

# The Pastellist

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



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

Well what a busy month for success the PSA has had with winners in the Online Country Competition 2021, the Set Subject 'Winter' and welcoming new Master Pastellist's and Accomplished Pastellist's status' amongst our members. Congratulations! Results are in this newsletter. The PSA's Annual General Meeting is online 7 September 2021, the **AGM** info can be found from page 6. The last set subject for the year is October; theme 'Plein Air' (any subject). Happy reading, Louise

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BRISBANE 1st Tuesday

***PSA Face to Face Demonstrations***

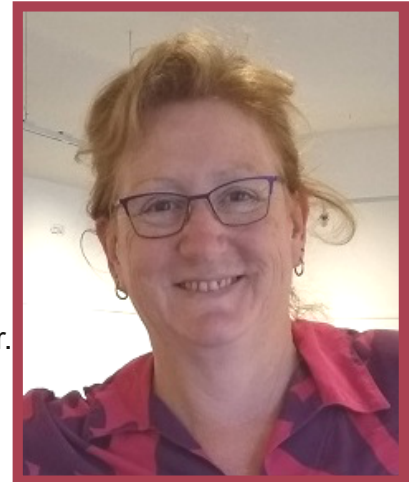
SUNSHINE COAST 3rd Tuesday

ZOOM  
 Meetings  
 2nd TUES  
 of the  
 Month

## PSA President's Annual Report 2021

The PSA has come out in front and strong in 2021. From a year of Covid-19, meetings and workshop closures and limitations we have adapted. Now we have more online meetings and demonstrations via zoom connecting members across Australia and New Zealand.

Our membership has grown in numbers. The number of demonstrations have increased and are reported into the news-letter. The newsletter is key to connecting our members and its content is larger now and beautifully crafted.



Our bank has a healthy balance and we are able to pay our bills. The online competitions are free to members and are well subscribed, There is a new monthly online members competition and sponsorship from Arthouse Northside. The annual exhibition and awards are online and on the wall again this year. A new venue in the city is being trialled. We have strong competition and entries from members in New Zealand and across Australia.

The Expo committee is bringing the 2022 event to life and is on track, fully backed by the PSA. As a society member of IAPS our members have had success in both competitions and in tutoring at the now rescheduled IAPS for June 2022. The new Globe newsletter from IAPS featured the PSA this year.

The PSA welcomed two new Master Pastelists and five new Accomplished Pastelists in June. A new application process with mentorship is now in place which is being streamlined ready for new applicants in 2022. The Gold Coast branch was suspended for a short time and is now being reinstated at a new venue. The Sunshine Coast branch is going strong.

The new website is ordered and well under construction. This new site is very user friendly for our members and the public. The website has a name change as does the Facebook page, from Ozpastels to The Pastel Society of Australia.

Our AGM went online last year and will be doing so again this year as the members' response was so positive.

Thank you to all our members, the volunteers and committees who give their skills and time so willingly, helping in making our PSA grow and engage artists from across the miles.

Karol Oakley

The PSA Online Country Competition 2021 was again, a successful year. The Entries were varied in theme and style demonstrating the talents of our country members in both categories. Thank-you to all who entered. The final results along with Judges comments are as follow:

## GENERAL PASTELLIST SECTION:

### Online Country Competition 2021

#### General Members

#### Highly Commended



**Grevilleas at Dawn**  
by Jane Wray

75 x 96

**Judges Comments:**

This pastel shows the artists journey of discovery and shares a glimpse of rarely seen beautiful imagery.



**Second Valley**  
By Diane O'Brien

24 x 32

**Judges Comments:**

An achievement in the telling of the complex movement of waves from the distant horizon. The explanation continues in the sense of mass of the promontory and forward rocks, along with texture of sand and the varied use of blues in the sky.



**Horns through Thorns**  
By Christine de Klerk

100 x 135

**Judges Comments:**

The interest of this painting is in the juxtaposition of the flora and fauna. The thorns have a patterned treatment which frames the horned dignity of the smoothly stylized animal.

### Online Country Competition 2021

#### General Members

#### Third Prize



**Morning Sparkles**  
By Carole Elliott

29 x 41

**Judges Comments:**

The artist here has created a beautiful sense of perspective in a very short distance, by clearly explaining the glistening rocks and pebbles, within the free flowing water. The artist has also acknowledged the unseen sky in the reflection on some of the rocks.

