We extend a huge hank you to those wonderful volunteers who helped hang the paintings and man the desks. Without them this event would not be possible!! So in no order of importance: Kelcey Burman, Gail Lusted, Sue Robinson, Christine Kimber, Tricia Reust, Margaret Turner, Greg Steele, Jenny Johns, Dawn Couchman, Louise Corke and Gillian Collom

Also many thanks to those wonderful Master Pastellists who did some fantastic demos: Tricia Reust, Joan Macnaught, Louise Corke and Graham W. Smith

Well known accomplished pastel artists Lyn Mellady (who travelled up from the south!) and Gail Higgins (Master Pastellist and award winning wildlife artist), judged the awards this year. Follwing are our winners and some of the Judge's comments:

### **Pastellist of the Year - Margaret van Maanen**



**The Pastellist of the Year** is selected as an additional award, drawn from the three first prize winners across the Annual Awards three categories, and is usually indicative of a consistent standard from more than one entry.



**Scapes 1<sup>st</sup> Place - Jenny Johns**

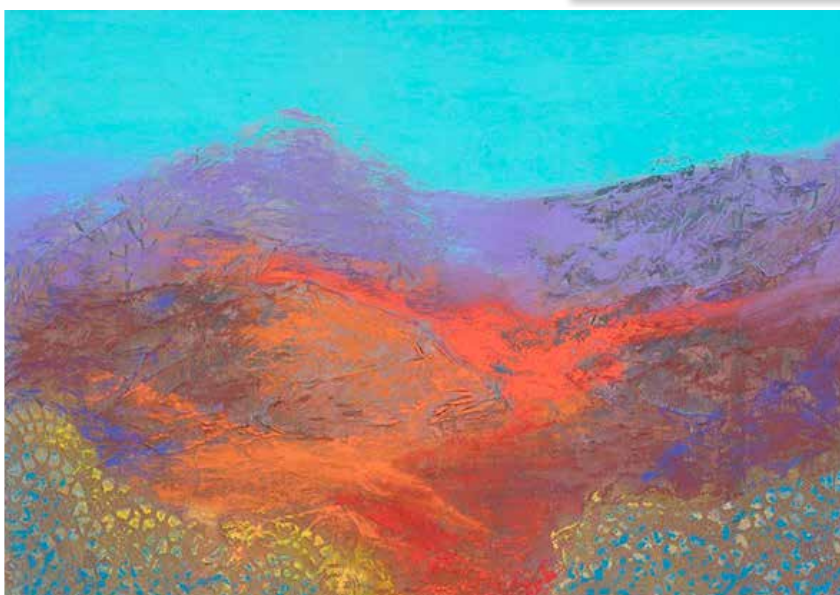
“Good Morning Sunshine”

We are continuously drawn back to the quiet beauty and narrative of fresh morning light glowing across the cool grasses of the hillside.

**Scapes 2<sup>nd</sup> Place– Chris Blake**

“The Night Shift Hero”

Dramatic and strong impact, with an invitation of conversation to the viewer to find the hero.



**Scapes 3<sup>rd</sup> - Tricia Reust**

“Turquoise Sky”

A vibrant imaginative expression of colour and texture.



**People/Animals 1<sup>st</sup> Place - Margaret Van Maanen**

“Nathaniel, Portrait of the Artist’s Son”.

The soft engagement with the eyes; the warm flesh tones against the cool burgundy and greyed greens; the detailed features against the illusion of softness and mystery; the softened shadows and the textured strokes – all make this a beautifully balanced painting.



**People/Animals 3<sup>rd</sup> Place – Liz Jordan**

“Fresh”

A masterful execution of lost and found edges with expressive use of pastel – exciting and unexpected line and colour.



**People/Animals 2<sup>nd</sup> Place - Maree Angus**

“Circle of Life”

A small work that says it all, with a warm harmony of nature expressed through contrast of light energy enhanced by shadows – the greyed cooler green against the warm brushed browns, broken by the crisp blue whites.



**Still Life 1<sup>st</sup> Place - Penelope Gilbert-Ng**

**“Nasturtiums”**

The intensely rich variation of colours within the darks against the glow of orange and clarity of light is enough to make this painting sing –

**Still Life 2<sup>nd</sup> Place – Karol Oakley**

**“Cherries”**

A bold composition with creative colour application and contrast.



**Still Life 3<sup>rd</sup> – Margaret Turner**

**“Fruit Glow”**

A beautiful traditional approach showing a lovely translucency in the glass and the fruit.



**Alexandra Award** – A section for those who have never won a first prize in pastel – (sponsored initially by Barbara Alexandra and continued in trust) with this year’s theme being “Spring is in the Air”



**1<sup>st</sup> Place- Dee Roy**

“New Life”

The joy of life so beautifully expressed with a clear focus on the baby and everything else softly supporting, yet just out of focus. The colour palette is refreshing.



**2<sup>nd</sup> Place - Kelcey Burman**

“Homebuilder of the Year”

The interestingly textured nest treatment catches the eye and we happily find the young bird ready for a feed.



**3<sup>rd</sup> – Lynette Ansari**

“Parrot Clay Lick, Yusune Ecuador”

The intricate mass of birds is relieved with the colour and movement of those flying out of the dark and into the light.



