



THE PASTELLIST

VOL 32 no1
The Pastel Society
of Australia Inc.

Established by John and Ivy Jeffrey in 1985



President Report – February 2016

Welcome to a new year! I hope you have all had an opportunity to rest and rejuvenate over the holiday season.

This year has some exciting items coming up on the calendar. Our workshops are starting with three demonstrations and workshops dedicated to drawing. Getting back to basics is an essential part to artistic development. We hope you get the opportunity to attend one of these. Our International tutor Stan Sperlak is due to arrive in April. With “en plain air painting” the theme and workshops at two beautiful locations namely - Mount Tamborine and the Sunshine Coast - I am sure there will be fantastic opportunities to learn from this renowned artist.

We are also having our first regional workshops with a portrait workshop in Gin Gin with Lyn Diefenbach on 16th 17th April and 2 workshops in Darwin with me in May one on Seascapes 14th 15th May and one en plein air 21st 22nd May. Lyn will also be holding a demonstration night on the 15th April at the Gin Gin venue with a welcome BBQ.

Great to see the demonstrations and workshops start to reach our regional membership. This could not be achieved without the regional members lending a hand to organise these workshops. Many thanks to Sue Robinson (Gin Gin) and Helena Gibbons (Darwin) for making this happen. We are investigating the New South Wales coast also. If you would like a workshop in your area, let us know and we will try to assist.

Competitions are a focus this year too. We have a new venue - the Botanic Gardens Auditorium at Mt Coot tha - so are holding our Annual Awards Exhibition there from 5th July to 10th July 2016. Judy Drew will be our Interstate judge with a one-day workshop on Sunday 3rd July. We already have some expressions of interest for this one so I would get in early if you want to secure a place. Our Country Members' Competitions are set to grow as we hope to expand them to a couple of times a year to give our country members more opportunity to be involved in the society. So look out for future information on dates and themes.

The demonstrations and workshops are all listed on the website for you to review and we hope you enjoy the line-up organised for you. Many thanks to all of those members who are involved in the organising. It looks set to be a full and fabulous year of pastels!

Happy Painting.

Tricia Taylor

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PSA Newsletter February 2016

2016 Demonstrations

Check PSA website www.ozpastels.com.au for updates

Brisbane Demonstrations

Meeting	Theme	Presenter
2 nd February	Drawing	Louise Corke
1 st March	Animals	Sandra Temple
5 th April	Colour	Christine Clark
3 rd May	Plein Air	Stan Sperlak
7 th June	Abstract	Liz Jordan
5 th July	Figures	Judy Drew
2 nd August	Still Life	Penelope Gilbert Ng
6 th Sept	TBA	Karol Oakley
4 th Oct	Managing Green	Joan Macnaught
1 st Nov	Paint around	Mixed
2 nd Dec	Brisbane Christmas Party	

INFO – contact:
Hettie Rowley
M: 0406180121
hettie@magickmirrors.com



Demonstrations held during the PSA Brisbane General Meetings
1st Tuesday evening of each month at 7:00pm Feb to Nov.

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

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

Gold Coast Demonstrations

Meeting	Theme	Presenter
6 th February	Drawing	Christine Clark
5 th March	Composition in the Outback	Chris Blake
2 nd April	Birds	Sandra Temple
7 th May	Figures	Christine Clark
4 th June	Abstract	Tricia Taylor
2 nd July	Still life	Joan Macnaught
6 th August	Contemporary Style	Liz Jordan
3 rd Sept	Portrait	Tricia Reust
1 st Oct	Cats in a composition	Penelope Gilbert-Ng
5 th Nov	Paint Around	Mixed
2 nd Dec	Brisbane Christmas Party	

INFO – Louise Corke
Mob: 0419 644 665
Email:
lou2345@bigpond.net.au




First Saturday of each month 1-3pm
Venue: Upstairs at RQAS 25 Broadbeach Blvd
Broadbeach Gold Coast

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

Sunshine Coast Demonstrations

PSA Newsletter February 2016

Meeting	Theme	Presenter
17 th February	Drawing, back to basics	Tricia Reust
16 th March	Using Charcoal with Pastel	Penelope Gilbert-Ng
20 th April	Composing a good Landscape	Tricia Taylor
18 th May	TBA	TBA
15 th June	Draped Figures	Pauline Adair
20 th July	TBA	Karol Oakley
17 th August	Abstracted reality	Louise Corke
21 st Sept	Colour Mood	Christine Clark
19 th Oct	TBA	Chris Blake
16 th Nov	Paint Around	Mixed
2 nd Dec	Brisbane Christmas Party	

INFO – Anne Yang Mob: 0402 405 700 Email: anne@creations-art.com		Third Wednesday evening of each month at 6:30 pm New Venue: Woombye School of Arts, 1 – 3 Hill Street Woombye Entry: Members \$5. Non-members \$10
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WORKSHOP SCHEDULE 2016

Check PSA website: www.ozpastels.com.au for updates



Code	Date	Tutor	Theme	Venue
B0216	20 th /21st Feb	Louise Corke	Drawing	Brisbane Cooparoo
G0216	27 th /28 th Feb	Christine Clark	Drawing	Gold Coast
S0316	5 th /6 th Mar	Tricia Reust	Drawing	Sunshine Coast
B0416	9 th /10 th April	Gail Higgins	Animals	Brisbane
GG416	16 th /17 th April	Lyn Diefenbach	Portraits – likeness & modeling form	Gin Gin
G0416	27 th /28 th April	Stan Sperlak	Plein air (Mt Tamborine)	Gold Coast
S0516	30 th Apr/1 st May	Stan Sperlak	Plein Air	Sunshine Coast
B0616	11 th June	Tricia Taylor	Composing Landscape	Brisbane
B0716	3 rd July	Judy Drew	TBA	Brisbane
G0716	16 th July	Gail Higgins	Wildlife	Gold Coast
S0716	30 th July	Pauline Adair	Draped Figures	Sunshine Coast
B0816	13 th 14 th Aug	Tricia Reust	Abstract Design	Brisbane
S0916	10 th /11 th Sept	Louise Corke	Abstracted reality	Sunshine Coast
G0916	17 th Sept	Pauline Adair	Figures	Gold Coast
B1016	8 th Oct	Penelope Gilbert Ng	Still Life	Brisbane

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

WORKSHOP NOTES:

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

MAKING A WORKSHOP BOOKING

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

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

PSA Members Billet List

With the reduction in the number of workshops, there may be a desire to travel to another centre to attend your chosen Tutor and Topic. When it is a 2-day workshop, the extra travel may deter you as you can be very tired, and overnight accommodation could make the weekend too expensive.