GENERAL PASTELLIST SECTION CONT'D:

Online Country Competition 2021

General Members

Second Prize



**Howdy Ma'am**  
By Anne Berry

40 x 30

Judges Comments:

Well done to the artist who has achieved in making a strong connection between the eyes of the believable laconic cowboy and the viewer. This is not a requirement, but I feel is an added aspect in the execution of portraiture. You can test this for yourself by walking around the portrait. His eyes will follow yours.

Online Country Competition 2021

General Members

First Prize



**Determination**  
By Rachel Cant

58 x 85

Judges Comments:

This cleverly painted image has managed to achieve a sense of Confrontation, power and strength, within a turbulent atmosphere, without the usual advantage of high colour.

Well done and congratulations.

## MASTER PASTELLIST SECTION:

### Online Country Competition 2021

#### Master Pastellists



**All Ablaze**  
by Louise Corke

15 x 22

#### Judges Comments:

I find this pastel highly appealing even though it approaches the point of breaking the rules of placement. "Well done," I say and you got away with it brilliantly. Rules are sometimes meant to be broken.

#### Highly Commended



**Mother and Son**  
By Maxine Thompson

60 x 43

#### Judges Comments:

Faithfully reproduced in all their glory. Fluffy and furry  
Someones dear ones fixed in pastel forever.

### Online Country Competition 2021

#### Master Pastellists



#### First Prize

**Mikey**  
By Maxine Thompson

38 x 28

#### Judges Comments:

A wonderful simple and strong portrait  
of an alert, appealing small pup.

He has won my heart and come out as  
Top Dog.

Well done and congratulations.

## **2021 ANNUAL GENERAL MEETING ONLINE**

We are going **online** again this year and this means everyone can vote online and not have to be physically present at the AGM meeting.

Thank you to those members who voted last year and remember how quick it was. Well, it will be just as quick and painless as we can make it!

You will receive all the important information - the Presidents Report (included in this newsletter), Financial Statement, Auditors Report (electronic copies of the financial statement and the auditor's report are sent to financial members who have made the request to the Treasurer [treasurerozpastels@gmail.com](mailto:treasurerozpastels@gmail.com)) to view the document/s on the 31st July. You will then have a right to address any of your concerns, but they must be received by Friday 3rd September to the secretary (either email [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or post to P.O. Box 236, Toowong 4066) and will be addressed by the appropriate PSA committee member.

### **So how does it happen?**

Same as last year. You will be sent an email that includes a link for a 'survey' that will have all the voting questions. You will need to click on the link which will then open up in your browser. You will have to enter your email address to start. You can stop and start your responses and it should all be automatically recorded.

### **Do I have to vote?**

No but it would be nice if you did.

### **Anything new this time?**

Yes the results will be arbitrated and recorded by the wonderful Public Officer since that position is not an elected position.

### **Will it be anonymous?**

No it can't, as it needs to be verified that you are a financial member of the PSA (via your email address) and not some weird hacker who is struggling with the whole world domination thing but your vote will remain confidential.

### **So when can I vote?**

Voting will be open from 8 am AEST Tuesday 7th September to 5 pm AEST Wednesday 9th September

### **When will I know the results?**

As soon as all results are collated, the results will be emailed to you.

### **Can I still volunteer for any positions that are vacant?**

Of course you can we would love for you to help. In fact we desperately need volunteers!!!!

***You're invited to join the Committee***

Being involved in the Committee is a great way to work beside other Society members and really get to know people. Think about how you might be involved in some of these positions. Speak to other members about your interest in being nominated for a position. You'll need a proposer and seconder. The nomination form is attached.

Anyone can nominate for any position and all nominations are welcome. Get to know how your Society works, have your great ideas heard, and join with the other dedicated Committee members in steering the future of your Society.

- *President* (Committee)
- *Vice President* (Committee)
- *Treasurer* (Committee)
- *Secretary* (Committee)
- *Committee members* (Committee)

We really need many people to nominate themselves for positions on the committee especially the president as Karol is stepping down this year. I warmly invite you nominate yourself and go for it .