**Louise Corke “Mid-Conversation”**



**Anne Yang “A Pensive Moment”**

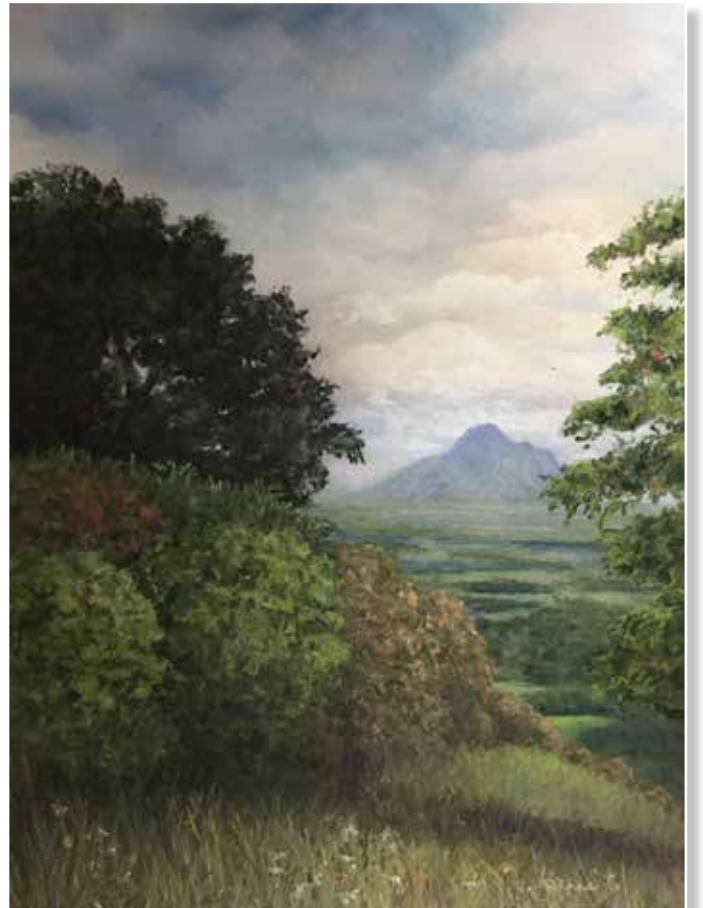


**Geoffrey May “Fossils to Fishes”**





**Tricia Reust "Livvie"**



**Jeanne Cotter "Maleny Majesty"**



**Kim Price "Coming Storm"**



**Mabs Vandenberg "Suit of Lights"**



**Margaret Van Maanen "Chrysanthemums in a Christening Cup"**



**Louise Corke "Blossoms"**

The Redcliffe Art Society the Old Fire Station Gallery in association with the  
Pastel Society of Australia *presents*

# Master Pastellists 2019



From Wednesday 16 October to Sunday 10 November

OFFICIAL OPENING Saturday 19 October @ 2pm

Demonstrations by Master Pastellists daily. *Last Day* finish @ 2pm.

Gallery & Gallery Shop hours 10am to 3pm Wednesday to Sunday - *entry free*

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## VALE

It is with much sadness and regret to notify you that **Mavis Rose** passed away on September 27th after a long battle with cancer. She was unfailingly charming and an enthusiastic member of the PSA, regularly attended the Brisbane meetings and participated in all the competitions and exhibitions. She and her husband Calvin had joined the PSA in 2000 so had been a member of this 'pastel tribe' for almost 20 years.

We would like to offer our sincerest condolences to her husband, family and friends. She will be sorely missed by all.

Her funeral will be held on

Saturday Oct. 5th at 10.00 am

at St Catherine's Anglican Church. 43 Macfarlane St, Middle Park.

(No flowers please but she would wish instead for a donation to the Ovarian Cancer Research Fund).

**Gloria Freeman** passed away in March 2019 and was a PSA member since January 1994. It was a sudden overnight death and she had not been unwell.

Gloria was very proud of how long she had been a member and a volunteer at exhibitions. She lived at Beaudesert and no longer traveled to meetings.

We would like to offer our sincerest condolences to her husband, family and friends. She will be sorely missed by all.

# AUSTRALIAN PASTEL EXPO

**9<sup>th</sup> - 13<sup>th</sup> September 2020 in Caloundra, QLD**

It's on again! Thanks to overwhelmingly positive feedback from those who attended the 2018 Australian Pastel Expo, the Pastel Society of Australia is delighted to announce that Expo is returning to the Sunshine Coast's Caloundra Exhibition Centre from 9-13 September 2020 – so mark the dates in your diary!

The Australian Pastel Expo is the nation's only major gathering of pastel artists, teachers, enthusiasts, students, suppliers and people discovering the medium for the first time – held over a few action-packed days of workshops, demonstrations, en plein air paint-outs and fun social activities.

In 2020 we are proud to welcome two US guest artists, Gwenneth Barth-White and Rita Kirkman, who along with some of our Australian and New Zealand's most talented pastel tutors, will be coming to Expo to share their expertise and join in the fun!

The crowd pleasing 'paint-around' will again grace the main stage, and we will be treated to an artist's paradise

of favourite materials, new products and enrichment ideas with the return of our very popular Trade Show.

The Australian Pastel Expo is a must if you are looking to expand your knowledge, develop your skills and connect with others who work in the medium. In 2020, we want to encourage even more people with a passion for pastels to join in the fun – and we need your help!

Let us know you'd like to be part of Expo 2020 by filling in the form on our website [www.australianpastedexpo.com.au](http://www.australianpastedexpo.com.au) and please share this message with your creative friends, students, art societies, bloggers or anyone who may be able to help us get the word out.