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

It is suggested that a flat fee of say \$40 per night could be paid in cash directly to the host. This would cover a dinner, breakfast and bed, and by negotiation lunch for the next day. If you wanted something different, you could negotiate that between yourselves. The visitor should advise the host of special dietary needs.

For member's privacy, I am willing to act as co-ordinator to link visitors with hosts. No money is to be paid to the PSA.

Vanessa Thomas - Treasurer@ozpastel.com.au

BRISBANE CHRISTMAS PARTY and PRIZEGIVING.

December 2015 -- at the Community Hall in the Showgrounds at Mt Gravatt.

The rain held off and members arrived to find the Hall gaily decorated in Silver and Red.



At the door were baskets to collect our donated gifts. This year we were supporting Foster Care Queensland who have over 8000 children in care. Older children are more difficult to buy for but our members excelled. We handed over more than 35 gifts - mainly for 12 + age group - to a delighted and very appreciative Mr Bryan Smith, Exec Director of FCQ, for distribution to the various agencies.

Members also arrived bearing plates of finger food to share and a painting to swap. The standard of the paintings for the Painting Swap was excellent so no one went home disappointed but some excited members scored a painting done by a MP - to treasure!

The entries sent in for the Country Members' Competition were shown as a Power Point Presentation. Again, the work was of a very high standard. The PSA hopes to grow this competition as we now have members in every State and Territory, except for S.A., so we are encouraging members to enter.

Members had time to mingle, socialise and admire the Painting Swaps then our President, Tricia Taylor, welcomed us all. Before we adjourned for supper Tricia and Vanessa Thomas handed out quiz sheets – with an Art theme – 6 pages of questions for each table to mull over and attempt to answer! As professed artists, we were surprised at how few questions we could answer and there was much hilarity at the tables. Even though the scores were not great, a winning table was found.



Following supper Tricia (President) and Terry Wilkinson (Vice President) announced and presented the Prizes and Certificates.

General Members' Participation Award – Points are awarded to members who bring in a new painting each month. Members are encouraged to ask a MP for a critique to help them to grow in their pastel journey.

Winners --- who all brought in 9 paintings, were:



Gillian Collom



Mavis Rose



Andrea Willis

Master Pastellist' Participation Award

Winners – Louise Corke MP and Chris Blake MP
who both brought in 7 paintings.



Louise Corke



Chris Blake

Member's Encouragement Award – Each month the members scrutinise the paintings displayed and vote for their favourite in both sections. Points are allocated each month and at the end of the year a "Members' Choice Prize" is given to the General Member and the Master Pastellist who received the most points. Runners-Up receive Certificates.

Master Pastellist

Members' Choice Prize - [Louise Corke](#)
Runners-up - [Lyn Green](#) and [Chris Blake](#)

General Members

Members' Choice Prize - [Gail Lusted](#)
Runner-up - [Margaret van Maanen](#)

The John Thiesfield Trophy–

An Encouragement Award given to a member, of less than 18mths standing, in recognition of their keenness and desire to improve their skills.

The John Jeffery Trophy –

Awarded for Service to the PSA.
Members vote from a list of names provided by the Committee.



Winner for 2015:
John Thiesfield Trophy
[Brad Waters](#)



Winner for 2015:
John Jeffery Trophy
[Gail Lusted](#)



Lastly, Tricia cut the beautiful, large mud cake donated by our long-time member and benefactor Barbara Alexandra, who wished she could have been with us. It was much enjoyed and we thank Barbara again for her generosity. Ivy Jeffery, our Founder, was struggling with an injury and sadly could not be with us either. She was missed.

Our very enjoyable End of Year Christmas Party ended another successful year.

SUNSHINE COAST DEMONSTRATION REPORT

November 2015 – Round Robin

The traditional Round Robin demonstrations held on the Sunshine Coast at the end of each year are proving to be a very popular event.

This year, four Master Pastellists – Tricia Taylor, Karol Oakley, Chris Blake and Anne Yang brought in their favourite images to race the clock. They had 15 minutes to start their own painting. This then moved on to the next artist who built on the started painting for ten minutes...and so on. There were four rounds. One artist took a break and did the commentary while the others kept working at a furious pace.

These were the subjects they chose:

Anne – A whitewashed building in a village in Portugal

Chris – Two of the Twelve Apostles

Karol – Maroochy Botanic Gardens – water and trees

Tricia – Japanese Gardens in Toowoomba – with ducks

Chris chose a burnt sienna base paper - different from his usual black. He chose this as it is sympathetic to the blues that he was applying. In typical style, he applied rich base colours – a royal blue sky, greens and blue for the sea and oranges, dark blue violets and greens for the cliffs.

Karol under-painted with acrylics, applying the paint directly from the tube onto the paper, wetting it with copious amounts of spray and allowing it to run. She scraped off the excess. She wanted to get the paper stained with no hard edges so she held the paper and moved it around so the paint ran in a number of different directions. The paper was very wet and everyone wondered how the next artist would manage to get pastel on that. It did have to sit out for a round. (Image 1)

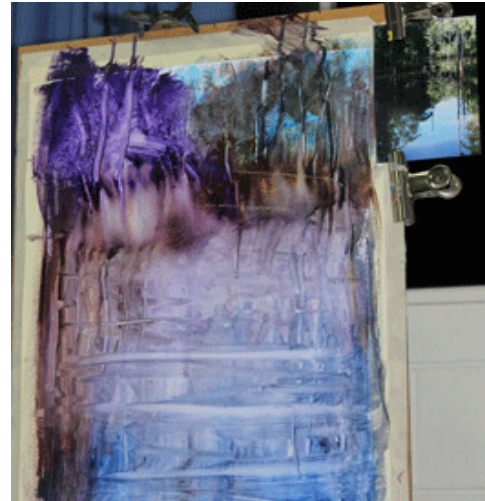


Image 1: Karol's Under-painting

Tricia chose a blue background and started at the top with bright foliage colours. As she moved down the painting to reflections in the water, she donned a rubber glove and started to blend. (Shock, horror from the audience!) She explained, "By blending, you lighten the darks and darken the lights - you tone everything down." That is exactly what she wanted to achieve with reflections.