Of course there are other positions that need filling including:

- Workshop Coordinator
- Brisbane Meeting Coordinator
- GC Meeting Coordinator
- SC Meeting Coordinator
- Country Liaison Officer
- Marketing and Sponsorship Coordinator
- Zoom Coordinator and Host
- Exhibition Coordinator
- Demonstrations Coordinator
- BVAC Liaison
- Membership Secretary
- Greeter at door for the meetings
- Newsletter Editor
- Public Officer
- Social Media Liaison
- Expo Subcommittee

**Are there any of these position that should have your name on them?**

Yes, please get in touch either via email or phone to the  
President ([presidentozpastels@gmail.com](mailto:presidentozpastels@gmail.com))  
Secretary ([secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com))  
or Treasurer ([treasurerozpastels@gmail.com](mailto:treasurerozpastels@gmail.com))

We will always help and guide you if you wish to implement these roles. With the pandemic proving to be ever present in our lives, sometimes a little too intrusively, art has definitely filled a void and I hope it does for you. The Society is trying to maintain communication and education for all our members BUT we need you to help.

Pastel Society  
Of Australia Inc  
www.ozpastels.com.au



**Nomination of Office Bearers 2021**

Nominations for the Committee are hereby called:

- President
- Vice President
- Secretary
- Treasurer
- General Committee Member (four positions)

I wish to **nominate** (Name).....

For the position of .....

My name.....

Signed..... Date.....

I hereby **second** the above nomination

Name.....

Signed.....

I hereby **accept** the above nomination

Name of Nominee .....

Signed.....

Please email this completed form to arrive by Friday 3rd September 2021 to Kelcey Burman at secretaryozpastels@gmail.com.

Or send completed form by post to arrive by Friday 3rd September 2021, to Pastel Society of Australia, PO Box 236, Toowong, QLD, 4066.

The Committee thanks you for your support of the Pastel Society of Australia



## ***Pastel Society of Australia Inc***

### **AGENDA of the Twenty-Eighth Annual General Meeting - Online**

***7th September 2021***

- 1. Introduction**
- 2. Minutes of the Previous AGM**
- 3. Business Arising from the Minutes**
- 4. Correspondence**
- 5. Annual Report**
- 6. Annual Statement for the year ended 30 June 2021**
- 7. Election of Office Bearers**
- 8. Confirmation of Support Team Members**
- 9. General Business**

UPDATE 2021 ANNUAL EXHIBITION: We have a judge for the 2021 Annual Awards, Naomi Evans. Naomi (since 2011) is a Curator of the Griffith University Art Museum. Thank you Tricia Reust for organising this and Naomi for agreeing to be our Judge.

Further; we are delighted to announce that there is now a second prize for any painting in the abstract category in the PSA 2021 Annual Exhibition.

2nd Prize Abstract Category - A High Resolution Digital Art Capture of your artwork for a giclee reproduction.

High Resolution Digital Art Capture

The prize includes...

- Photography of your Original artwork - amazingly accurate
- Digital files supplied in 6 formats (for printing and social media)
- 30cm Colour correct Proof on fine art cotton rag
- Online art catalogue with wholesale and retail pricing options.

Proudly sponsored by: Arthouse Reproductions. NOTE: You can choose the artwork you want done, as it doesn't have to be the submitted abstract.

**CONGRATULATIONS TO:**

Jenny Shorter who won 3 x first prizes for her paintings at the Samford Show.

Pam Shipman with her Lockyer Art Group who are having an exhibition of about 79 paintings.

Zoom Meeting Competition Winners:

**June** - General Members: Gwendolin Lewis for "The Red Columbus in Floating Dock". Judge's comments, 'Sketchy' and 'Great Colours'.

Master Member: "Roses" by Penelope Gilbert-Ng. Judge's comments: 'Rich and Powerful'.

**July** - General Members: "A Good Beach Day by Gail Lutsed. Judges comments: 'A superb entry especially the depiction of the 2 ladies on the right and you can almost hear their conversation. Such a story on this and it actually makes you feel like you are in the painting. Brilliant'.

Master Members: "Pink Whispers" by Louise Corke. Judges comments: 'The wild play in the background really invites the viewer to go deep into the painting with all the layers. So very beautiful'.

SET SUBJECT (JULY) "WINTER" General Member: Thredbo Snow by Caroline Reid. The judge loved how Caroline 'created the angles and reminded her of icicles with shards of ice and comforted by little havens of green'.