If you like to would stay in touch all year round by joining the Pastel Society of Australia, or would like to apply to volunteer at the event, please let us know and we will contact you directly.

The Australian Pastel Expo 2020 will come around quickly – start making your plans today!

Visit the Australian Pastel Expo website to register your interest and find out more!

<https://www.australianpastedexpo.com.au/>



## Juried EXPO 2020 Programme Cover Competition

We're looking for an artwork to be featured on the cover of the EXPO 2020 Programme. Here's your chance to shine!

**NEW CLOSING DATE: 5<sup>TH</sup> NOVEMBER 2019**

**SEE CONDITIONS OF ENTRY ON PAGES 30 - 31**

Entry form available at: <https://ozpastels.com.au/expo-programme-cover-online-juried-competition/>

**Entry Fee:**  
**Members \$5**  
**Non-members \$10**

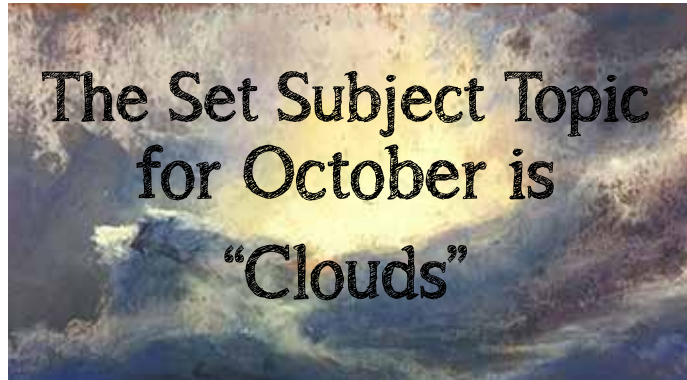


Image from Lyn Mellady's August Demo

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

DATE	TUTOR	THEME
1st October	Karol Oakley	Creating a mood
5th November	Tricia Reust	Portrait from life
26th November	Christmas Breakup Lunch 11.30 - 2pm	Southern Cross Club. Mt Gravatt
3rd December		

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

DATE	TUTOR	THEME
5th October	Chris Blake	Journey into florals
2nd November	TBC	
8th December		

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

DATE	TUTOR	THEME
16th October	Chris Clarke, Karol Oakley, Chris Clarke	Australian Animals Paint-around
20th November	Christmas Breakup	



**Gold Coast Set Subject 'Poetic Theme' Winner**

Congratulations Glenn McLeod - Leaity with her painting entitled "Kakadu".

**For information about  
 PSA workshops,  
 competitions and  
 demos, please visit our  
 website at:**  
[ozpastels.com.au](http://ozpastels.com.au)

**Members \$110 per day, non-members \$130 per day****BRISBANE**

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE

**GOLD COAST**

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

CODE	DATE	TUTOR	THEME	VENUE

**SUNSHINE COAST**

Coordinator: Pat Pennell, kppennell@bigpond.com

CODE	DATE	TUTOR	THEME	VENUE

**DARWIN NT**

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE

***Join us on Facebook!***

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

## Brisbane Demo with Lyn Mellady - August 2019

Report & photos Gillian Collom

### Brisbane Demonstration Report August 2019

*Our visiting judge for the Annual Awards, Lyn Mellady, (see <https://lynmellady.com.au>) shared a wonderful demonstration of a seascape with us.*

#### Preparation

Lyn believes that every time you return to a place you can find a different experience. She chose early morning at Frankston beach, Melbourne which she visits often. Note that this is a bay beach, not the ocean, so the waves are not so large, but the sky is a feature of this subject with blustery stormy clouds. The significant feature is the bright light in the sky, and the secondary feature is the reflections on the water, which create a vertical focus. Therefore, the position of the horizon is not as critical as normal as the painting is divided into light and dark. The blue-grey darks take at least two-thirds of the space. The horizon fits within this darkened area and even though it is close to mid-way, it is not an important divider. The space for focus is a vertical third where the light is captured from sky to water.

Lyn had already made a small study to test the composition, as time is limited in a demonstration, unlike a normal work process. She chose Colourfix terracotta paper onto which she had marked the aperture of the finished work, the centre, and the thirds across the width and height. If Lyn is using a cool, green palette, she will choose a warm reddish paper, or a warm base for a cool

*TIP: Do you use gloves, as Lyn does, and find your hands get sweaty? Once on, snap the palm side to breaking point. The glove stays intact with the back and fingers in place, but the palm can breathe through the tear.*

palette. Lyn has found that charcoal does not dirty pastels applied above, and uses paper towel to lift off excess charcoal.



#### Painting

- Find your colour scheme from what you have in front of you.
- Block in the local mid-tones first e.g. blue-greys.
- Once you are happy with the base or under-colour, set it so that it becomes your chosen colour foundation to build your painting.
- Pushing or wetting pastel makes it go into the tooth of the paper and become inactive. Lyn sometimes uses paper towel to push pastel in. This is useful if you don't want these under-layers to influence the upper layers. Colour over the top will not mix with the under-layer.
- Now the painting is ready for the fresh upper layers.
- If you need to mix, apply pastel thick enough to blend with the next layer.
- Move on to darker blue-greys, and follow any sweeping movements in clouds or water.
- If your pigment choice is not right, either



remove it or cover it, but don't smudge. You can emphasise the error and allow your 'tapestry' of selections to show through.

- The camera reads contrast and temperature strongly. You need to step back from these strong messages.