Anne chose a light coloured paper, sketched the basic outline of the house, door and the bougainvillea and laid down base colours.

Round 2: This is what happened:

"OOH!! What did Karol do to Tricia's painting?" She squirted the middle part with water. Will it dry in time to do anything to it? "Would she describe it as a wet dream?" She worked on the background colours and the duck shapes. It was nice and loose at this stage. Anne started putting in the darks on Chris's cliffs and his Apostle.

Tricia worked on the shadows in the foliage on Anne's house – nice and dark. She filled in the rich, solid blue of the sky, giving it lighter tones to one side. Chris was the commentator: "Keep thinking tones – three tones!"

Round 3: Karol was the commentator:

"Chris is messing up my ducks. I work with colour. Chris has gone from dark to light."

Anne had the biggest job. Karol's paper was sort of dry, but had buckled from the wetting it had received. She used a blocking stroke, very lightly, to build up the colour, starting from the top left hand corner.

Tricia held her fingers in her ears while she worked on tying Chris's work together. It was almost "as if she is channelling the feeling of the water". She put her magic touch on the waves.

Anne warned Chris that he had to fix up Tricia's ducks before they got to her. Karol states, "You can get up to as much mischief as you like." She kept threatening to squirt Chris and his painting.

Round 4: They worked fast:

Tricia smudged the darks in the reflections of Karol's painting. (Gasp! Shock! Horror!) Chris had a peek to see what Karol was doing to his painting. She was putting in some nice detail on the cliffs.

Anne brushed off someone else's work on Tricia's painting. They were asked, "Are these pictures that you would normally paint?" "Definitely not!" growled Chris who was working on Anne's flowers. He said his job was to make some emotional impact. "It's crying out for stronger darks and lights." He said, "The reds want some lift," so applied highlights of orange and then stepped back. "Ooh, yes!" came from the audience.

"So you're out of your comfort zone? You're not learning if you're not out of your comfort zone. I can do what I like on this because the painting is not precious to me." said Chris. Another gasp came from the audience.

Final Round: Back to their own paintings. The conversation went as follows:

Anne: "I'm not fixing this. I'm finishing it. Chris has put most of my bling on already."
Chris: "I'm trying to loosen this up." He worked fast over a lot of the earlier careful work with his usual 'scribble'.

Karol: "I'm just going to add a bit of colour – brighten it up."
Tricia: "I'm trying to get a bit of tooth back. There's nothing wrong with changing a painting."
Chris snuck outside and sprayed with fixative. He went over the foreground cliff with a very warm blue/violet and put in a couple of figures in the foreground as well as the mandatory seagulls.

Karol moved away from Chris. "He's too dangerous." She dragged a yellow pastel across the water lightly and added very light highlights to the trees and reflections. "I'm working warm and cool."

"Tricia, are those ducks causing you problems?" "They could be aliens." Came the reply. A discussion about pink ensued. Chris extolled the virtues of pink in the landscape and added his very politically incorrect comment, "You don't have to be gay to use it."
Tricia exclaimed, "I've almost got a duck."

"Peking ducks in the Japanese Garden?"

Karol explained about her three sets of trees. She needed to tone back the ones that were 'the support act' and intensify and lighten the colour of the trees that she wanted as the focal point. She darkened and cooled down the reflection that joins the run at the bottom of the painting. The painting was primarily blues, greens and purples. She threw a few yellow and red dots around as a finishing touch.

After the countdown and the round of photographs, the paintings were auctioned by Chris who thoroughly enjoyed geeing up his audience. They raised almost \$400 for the Society and a good time was had by all. J



Karol: Maroochy Botanic Gardens



Chris: Two Apostles



Tricia: Japanese Gardens



Anne: House in Portugal

THIS YEAR THE PSA IS FOCUSING ON THE IMPORTANCE OF DRAWING.

Our first three Workshops are all on drawing - See the Workshop Schedule
This report by Betty Sutton is most pertinent

GOLD COAST DEMONSTRATION REPORT

Betty Sutton: The Relationship between PENCIL and PASTEL or This and That.

To begin with:

The elements of every visual image include:

- Space and form
- Space
- Lines and edges
- Values
- Colour/monochrome
- Texture

The basic skills involved in drawing are:

- Observation
- Mark-making
- Measurement (proportion)

Drawing skills are a great foundation for painting. We learn the building blocks for application, proportion, hand/eye skills etc,

So.....What do we know about pencil?

- a. Pencil drawing is the most fundamental language we use to depict images in visual art as well as reproducing human perception of natural scenes. It also establishes a close link to record what artists see.
- b. It is a tool given to us all when we are young to make lines, marks, & draw.
- c. We learn from an early age to sketch with it, manoeuvre it & learn to rub it out and discover how easy it is to do so.
- d. No mess, no cleaning up.

Pencil drawing can be classified into a few styles i.e. sketch, hatch, strokes, tonal drawing and so on.

- **Sketching**- typically refers to a quickly finished work without a lot of details and often depicts the global shape & main contours.
- **Hatching**- used to depict tone or shading by drawing dark & parallel strokes in different regions.
- **Stroking**- stroke drawing aims at expressing general structure of scene.
- **Tonal drawing**- focuses on shapes, shadow and shading rather than on the use of lines.
- **Line drawings with strokes**, using strokes varying in thickness, wiggleness, or brightness are vital elements in line drawing.

All of these can also be applied to pastel painting.

Historically pastel was considered a drawing media since it was often used for preliminary sketches of field drawings.

Why is it suggested that there is a relationship between Pencil & Pastel? I am asking you to imagine the picture I am about to present to you.