Master Pastellist: Old Mate by Karol Oakley. Judge commented "Such a great painting with lots of effective use of diagonals, verticals and with perfect use of shapes. The little road leads you to go into it full of adventure. Quoted Tolkien' *"Still round the corner there may wait, A new road or a secret gate; And though I oft have passed them by"*.

Judging both sections was difficult.

**EXHIBITIONS BY MEMBERS:** For any members who are having an exhibition please do a tiny video (maximum 2 minutes in length) of your exhibition and forward to Kelcey Burman - secretaryozpastels@gmail.com. These videos will be posted to The Pastel Society of Australia's facebook page sharing the great work being done by Pastellists across the lands. Please note these videos are not a sales marketing platform but an opportunity to promote the great work of artists using our preferred loved medium, pastel.

Set Subjects:

October 'Plein Air (any subject)'. Interested go here to enter this and your Zoom painting if you wish:

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

zoomoctobersubmissions

## On-line Demonstrations have a Free Competition too.

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

To enter a painting into the competition for that night go to [psacomps.com.au](https://psacomps.com.au) and look at the headline for that month's Zoom submission.

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

Each entry will be judged by the guest demonstrator and you have a chance to win the following prizes: General Members - \$25 voucher from Arthouse Northside and for MP/AP's, \$15 cash prize. Winner will be announced at the end of the meeting.

Prize money proudly sponsored by Arthouse Northside



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

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

For Sunshine Coast, please email Vanessa, [treasurerozpastels@gmail.com](mailto:treasurerozpastels@gmail.com)

## **COVID Safe Compliance reminder when attending PSA Demonstrations.**

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

## **INTERNATIONAL NEWS:**

If anyone is considering going to the IAPS convention in Albuquerque for 2022 registrations open in November this year so you need to be organised for this, as bookings and places go super fast. The link is: [https://www.iapspastel.org/convention\\_welcome.php](https://www.iapspastel.org/convention_welcome.php) . Note: it will be dependant on covid etc.

We featured in the IAPS The Globe. If you want to read about it please use the following link: [https://issuu.com/iapspastel/docs/iaps\\_globe\\_4\\_spring\\_2021f](https://issuu.com/iapspastel/docs/iaps_globe_4_spring_2021f).

*Newsletter Editors comment:* It is a great read if you haven't read it yet.

## **CONGRATULATIONS TO:**

Julie Freeman (Pastel Artists of NZ) who was awarded 'Prix de Pastel' for her painting in the 2021 IAPS Gallery Exhibition - Chicago, Illinois USA - 6th Master Circle Division titled 'The Art of Zen'.

Michael Freeman (Pastel Artists of NZ) for his entry in the 2021 IAPS Chicago Gallery Exhibition - 6th Masters Circle Division who received an 'Award of Excellence' for his painting titled 'Lockdownunder'.

Tony Allain, (Pastel Artists of NZ) for his entry titled 'Nelson Yacht Club' who also received an 'Award of Excellence' for his entry in the 2021 IAPS Chicago Gallery Exhibition - 6th Masters Circle Division.

## **MASTER AND ACCOMPLISHED PASTELLIST STATUS AWARDS**

Master Pastellist: Hettie Rowley and Joanne Cotton.

Accomplished Pastellist: Lyn Henry, Gail Lusted, Mark Lawrence, Carole Elliott and Petronella van Luesden.

**Well done to all, for your dedication in achieving the status and recognition of the growing talented artist you are.**

**Postal Address: Pastel Society of Australia Inc, P.O. 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.



**A workshop with Master Pastellist Christine Clark**  
**“Capturing Light”**

**Saturday 21<sup>st</sup> & Sunday 22<sup>nd</sup> August 2021**

This exciting and informative workshop will be a study of the drama of light.

**On Day one, you will explore:**

- **Source** of light (daylight / morning/ afternoon), overcast, artificial, reflected?
  - **Direction** of light, how it plays across different surfaces
    - **Temperature** of light (warm or cool)
    - **Simplifying** your composition and process
- Colour with its inherent **tonal values** (capturing a particular light quality)
  - Controlling and **using whites** sparingly
  - **Shadows** (core shadows, shadow colours and shapes)

**Day Two:**

Please bring your own subject that you have pre-drawn.