In the light sky area, Lyn used colours from yellow through orange and others towards purple, without creating a 'sunset'. The lighter tones helped to find the edges of the cloud catching the light. Then darker tones in the clouds set off the paler colours.

Breaking up the cloud masses too much would make the sky too busy. Texture was constantly on her mind. Balance the distant / horizon clouds with softer edges and pale blue to cool purple colours. Lyn then painted the water reflections, using harder pressure to get clearer colours, and softer pressure where she wanted colours to mix.

The horizon needs careful measurement at this stage to make sure it is level. Sky colours skim across the water, so avoid putting intense colours in the water at the horizon, and avoid adding darks to the mass of water until you know how light the water is. Lyn modified the composition by deciding where the water's edge would be, and taking the leading wave back to where it would logically break and flow properly (where the water is deep enough). She chose cool colours for the breaking edge, and varied the shapes and sizes of the breaking part of the wave



to establish the form. In the curling waves, the cast shadow in front of the crest gave a sense of height of the leading edge of the water.

Lyn compared the water reflections, including the foam on the waves, with the light in the sky, to adjust the colours, and harmonize the painting. However the colours shouldn't have the same intensity, so that one area of the painting will be more important (e.g. the light in the sky). In the foreground, the wet sand colours needed to be taken into the edge of the water, and light added to the wet sand.

What a treat to have such a lively commentary while Lyn produced a wonderful sampler of her work!





## Gold Coast Demo with Lyn Mellady - August 2019

Report & photos Louise Corke

### Coastline and landscapes; the depiction of light, colour and atmosphere.

In the first part of Lyn's talk, she took us through her thought process exploring her approach to a new work. She emphasised that it was important to know what it was she wanted to put the spotlight on: what she wanted to communicate to her audience. She showed the draw cards in the sea scapes series she had produced: the emphasis differed from energy, contrast, drama, mood to activity. She usually makes a prep painting before her final work.

The demonstration was a continuously animated talk with valuable tips throughout. It was a constant flow of advice, I note only some so I don't take up reams of paper.

Lyn does not hesitate to place her horizon close to the middle of her painting. She said she could break that rule as the totality of the blue of the sky and the connecting reflection of the blue on the sea made the division fall a lot lower.

She warned not to divide your work in two halves, by having the same approach to the sky as the approach to the waves in the bottom half. So if you for instance choose to have the sky sketchy then do the same for the water. Therefore, when she had finished the sky by rubbing in the background colour she advanced the bottom half the same manner.

Lyn did not hesitate to rub in a colour before applying the next layer. This in contrast to blending a colour. She stated that she did this if she did not want this colour to mix and make the colour inactive to the colour she placed on top! A bit the same as when you do an underpainting with pastel using water or alcohol where you settle the colour in the groove of the surface. She recommended to use tissues to do this.

Another tool on offer was a nifty skewer to scrape away a broader line to a thinner line, such as for the froth on a smaller wave. She told that this only worked if there was already a colour underneath to

scrape back to.

For the seascapes Lyn likes to work on a midtone paper, sandtoned, so that her marks are either darker or lighter, so she does not have to fight with the darker or lighter paper. However for dark stormy settings she likes to work on red toned paper to bring warmth in.

The whites in the background waves of the painting were a bluish hue to have room to brighten froth lighter in the foreground.

When choosing your pastel the tone is more important than the right hue. You can always make modifications to the hue in the next layer you apply.

Lyn advised not to rub out a wrong, rather to make a mistake with gusto! She suggested to continue with a colour everywhere where it was planned, so you



can make the same adjustment everywhere and it does not become a mistake in an isolated spot.

She advised not to overwork the painting to create the perfect cloud or wave.

Lyn painted the sea in the distance a darker colour as it reflects the depth of the water. She used teal in the distant water and pointed out that a wave breaking on dark, deep water would reflect this darkness as a mirror in the wave. Whereas a wave on the shore line would reflect lighter as the water and sand is of a lighter colour.

When painting reflections use your skewer to make sure they are plumb, as we tend to draw the reflections to the side instead of right below.

People in the distance have legs like sticks and unattached heads. You can create different stances and moods by having heads lean in and little marks in the sea will become figures as our brain wants to make sense of the marks. On the figures you can suggest colours of rashies and bathing costumes that are reflected lighter in the shadow. The shadows are wiped with a finger to create a reflection.

Lyn was generous sharing her knowledge. Here's the painting to the stage she had time to complete.



## Gold Coast Demo with Mako Waki 'Painting Animals' July 2019

Report and photos by Petronella Van Leusden

Mako demonstrated the painting of a cat with the help of her daughter Koyomi Waki who commented and explained. We were lucky to have the expertise of two artists.

Mako started on a piece of grey Colour fix which she had given a wash of magenta ink. The ink creating a mid-tone as well as creating an interesting background. Mako warned to use the ink (and possibly added acrylic) thinly so it does not clog up the tooth of the paper.

She started the set up in charcoal, by drawing a cross to situate the eyes and nose. Then she continued shading in the darker parts and establishing the outline of ears and top of head. She used a photo of a high-contrasted, cool-lit cat from a photo she had found on Pixabay. Pixabay is a copyright free photo image site. Koyomi told us that it is helpful to reduce the contrast of a photo to see the outline of the features in the darker shadow parts.

She proceeded to go over the shaded charcoal areas with a darker purple magenta staying in the colour range of her background colour and a pink-purple to emphasise the mid-tones. She used her finger to blend some areas in. She made sure that the pastels were repeated throughout the whole paper.