Regard the pencil as a treasured friend. With a dear friend a close relationship is formed and is assumed to be close at hand at all times. Every day we record, jot down, sketch thumbnail pictures, & practice various techniques with a pencil. We can pick a pencil up at any time. Have a pencil along with a diary with us in the car, or in our bags. It becomes an item we miss if it is not available when we want it. Like a dear friend it is there to call upon when we need it.

Pastels, on the other hand, become closer. No one can deny we have fallen in love with this media. At times it even develops into a love - hate- relationship. But like any love affair we can be very fickle. We can throw it over, cast it aside and change our allegiance and then return and resume our relationship.

The Question, “Why is there a relationship?” can now become “How is there a relationship?”

As well as the above Pencil drawing styles I have mentioned let us look at other similarities.

Application - The pencil is capable of making hundreds of different shades of grey from dark ebony to barely there.

Pastel on the other hand, is manufactured in different shades of grey and also in all other colours and shades.

Pastel is unique among fine art media because, like pencil, it doesn't have a binder to hold it onto a surface like other forms of painting.

N B Let us not forget Pastel may be our medium but the surface area itself acts as a vehicle for all media.

In applying the pastel we hold it and manoeuvre it like a pencil and draw lines with the tip of the pastel stick. We can break the pastel stick to create different lengths and then apply to the surface of the paper by using the side of the pastel, creating visible stroke widths similar to a paint brush.

The side of a graphite pencil produces the same result. Alternately a pastel painting can be created with a finish so fine that specific marks are hard to discern and even the medium can be hard to determine. Pencil drawings can also portray works of art that are just as fine and delicate. We are able to erase or remove both pastel and pencil with the same tool. e.g. kneadable rubber. Another similarity is:

Pressure - Now pressure is what determines what shade our pencil or pastel will draw. I refer to pressure as being just how hard you press on your pencil or pastel. **Exercise---** Place your fingers on a hard surface. Let them simply sit on that surface with the lightest touch you can apply as if they are hovering. Now lower your fingers from the hovering position onto the hard surface and slowly, very slowly press down, softly, softly with more firmness, firmly, then harder and harder still until you are pressing so hard that you can't possibly apply any more pressure.

Do this so gradually that it takes at least ten seconds to complete. This represents the different amounts of pressure you can learn to use on your pencil and pastels. The change is very gradual and very subtle in both. But learning to master that pressure change is what will make it possible for you to blend and shade so flawlessly; because blending and shading require that you know how to draw many, many different shades of grey (in pencil) and the different shades in colour (in pastel).

The pencil and pastel is extremely sensitive to your touch. The slightest change in pressure will alter the depth of the shade. For most people it's quite easy to apply a lot of pressure, but what comes much harder is a lighter touch. Too much of a good thing is always bad. e.g. Too much salt will irreversibly ruin food flavour. While you can always add more salt to a recipe, you can rarely

take it back out. The point of my brief cooking lesson? Under shading is unspeakably better than over shading. So all you pressure happy people.—“Stop over salting your drawing!” If you do press too hard and try and mop it up with an eraser later on, you're prone to disaster. Ease up at the start.

Darker shades can be applied later into your drawing when you are fully sure of which shadows need to be deeper, and which do not.

When you learn to control that pressure, your shading quality will do new and interesting things you may not even have thought possible.

Tone- Tone and value are similar..... and both are used in pencil & pastel work.

Tints, tones and shades.-

These terms are often used inappropriately but they describe fairly simple colour concepts. The important thing to remember is how the colour varies from its original hue- if white is added to a colour the lighter version is called a 'tint'. If the colour is made darker by adding black, the result is called a 'shade'. And if grey is added each graduation gives you a different 'tone'.

Tone is one of the basic elements in art. What tone means in a painting is simple - it is how light or dark a colour is - rather than what the actual colour or hue is and as every colour can produce a variety of tones - how light or dark it is depends on the colour and what is going on around them.

A simple pencil greyscale is your first step in getting control of your pencil shading and then ultimately the control of over layering to get the transitional tones in pastel.

A Denman Ross nine step value scale is an example. Google it.

However, a ladder grid of five one-inch squares is sufficient. Using a tip of a sharp pencil, shade the first as dark as you can and the last as light as you can. Shade the remaining squares in even steps between the two, so the middle square as an even mid tone. Try this with a range of pencils – B to 8B. Try also doing a seven step greyscale. You may need to erase lightly and re-work. For a really effective greyscale use harder and softer pencils to get lighter and darker shades, overlaying differing grades to get transitional tones.

TIP. If you have difficulty getting a solid dark tone, you may be using too smooth a paper. Don't use fingers to blend tones but use layered shading and controlled pressure to create variation.

This exercise can be done in pastel too using graded pastels in different colours.

What is the difference in meaning between tone and value?

tone - is the quality of colour. It has to do with whether or not a colour is warm or cold, bright or dull, light or dim or 'otherwise'. Tone is created by the way light falls on a 3D object. The highlights are where the light, which falls on an object, is the strongest and the darker areas are called shadows. Why is tone important?

Here's what Henri Matisse had to say in 1908 in "A Painter's Notes" "When I have found the relationship of all tones the result must be a living harmony not unlike that of a musical composition otherwise it is just going to be a visual noise".

The first step in doing this is to remove colour from the equation to create a range of tone using only black. It isn't the colour that tells us the shape it is the tonal value.

value - It defines the relative lightness or darkness of a colour. It measures it. It helps to define the form of objects drawn or being painted. It is an important tool for the artist in the way it defines form and creates spatial illusions.

Value is used to create a focal point within a painting or drawing. Value is dependent on its hue. This is a fundamental element in the impact of art whether abstract or representational e.g. if you

took a black and white photograph of your painting the shades of grey would be different values or tones within the painting.

Value changes can be achieved by adding either black or white to the chosen colour. However this also reduces the saturation and adds to the dilution of the colour.

Believe it or not Value is more important than Colour to the success of a drawing or painting.

- Value is used to create a focal point within a painting or a drawing.
- The human eye is immediately drawn to a light element against a dark element. This creates the focal point of interest.
- To create the illusion of depth graduation of values are also used.
- Areas of light and dark give a three dimensional illusion of form to subject matter.

When we discuss a colour as 'light' or 'dark' we are discussing its value or brightness.

TIPS & DUST:

With both medias ...we waste not, want not !! ----- i e . With wise use of one's resources one will not be needy.