When applying the highlights, Mako made sure to set the work up in little strokes to suggest the hair of the cat. She commented that the more layers of colours you add, the softer and fluffier the hair will look.

She applied a warm reddish colour to the shadow side to compliment the cooler colours she was choosing in the highlighted areas. To make a painting interesting she also suggested to consider a contrast in brightness. She advised to start with your harder pastels, gradually adding softer ones. However you can use a harder pencil to add in details or reduce a line that is too thick by scraping it away with a harder darker colour or vice versa.

She left the painting of the eyes almost to the end of the session, with the intention to make them pop. She starts off with a darker blue then the actual eye colour and added the detail with the lighter blue, coming back for detail with a much darker brown pencil to circle the iris creating a very glassy and three dimensional look.

Mako gradually layered her work with more colours. Koyomi likened it to the production of a photo print where the machine lays down several layers of colours. She stressed not to blend these layers so your eyes can do this. Mako goes back in with the charcoal to quieten down some of the colours that are too stronger.

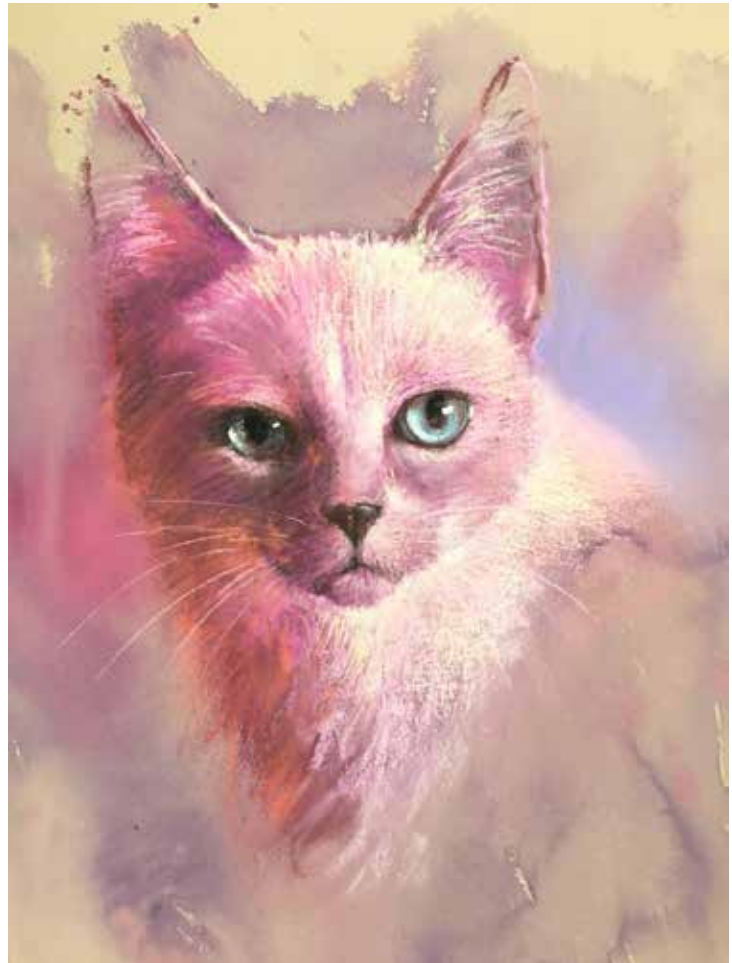
When creating the thin whiskers, Mako applied them with a swift movement and recommends to turn the paper around when the movement is harder to make on the other side.

In the end she lightened up the background on the lit-up side with a soft-light blue-purple to draw out the colour of the eyes.



Mako made her pastel drawing using Rembrandt, Unison and Terrages, being the softer pastel. However, she pointed out the importance of her treasure box with tiny pieces of pastel which she almost lost at one other demonstration; the missing colour is always in there!

The tone of the demonstration is best described by the photo taken at the end bringing everyone together (two members missing). We thoroughly enjoyed how Mako created a cat picture whilst hearing comments on technique from Kyomi Mako Waki's daughter: it was a family affair!



## Brisbane Demo - Self Portraits with Penelope Gilbert Ng, Margaret van Maanen and Louise Corke

Report by Gillian Gollom & photos by Margaret Van Maanen

### *Brisbane Demonstration Report*

*September 2019*

### **Self-portraits**

*Members had the pleasure of 3 people demonstrating approaches to painting self-portraits.*



### **Inspiration – Margaret van Maanen**

*Margaret wanted to share her enthusiasm for self-portraits, and showed us some of her early studies (in her teens) and more recent self-works. She finds people don't recognise her self-portraits, and Louise later explained this is because it's the reverse image that we are used to seeing (e.g. which side is your hair parted on)*

*Recently Margaret has been working in pan pastels and finds the application very expressive. It's valuable to keep your studies over time, so you can follow how you've developed, especially as you call on guidance you have found useful in workshops. With self-portraits, we have a convenient and cooperative live model, control over lighting, and privacy. On the mirror, Margaret makes a small cross with a felt pen, so she can come back to the same position.*

*Her self-portrait demonstration was a charcoal work-in-progress, life size, and well developed in mid to dark tones. Her charcoal strokes follow the curves of the face along Langers lines. Named after an Austrian doctor, these creases or skin tensions are used for cosmetic surgery, and are very useful for shaping the face in pastel. At this stage she would use an eraser to lift off charcoal and expose the lighter tone areas.*

*Margaret encouraged us to give self-portraits a go, and promised to bring the study later when it is finished.*



### **Gesture – Louise Corke**

#### **The set-up**

*In her studio Louise can set up 2 large mirrors (old ones from dressers). Set up at just less than 90 degrees, you can see yourself in the second mirror as others see you. Louise handed around 2 small square mirrors for us to try this out.*

*In this demo, she used a 'contraption' that used only 1 easel. The drawing surface was angled out from the mirror, about half-way along, with stout cardboard and duct/gaffer tape. Note that it's possible to use this set-up vertically, looking in the mirror, and painting below the mirror.*

*To keep the same position, Louise closes one eye and puts a pen dot on the mirror between her eyes, and under the chin of the 'model'.*

### **The demo**

*Louise suggests we start using the process we are familiar with e.g. wet underneath, charcoal. She chose to use umber Canson paper and pastels in a range of portrait colours. She started with the bits she could see easiest, using strong colours. Her gestural marks were loose, in blocks or patches - 'a colour has a shape and a tone'.*

*Louise explained that you should not expect too much too soon. Working fast helps you not take it seriously. When you use vibrant colours, you can calm them down later.*



### **A study in purple – Penelope Gilbert-Ng**

Penelope was wearing purple, with matching streaks at the front of her hair — definitely an image worth capturing! Her glasses have a faint blue tint.

Working on Colourfix rose grey paper, Pen advised starting with the 'known', e.g. length of glasses frame, to compare with other features and get rough proportions. She uses a piece of thin dowel to look for angles (e.g. tilt of glasses) to transfer from mirror to paper. Light lines marked her features e.g. eyes, eyebrows, under nose, middle of lips.



Pen suggests you will need lots of neutrals for successful portraits e.g. grey hues; the umber range in Art Spectrum's Extrasoft pastels. She looked for

light and dark areas, while also re-adjusting the measurements and proportions e.g. the distance from nose to upper lip.

As Pen worked, she commented that the mouth is really important and, in self-portraits is frequently too tight or too dark. If you keep the corners soft, it

looks as if the model is about to talk. Also note there's a space between the ends of the mouth and the shadows.

When adding glasses use touches and not a whole outline, with tiny patches of gold or highlights. In moving the quick painting to a conclusion, Pen used

darks to define some shadows and shapes, and then moved across the image using her favourite quinacridone violet.

What a feast of ideas and inspiration from such talented portrait painters!

## Sunshine Coast Demo - with Mel Briggs 'Skies in Acrylic' September 2019

Report by Christine Clark & photos by Merran Williams

*Our group were very privileged to have as our guest artist Mel Briggs who gave up his time to do a demo for us on skies (as he never gives demo's his words.) Thank you to his friend Merran Williams for asking him. Such a wonderful experience.*

Mel starts with a very large canvas. He has a line across the bottom 1/3rd of the canvas.

Colours he uses are mostly Matisse or Atelier Acrylic:

White / Black, Burnt Umber/ Quin Violet (magenta), Cad Orange/ Australian Sienna, Yellow Oxide/ Burgundy, French Ultramarine

### SKY : SUNSET SCENE

- Mel paints the top 2/3rds of canvas blue for the background of the sky using a 3" brush.
- Now he mixes black and Ultra blue for the dark clouds, using a 4" spatula to apply this colour into the centre on top of the blue background, works white over the top of the dark clouds to partially blend. Smudges lots of blues and greys for dark clouds.
- Places in beautiful soft pink and white with palette knife, then uses his large brush to meld some softness into the top of the dark clouds. Cad Orange is added to the pink and white, places this in with a small brush.
- Adds yellow Oxide to the horizon with a brush to create sunlight.

Mel mentions that most skies are painted to indicate early morning or late afternoon.

Now he paints distance in just above dark horizon in a soft medium blue.

Mel mentions he uses a lot of dry brushing as the medium starts to dry and he loves the way the under colours shine through. Mel works back and forth scrubbing in with a circular motion for the clouds then smudging downwards with the brush to give a soft





illusion of the reflected light above the horizon.

Using a roll made of cardboard he adds other colours and smears them into the clouds.

Also using a soft cloth tipped into water and then paint and rubbed into the clouds.

Mel uses blue masking tape 2" wide to mark horizon then leaves to dry for 20 – 30 mins. When completely dry tape is removed leaving a definitive horizon which can be softened when completely dry.

- Water under horizon is painted a darkish blue medium tone, horizontal motion across the canvas with large brush. Followed by downward motion on the water to give reflection from the sky.
- Using a 1" taklon flat brush loaded with thick white paints along in a broken straight line, on the top of the wave, then draws it down with a brush to give the appearance of breaking waves. Looks amazing.

#### **SAND :**

- Getting the large Palette Knife he uses large globs of Burnt Sienna, Umber, French Ultramarine and black all together on the Palette knife, he Smears this back and forth in large strokes to give the idea of sand and a rocky outcrop.

- Using the 1" brush on its chisel edge to paint the foam lines where the water meets the sand. Followed by using the chisel to create Z across the sand from the waves.
- The trickling water through the centre of the wet sand is painted with vertical strokes and a dry brush action to get the reflection of the sky in the pool of water.
- Thick white paint added in the foreground as the wash hits the sand.
- Now pools of blue water zig zagging through the wet sand. Mixing yellow and white and drawing it down vertically giving reflections of the sky in the water.
- Mel didn't totally finish understandably but did send us a photo of the finished piece!