Graphite pencil is also a useful tool for pencil drawing. It can be sharpened to a longer tip edge with sand paper and now comes in colours. As in pastels and pastel pencils, with Graphite we have useful edges or tips. We can paint with the side lengthwise if we remove the paint protector from the side of the graphite pencil and shade with the side edge.

We can utilise the dust shavings after rubbing the pencil over coarse sand paper. To get a different smudged effect in our drawing the shavings can be lifted and worked in with a cloth or tissue.

We don't waste anything when we paint with pastels either as we can collect the dust particles, mix the pastel dust into a paste with a little water or rubbing alcohol and roll to make a new pastel.

We as artists see scenery differently because we look at its composition. We notice structure and lighting.... texture and colour.... tones and values. Basically an artist tends to see what something consists of - and usually ponders why and how it looks the way it does. We like to find shapes and the relationship of one to one another. Like practising musical scales, the more we sketch, over time the mechanics become automatic... allowing quality of line, shape and value to emerge.

So as we continue to use our pencil we transfer our drawing awareness to our pastel work.

A pencil or pastel work can be boring if it contains too little variety. Interest and variety can be achieved in various ways - such as lines, colours and textures and the size of the shapes. Variety can also be reflected in a series of drawings of the same subject i.e. changes in the light or the weather can be depicted by varying the tones of the pencil or the colours in the pastels we use.

So to finish please consider the humble pencil, - not as a tool fighting for importance over the pastel –

IT IS AN EQUAL- Drawing should be enjoyable and part of our routine, spending quantity time ...like ringing up a friend and having a chat every day.

Pastel painting can be the quality timelike the organised date with a loved one!!!! Both are important. We can't do without either!!!

GENTLE REMINDER- For those who wish to apply for Master Pastellist status.

Please fill out the application form on our website before the end of February and send to Penelope Gilbert-Ng via website ----- mpsubmissionofficer@ozpastels.com.au.
Please read the required steps for this application

UPCOMING WORKSHOPS

GOLD COAST WORKSHOP ON 27th - 28th February Two-Day Workshop with Christine Clark MP:

Drawing is Arts Foundation – Telling a visual story

Give Paintings the Creative Edge by mastering your drawing skills.



Selection – observation - simplification – uninhibited mark making.

This workshop will help the beginner and the more experienced artists, by improving drawing skills and working on techniques and common errors.

This is what we will be studying throughout the 2 days.

- | | |
|--------------------------|----------------------------------|
| Observation - | <i>still life</i> |
| Tone - | <i>light</i> |
| Line - | <i>figures</i> |
| Shape - | <i>animals</i> |
| Composition - | <i>landscape/Seascape</i> |
| Contour Drawing - | <i>flowers</i> |

DRAWING MATERIALS:

- Willow Charcoal & Charcoal pencil
- Graphite pencils 2B, 4B, & 6B /Pencil Sharpener
- Drawing Pad
- Faber Castell Eraser & Kneadable eraser
- Ruler/ Hogs Bristle Brush Flat
- Fixative Spray

Colour in your life episode - <https://www.youtube.com/watch?v=uB48xPsYcxs>

www.christineclarkart.com.au

Book on line: ozpastels.com.au

BRISBANE WORKSHOP: 20th - 21st February

Two-Day Workshop with Louise Corke MP: *Drawing as it pertains to pastel*



It stands to reason that pastel is an easy step away from or towards drawing and inevitably involves some sort of mark making that is considered a drawing statement. Pastels lie so comfortably in our hands and feel familiar, having grown up using pen and pencils in our education systems. It is a natural flow on from our early experiences.

Often the question is posed as to whether drawing is necessary in order to use pastel effectively or with success. I believe that the answer is in the affirmative.

What is often misunderstood is what drawing actually entails. We can imagine that it is simply lines that form a desired shape but it is really much, much more than that.

In this workshop we shall explore drawing exercises, methods and ideas that will serve to enhance your visual skills, deliver you practical tools for use with your pastels and enlarge your concept of drawing.

Gain some much needed skills for optimizing your success as a pastel artist.

Learn skills such as:

- Searching for clues – ways to interpret what we are looking at
- How to reproduce a shape accurately – getting down to the finer points
- Proportional concepts – the art of comparison
- Perspective simplified – the quality of depth
- Quality of line – sensuous versus bold
- Elegance of stroke - bravado
- The edge advantage – understand, recognize, reproduce
- The tool of tone – sorting information easily

Additional topics may be discussed according to the time frame available once we have worked through the above points.

Book on line: www.ozpastels.com.au

SUNSHINE COAST WORKSHOP: 5TH - 6TH March 2016

Two Day workshop with Tricia Reust MP: *Drawing*

We will cover basic drawing principles and exercises, and some paper surface preparation, with some exploration of different drawing media and including application to visual journals. Although various drawing media will be discussed, this workshop will be limited to black and white, with some conte.

**First day – mark making; achieving tone; design formats for paper preparation; exercises and preparing papers; consideration of reference materials for two drawings
Second day – planning and creation of two drawings; continuation of journal page preparation, if time allows.**