# Workshop Report - Painting the many moods of shorelines and waves with Lyn Mellady

Adapted from notes by Karen King. Photos by Jeanne Cotter

Sunshine Coast 2-Day Workshop - August 2019

## Some hints and tips from Lyn's workshop:

### **Papers**

Lyn suggested that using stock standard paper sizes, such as A3, is a good idea. Choosing neutral coloured paper is great, noting that when using warm papers to use cool marks, and vice versa.

### **Gloves**

Lyn spoke about the benefits of wearing surgical gloves to avoid oil and moisture of hands affecting the pigment and to keep hands clean.

### **Drawing**

Using charcoal is Lyn's choice to draw up the painting, it's easily removed and



### **Colours and Temperature**

When choosing your colours, test them on your paper and keep the pastel sticks separate from your main collection. Think about the temperature of the colours - is it dark enough? Is it warm enough? Light enough? Dark enough?

### **Starting**

Lyn showed us how to scratch on colour blocks to develop the tonal outline of the painting and then to wipe off with paper towel, this makes the pastel non-active and allows you to add more layers over the top.

### **Clouds**

Low clouds = a heavy mood

High clouds = a light mood.



### ***Composition***

When setting up your drawing, allow yourself space above and below so that you can extend the sky or sea if need be. Check your painting will be same ratio as the reference image.

### ***Underpainting***

Block in your pastel and use a paper towel to rub the pigment into the paper to create an underpainting.

### ***Painting a beach scene tips***

- In wet sand you'll see reflection of the sky.
- If waves are backlit there's always shadow in front and under the waves.
- Foam and waves in the foreground run horizontal in a zig zag pattern.
- When placing a figure in your painting use charcoal before committing.
- Placing a figure in the centre of a beach scene becomes a feature, placing a figure on the side, it becomes quieter.

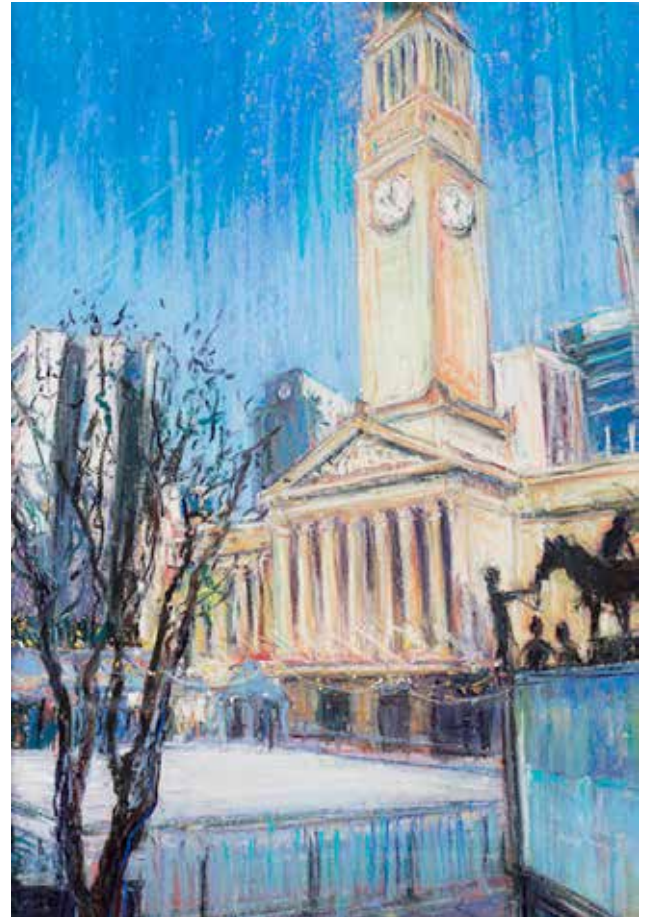
## Spring Showcase at Percolator Gallery. Come One, Come All!

*Kelly Southee is a building portrait and landscape artist based in Salisbury. She has a keen interest in honouring all that is special about our places and will be exhibiting over thirty pastel artworks next month in Paddington, along with a series of acrylic paintings.*

She is exhibiting with Scottish artist Alan Morrison at Percolator Gallery from October 9 until October 13. Their combined show features over seventy artworks highlighting unique places in Southern Queensland – Girraween, Toohey Forest, Wynnum, vibrant West End, the city and verdant suburbs.

*“For the past twenty years I’ve painted works capturing landscapes, streetscapes, homes and historic buildings, as well as wilderness areas. I’m incredibly excited to be exhibiting with Alan Morrison in The Spring Exhibition. We have a large series of paintings which showcase our beautiful local region and iconic structures, such as City Hall and Indooroopilly Bridge,” Kelly said.*

Kelly has always loved working in pastel for its energetic mark making and ability to express a sense of spontaneity. Pastel has been her medium of choice, except for the costs of framing!



Most recently she was a finalist in the Marie Ellis Prize for Drawing with a large artwork of the view from New Farm across the Story Bridge, which will be part of this exhibition. This will be Kelly’s eighth exhibition since 2013.