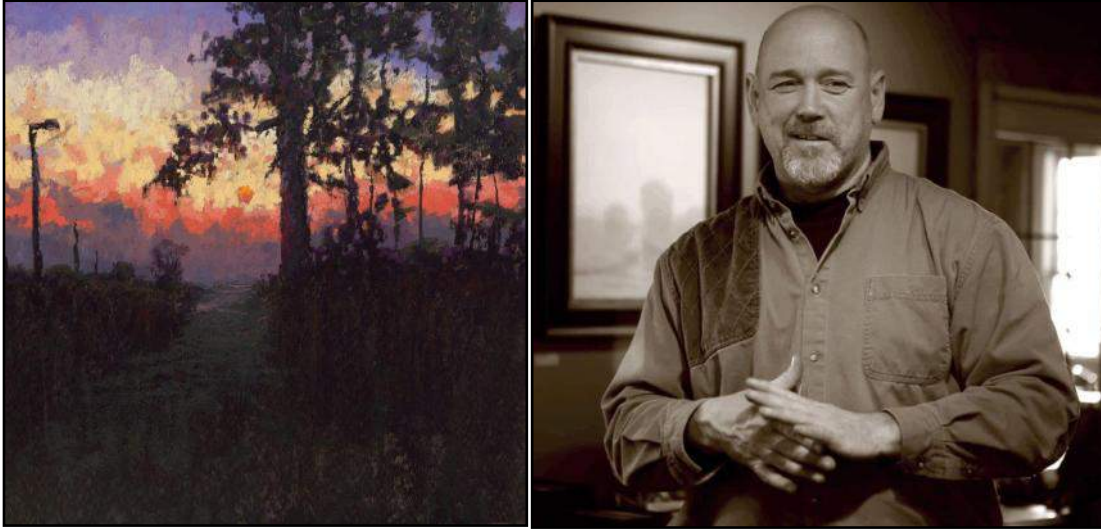
Book on line: www.ozpastels.com.au



GOLD COAST WORKSHOP: 26th - 27th April 2016

Two Day workshop with Stan Sperlak:

Plein Air



Workshop Venue: Wisteria Cottage, 95 Main Western Road, Tamborine Mountain.

Fee: \$100/day for PSA Members \$120/day for non-members

Program:

Tuesday April 26 – meet the artist share a drink – 4pm – at the cottage

Wednesday April 27 – painting in studio – 9-4pm

Thursday April 28 – paint outdoors – painting spot to be chosen by Stan. 9-4pm. Meet at cottage

Please be packed up by 4pm on each day

On Becoming a Better Landscape Painter

Stan Sperlak is a recognized leader in helping to develop artists who work in pastel. His workshops are unique experiences that are incredibly fast-paced and cover a myriad of information on drawing, colour, texture, form, space and how to release and learn to express yourself with this very rewarding medium. Stan says, "In this workshop we will focus on the landscape, colour solutions for making both believable and painterly scenes that will separate and step up your work from the ordinary."

www.stansperlak.com

Stan Sperlak will conduct a mixed indoor/outdoor landscape workshop in pastel that will cover his various methods of painting that focus on creating believable works through mature use of light and form and colour.

His teaching technique is very direct and easy to grasp, allowing for many hours of student teacher interaction. Demo's, slideshows and props are all to be expected in his fast-paced workshops. You will leave the workshop with a new sense of yourself as an artist.

Join this intensive pastel painting workshop and discover how to improve your pastel paintings of the landscape. You will learn – the elusive effects of light on forms - to design better contrasts – layering - how strengthening colours will create new effects and develop a better understanding of values. The lessons will be inter-woven with chats about the history of art, discussion on the natural world and phenomena in the sky - all of which will make your work take on a new appearance and believability.

Experimental techniques with water and alcohol, working with gesso and pumice, under-paintings and developing new calligraphy will also be explored. There will be a pre-workshop get together.

BRISBANE WORKSHOP: 9th – 10th April 2016

Two Day workshop with Gail Higgins – *Using Pastels in Wildlife Art*

This workshop will provide participants with information, tips and techniques used in painting realistic birds and animals using pastels.

We will discuss how best to achieve the detail that is required for wildlife art when using pastel, and we will discuss the importance of “getting it right”.

We will put emphasis on the painting of animal and bird faces

- ❖ Head shapes
- ❖ Eyes - differences in irises and pupils, shape, colour and highlights
- ❖ Types of beaks (why they are different)
- ❖ Animal facial structure

Participants will select from the reference material (either their own or that provided by Gail) and complete a bird eye and beak, and an animal eye and nose.

We will then look at

- ❖ Feet / claws
- ❖ Wings – feather structure - anatomy
- ❖ Fur - thickness, length, direction over different parts of the animal.

The different types of feathers and fur will be discussed and techniques practiced.

On day two we will discuss the importance of accurate drawing and transferring our drawing to sanded paper.

During the day we will be using the techniques learned and knowledge gained to complete a small animal portrait and a small painting of a bird. Each participant will use different reference material so individual guidance will be given to each participant during the process.

Gail is a wildlife artist specializing in Australian bird art. She is a life member of the Queensland Wildlife Art Society, a member of the “Nature in the Raw” group of wildlife artists and a member of the Australian Guild of Realist Artists.



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192 Newell Street
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Ph: 07 4054 6555

TOURS and CLASSES

STANTHORPE PLEIN AIR PAINT-OUT 10th - 17th April 2016



Two Day Registration form for painters

Arrive Sunday, 10th April and depart Sunday, 17th April

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

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

Please complete your details and return email ASAP to:

Betty Sutton's email --- betty.sutton@bigpond.com Phone: 0417 672 771 or

Penelope Gilbert-Ng's email ----- p_gilbertng@optusnet.com.au Phone: 0403 882 079

Name:.....
Partner/packhorse.....
Address.....Postcode.....
Phone.....Mobile.....
Email.....

We have booked into Top Town Tourist Park, 10 High Street, Stanthorpe.
Phone: 07 4681 4888 or Email: info@topoftown.com.au Yes/No.....
We will be arriving at the Caravan Park on.....

Remember to book and pay deposit direct to the Top Town Tourist Park for your choice of Campsite, Cabin, Homestead Motel Room or Snug Room.

Take note to mention when booking that you are part of the Art Group.

N. B. All linen supplied.
We have a huge lounge room, conference room and group kitchen at our disposal plus BBQ facilities available for our use.

Bring your own food and art materials.



Sapphire Art Retreat **22 April - 27 April 2016**

Experience a unique Australian art adventure, set in the gem fields of the Western QLD Central Highlands.

You will be staying in renovated art caravans on 'Windeyer's Folly', a Sapphire claim owned by gemmologist Patricia Windeyer FG. Your host will be artist and teacher Maria Paterson BA, Dip Ed.

All mediums and levels are catered for, from beginners to advanced. Maria has many years of experience to facilitate this creative event.

Relax, enjoy the fascinating landscape, and absorb the character of this historic mining area in its natural environment.



Maximum of 5 people per camp

**BOOK NOW FOR APRIL:
DEPOSIT BY 29 FEBRUARY 2016**

mpatersonfineart@gmail.com

0432505746

www.sapphireartretreat.com



The Wow Factor With Lyn Diefenbach Pastels in Croatia May 17-31, 2016

Join Lyn in the outskirts of Poreč Croatia for a terrific two week pastel paint away in 2016. Get the wow factor into your pastels and explore the beauty and history of Croatia.