For more information about the show go to her website:

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

or Facebook page

@Kelly Southee Artist

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*Barbara Alexandra*



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## Requirements for Expo Cover for PSA Online Juried Competition 2019

1. It will be printed as an A3 image
2. Painting must be a minimum size of A3 image, preferably larger
3. Landscape orientation
4. The painting must have the correct ratio to be printed as an A3
5. All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
6. 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 that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA or anywhere else. It must not have been published anywhere in either a hard or soft copy.
7. You are to take a photo of your painting digitally in high resolution for submission.
8. The winners painting will be professionally photographed at the PSA expense but if you wish to display it at the Annual exhibition 2019 and the 2020 Expo you will have to have it framed at your expense.
9. All entrants must be PSA financial members by 31 July 2019.
10. Entry fee is \$25 the first submission and each subsequent one \$10 up to a maximum of 5 paintings in total per member
11. There will be a shortlist of 10 paintings.
12. If your entries are not shortlisted, you can still submit them to the PSA Annual Exhibition 2019.
13. Judging will be done by 3 people, 2 Australians and 1 international.
14. Only 1 judge will act as the selector, but all 3 judges will have equal voting rights to determine the winner.
15. Judging will be final, and no discussion will be entered into.
16. The entry form, digital image of work to be submitted and payment of the entry fee must be submitted to [www.ozpastels.com.au](http://www.ozpastels.com.au) no later than 5th November, 2019.
17. The winner will be announced at the Brisbane Christmas Party on 26th November.
18. Prize money is \$1000 for the winner
19. You will own the copyright of the original painting and may sell it if you wish but the PSA will own the copyright of the professional digital image to be used only for the 2020 Expo Programme cover and possible future Expo promotion.
20. The painting must be evocative/reminiscent/significant of the Sunshine Coast as the expo will be held at Caloundra Sunshine Coast QLD.
21. As the last painting for the cover was of a beach scene with lots of people on the beach, it is recommended not to be similar.
22. Your signature can either go on the extreme right-side bottom or the extreme left-side bottom.
23. The spine will be stapled to it is advisable to have no heads or other items of interest to be in this area. ...PTO

A sample of the 2018 Expo Programme cover:



Layout	Back of Cover	Front of Cover
<p>This must also be of some interest</p> <p>Bottom 5% for web details</p>	<p>Top 20% must be bland enough to allow legibility of the title text to stand out</p>	<p>Main Area of Interest must be on the right hand side of the painting</p>
	<p>Bottom 15% must allow legibility for a brief description</p>	<p>Spine</p>

**Closing Date: 5th November, 2019. Winner will be announced at the Brisbane Christmas Party on 26th November.**

Entry form available at: <https://ozpastels.com.au/expo-programme-cover-online-juried-competition/>

Any further queries please contact

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Hettie Rowley on 0406 180 121 or [hettie@magickmirrors.com](mailto:hettie@magickmirrors.com)

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## **Publish your artwork online!**

Here is a great opportunity for you to have your artwork published on our Oz Pastel website. It is absolutely free for you as a member of the PSA. So what are you waiting for?. Here is a list of the required items:

### **Photos:**

A clear image of yourself. A close up portrait works best.

5 x or more (up to 10) images of your artwork - pastel obviously. Size: aim for 600 px (pixels) wide and at least 500kb or larger. Background cropped and image in focus please. Do not photograph your work already behind glass as that will leave a reflection. Unframed only images.

**Artist profile:** A short biography or resume of your artistic career. Not to be confused with artist statement. 500 to 800 words.

**Artist statement:** What you want to say as an artist. The story you are telling with YOUR art. (below are two short descriptions explaining the difference) 1500 - 2000 words

**Exhibitions:** A chronological list of exhibitions you've participated in. If any. OPTIONAL

**Awards:** A chronological list of Awards that you've won. This including point 4 may include all exhibitions and awards in any medium. OPTIONAL

**Contact:** Your phone number/numbers, email address, website address if any, any social media accounts you would like to add. (Instagram, Facebook, Twitter)

Please send this information to Hettie in the following format.

Images in Jpeg format. 600px wide.

Word documents - each category separate please so there is no confusion between exhibitions and awards or artist statement and artist bio when entering it onto the website. Please label every page clearly eg Kelcey Burman artist statement etc. This should avoid any mix-ups.

### **Artist Bio**

Your professional artist bio is basically a resume in paragraph form and is written in third person. It is meant to highlight your top achievements and explain who you are as an artist. Your bio should include information about you, how you got started, important accomplishments and anything else you feel is necessary to give people a good look into who you are as an artist. If written correctly, your bio will give people a greater understanding of your art, your motivation for creating, and also serves as a guide on how to interpret your art. You should attempt to make your bio longer than your statement, but not too lengthy, otherwise your readers may lose interest.

### **Artist Statement**

Your Artist Statement is about your art, not about you. This should be written in first person and contain information about the current direction of your work. This is not about your work's history. Your statement should be a brief section of writing that compels the reader to want to view your work and learn more about it within one paragraph. Avoid adding information about teachers or other artworks that have influenced you, save these things for your bio. Remember that this is your statement, not theirs, so it should only be about you and your current work. By keeping your statement concise and interesting, you should be able to create a successful piece.

Contact Kelcey Burman on 0413 027 463 or [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) OR Hettie Rowley on 0406 180 121 or [hettie@magickmirrors.com](mailto:hettie@magickmirrors.com) for more information



The PSA newsletter is released bi-monthly. The next newsletter is due out in **DECEMBER 2019**.

**CLOSING DATE: Closing Date for December 2019 Newsletter is the 20th of November 2019**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

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

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

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

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

## 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](mailto:jeanne@deliciousart.com.au), once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.