For details and booking links see the link on Lyn's website www.ldief.com

Workshop includes

- Accommodation, Meals and Tuition
- Ground Transport, Airport transfers

Prices for 14 days workshop:

- Shared room: €2,990
- Single stay: €3,250
- Non-artist: €1,790

Comments on Lyn's Workshops:

- "You have given me a gift that will last a lifetime"
- "Opened a whole new reality of seeing things"
- "A great inspiration and a great teacher"
- "Not only is her work beyond words, but Lyn's caring personality, and approach to life equals her work"
- "Thank you for your generosity in passing on skills and knowledge. Truly inspirational"



Painting in the GREEK ISLES
7-26 th June 2016

with Award-Winning Artist & Tutor Carolyn Sheather

Stay for 19 nights in family-run hotels and self-contained studios on the waterfront surrounded by beautiful vistas...

SA 3,790 twin share
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SA 3,390 non-painters

The tour cost includes –
 *Accommodation vistas
 *Daily breakfast
 *All painting excursions
 * Regular tuition.
 * Regular reviews
 *Transport to painting sites
 *Ferry and boat transfers
 *A bi-lingual tour leader
 * Greek BBQ evening
 *Welcome and farewell cocktails

Contacts:
 artemisarttours@hotmail.com
 carolyn@sheatherart.com or
 ph: 0412 599 328 / 0414 945310

Tour Now confirmed but places still available!

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Judith's cultural and local expertise, add your
unique perspective and the results will be
amazing... Create a lasting keepsake.

Venice - Orvieto - Rome

Included in the Venice itinerary is a 'make your
own Venetian mask' class and in Orvieto a
'decorate our own maiolica tile' class with an
international ceramicist at his castle Studio.

Record your experience and adventure in
pastels, pencils, paint and ink...study and
savour your time in this magical part of Italy.

ALL LEVELS WELCOME

Dates: October 4-15, 2016

BOOKINGS NOW OPEN!

For more details: judith@discoveringitaly.com
or carolyn@sheatherart.com



Colours of Tasmania Tour with Louise Corke

November 1 - 15, 2016

- * Visit with me some of Australia's most stunning scenery.
- * Travel with like minded people to taste of the spoils of our smallest state
- * 15 days to photograph, sketch and paint
- * Absorb the atmosphere and uniqueness of the land and waters

Starting in Launceston and moving through to Cradle Mountain then on to St Helen's and Port Arthur before returning to Launceston.

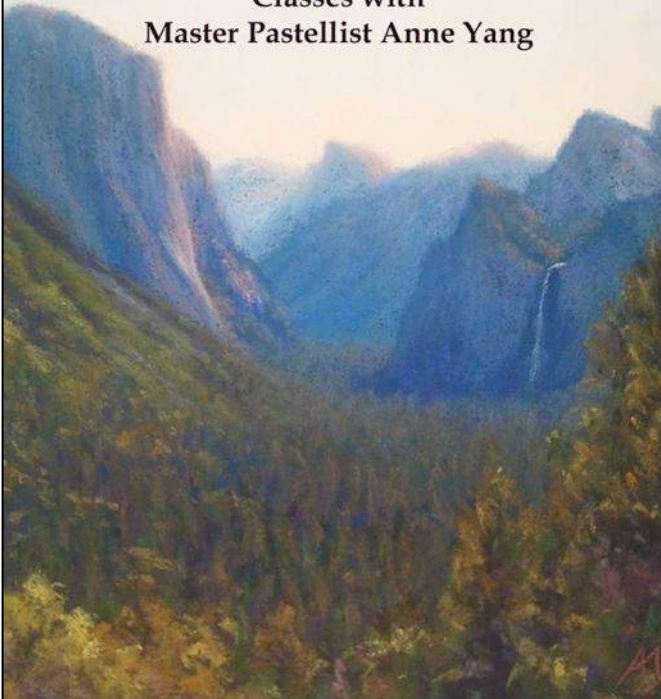
At just \$3,300 which includes all land travel (private bus) from Launceston, all breakfasts and lunches and accommodation and tutoring - it is great value

For more details contact Louise on 0419 644 665 or email to louise@louisecorke.com



Painting in Pastel

Classes with
Master Pastellist Anne Yang



2016 Pastel Classes commencing 10th February
Cooroy - Sunshine Coast
For further information visit www.anneyang.com.au
or contact
Phone: 0402 405 700
Email: Anne@creations-art.com

Pastel Classes for 2016

in a relaxed atmosphere held at
Penelope Gilbert-Ng's Studio in Runcorn.

Monday Mornings 9.30am - 12 noon.
Small classes of 4 people for personal tuition.

Morning tea provided. \$35.



Techniques,
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tone,
colour,
multiple subjects

Contact Penelope for further information
on 0403 882 079

or email: p_gilbertng@optusnet.com.au

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APRONS will again be in stock at the
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COST - \$30 each



SHIRTS - \$40 each

CAPS - \$25 each and will be by order
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- Derwent Semi Hard Pastels
- Sakura Nouvel Carre` Artists pastels
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ORIGINS OF THE PSA

The Society was established by John and Ivy Jeffery in 1985 and currently we have members in several States and the Northern Territory, and also England.

While the Brisbane, Gold Coast and Sunshine Coast localities offer regular meetings, workshops and demonstrations, country members have their own competition and enjoy the other benefits of membership such as the newsletter (including detailed coverage of demonstrations and workshops),-

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

PSA SPONSORS

Please support these sponsors who support the PSA!

- Softpastels.com.au
- Paul Oxlade: Oxladess
paul@oxlades.com.au
- Pam Grabbe: Oxladess and Art Spectrum
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- Kevan and Anne Buckle: Arthouse North
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This list is not conclusive but lists some of the businesses that support Pastel Society members. Please consider giving them your business.

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SUBMISSIONS FOR THE NEWSLETTER

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

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

All submissions are to be sent to Gail Lusted at fredjo@optusnet.com.au

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

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

Preferred format for articles is **Microsoft Word – font Arial –size 10** sent as an attachment from a PC.

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

COMPETITIONS



**The South Coast Pastel Society Inc. is calling for entries
from Pastel Artists**

for our

2nd National Pastel Exhibition

Total Prize money of \$4,500 will be awarded.

There is a \$2,000 prize for the Best Painting in the Exhibition

\$750.00 for the Best Painting by a South Coast Pastel Society Member.

6 prizes of \$300 for section winners.

Entries are now open and will close on Monday 29 February 2016.

The Exhibition will be open from Wednesday 13 April until Saturday 23 April.

The Information Package and Entry Form may be downloaded from our

website www.southcoastpastelsociety.com

or you may request an Information Package and Entry Form by email at

southcoastpastelsociety1@gmail.com

or by contacting

Lyn Woolridge on 0244713056.



Art Prizes news for this January

Remember the Art Prizes' cover competition from late last year? We had some absolutely fabulous entries and the winner and cover for 2016 is **Pamela's Aunt** by Jennie Pry. You can find out more about Jennie by visiting her website - www.jenniepry.com.au. The PDF calendar will be ready for downloading by the end of January.

This year we will be updating the Android version of the Art Prizes app to bring it in to line with the Apple version. There are great art prizes calling for entries right now - go to our website at art-prizes.com to check them out.



Bayside Acquisitive Art Prize
Entries close 10 February, 2016 \$15,000

FOR PAINTING ...
ENTRIES NOW OPEN

\$20,000

Closes 1st April

[Click here for details](#)

Stanthorpe Art Festival 2016
calling for entries

\$20,000 for the most outstanding work plus other awards

for award details and entry form
www.stanthorpeartfestival.com.au
stanthorpeartfestival@gmail.com
or call Dee Booth 0438 260 843

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HEAD ON
\$50,000 in prizes

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Image: Glenn Porter

Art Prizes smartphone App

For a comprehensive view of prizes calling for entries check out our [Art Prizes app](#) which lists the prizes by closing date. Now you can stay on top of forthcoming art prize calls and save your favourites. Click here for the [Apple](#) or [Android app](#). We will soon start work on updating the Android app.

[The iPhone app](#) is now available in the AppStore.

2016 List of Competitions

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

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

Tip: Australian Artist (AA) list monthly competitions from around Australia. AA also runs their own themed online art challenge: <https://www.australianartist.com.au/competitions>

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

The information required includes:

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

PSA COMMITTEE

The Pastel Society of Australia Inc

ABN 19639 420 407

NEW Address for all correspondence:

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

Website: www.ozpastels.com.au

President Tricia Taylor Phone: 0419 176 986 Email: taylorart@gotalk.net.au	Correspondence Secretary Vicki Thompson Phone: 0490 133 581 Email: secretary@ozpastels.com.au	Treasurer Vanessa Thomas Phone: 0414 571 090 Email: treasurozpastels@gmail.com
Vice President Terry Wilkinson Phone: 07 3207 6134 Email: terry-wilkinson@bigpond.com	Minutes Secretary Margaret Turner Phone: 07 3300 5340 Email: mturner@webone.com.au	Membership Secretary Vacant membershipsecretary@ozpastels.com.au

PSA Newsletter February 2016

<p>Committee Member Greg Steele Phone: 0416 366 592 Email: gregorymark57@outlook.com</p>	<p>Committee Member Gail Lusted Phone: 0422 217 582 Email: fredjo@optusnet.com.au</p>	<p>Committee Member John Rhoden Phone: 0447 791 110 Email: jrhoden46@bigpond.com</p>
<p>Workshop Co-ordinator Brisbane Geoff May Phone: 0412-379682 Email: workshopscoordinator@ozpastels.com.au</p>	<p>Committee Member Hettie Rowley Phone: 0406 180 121 Email: hettie@magickmirrors.com</p>	<p>Exhibition Co-ordinator Tricia Reust Phone: 07 3889 4619 Email: exhibitioncoordinator@ozpastels.com.au</p>
<p>Workshop Leader Brisbane Greg Steele Phone: 07 3261 7972 Email: gregorymark57@outlook.com</p>	<p>Webmaster Margaret Turner Phone: 07 3300 5340 Email: webmaster@ozpastels.com.au</p>	<p>Newsletter Team - Co-ordinator Gail Lusted Phone: 0422 217 582 Email: fredjo@optusnet.com.au</p>
<p>Workshop Co-ordinator SS Coast Sally Thomson Phone: 0403 017 832 Email: sally@sallythomson.com</p>	<p>Co-ordinator of the Sunshine Coast Anne Yang Phone: 0402 405 700 Email: anne@creations-art.com</p>	<p>Newsletter Team Hettie Rowley Judy banks</p>
<p>Workshop Leader SS Coast Jenny Simpson Phone: 0407 164 390 Email: jennifersimpson12@bigpond.com</p>	<p>Co-ordinator of the Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au</p>	<p>Newsletter Team (Postal/Mail out) Geoff May Phone: 0412-379 682 Email: gbmay01@gmail.com</p>
<p>Workshop Team Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.com.au</p>	<p>Online Country members Competition Hettie Rowley Phone 0406 180 121 Email exhibitioncoordinator@ozpastels.com.au</p>	<p>Library Dianne Osborne Phone: 0418 784 470 Email: dossies@bigpond.net.au</p>
<p>Meeting Demonstration Team – Sunshine Coast Sally Thomson Phone: 0403 017 832 Email: sally@sallythomson.com</p>	<p>Meeting Demonstration Team – Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au</p>	<p>Meeting Demonstration Co-ordinator – Brisbane Hettie Rowley Phone 0406 180 121 Email: hettie@magickmirrors.com</p>
<p>Master Pastellist Submissions Penelope Gilbert-Ng Phone: 0403 882 079 Email: mpsubmissionofficer@ozpastels.com.au</p>	<p>Communications & Advertising Judy Banks Phone: 0408016226 Email: commsozpastels@gmail.com</p>	<p>Meeting Reception–Brisbane Joy Richards Phone: 0403 235 701 Email: charlie.joy@inet.net.au</p>
	<p>BVAC Liaison Officer Vacant</p>	<p>Promotions Officer Vacant</p>