**COST: \$180 for PSA members and \$220 for Non- members**

**VENUE:** Buderim Craft Cottage, Main St, BUDERIM

**To book:** <http://ozpastels.com.au> or  
Email Vanessa Thomas [treasureozpastels@gmail.com](mailto:treasureozpastels@gmail.com)



**COVID RULES:** Please bring your own mug/ coffee/ tea bag/ lunch.

The Hut Environmental and Community Association Inc. Art Show will be held on 2 - 4 October 2021; 'The Wild and the Beautiful' . Artists are invited to enter art (drawing, watercolour, acrylic, oil **pastel**, mixed media and sculpture) to the THECA Art Show. If interested entry conditions and details including entry forms are available on their website [www.theca.asn.au](http://www.theca.asn.au). Prizes: THECA will sponsor a \$300 "People's Choice" prize for the most popular painting. There will be a \$100 "Gondwana Prize. This prize will be awarded to a native flora or fauna art work. Prizes will be awarded on Monday afternoon 4th October 2021. Entries close 20 September 2021.

## WATCH THIS SPACE

PSA's new website is almost completed. Thanks to all those who have been working hard on creating the new Pastel Society of Australia's website. When completed you will be sent a link with the new address. I will also enter details in this space next Newsletter.

## 2022 PASTEL EXPO

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

1. Expressions of interest please email ([pastelexpo@gmail.com](mailto:pastelexpo@gmail.com)) .
2. Love pastel painting.
3. Enjoy interacting with other artists, well maybe not if you love doing your solitary work :)

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

What you do NOT have to do:

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

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

# AUSTRALIAN PASTEL EXPO 2022

**Live your Aussie painting holiday dream!**

Workshops | Demonstrations | Trade Show  
Paint-Around | Plein-Air Adventures

**LEARN FROM**

International Guest Artists:

**Tony Allain**

**Michael and Julie Freeman**

**PLUS**

**Australia's leading  
Master Pastelists**

**Including Lyn Diefenbach**

Hosted by the **Pastel Society of  
Australia Inc.** at Caloundra on  
Queensland's beautiful Sunshine Coast

Express your interest online today!

[www.australianpastelexpo.com.au](http://www.australianpastelexpo.com.au) | [pastelexpo@gmail.com](mailto:pastelexpo@gmail.com)

SAVE THE DATE  
31<sup>ST</sup> AUG – 4<sup>TH</sup> SEP  
2022



If you have any friends or local art groups that may be interested in going on our mailing list then please let Vanessa know their details. The refreshed website is almost ready for display with the fabulous list of tutors. There will also be ongoing updates on facebook and instagram as well as through PSA emails and newsletters.



## Master Pastellist Exhibition 2021

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

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



**Hours:** Wednesday through Sunday 10am to 3pm

**Ph** (07) 32840852

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

**Opening event** Saturday 30th October 2 to 4 pm



## May Demonstration - Brisbane

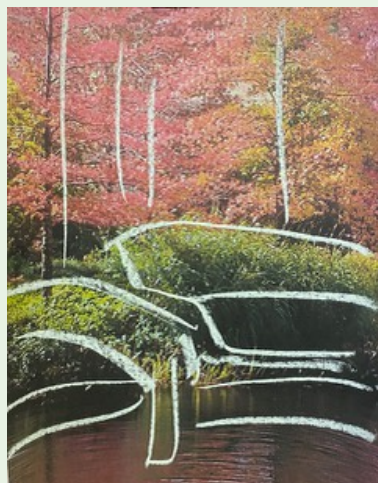
### KAROL OAKLEY - '**Creative Landscapes**'

Creativity is different for everyone. As an artist you are not a photo-copier. How is your work creative? Your style or method, mood, technique, colour and tone may all take you to a creative work.

This conversation is how Karol Oakley opened her presentation about a fresh look at landscapes. Karol chose to go down the path of creating a mood and feel for an autumn garden scene. Thinking back to the day, Karol wanted to re-capture the joy of colour she painted on site.



Looking at the reference photo, Karol helped us see the main shapes she wanted to focus on for this new version.



## Preparation

- Print your photo and crop it differently so you are effectively zooming in.
- Make a black & white copy to identify an interesting tone patterns.
- Choose your creativity technique.
- Prepare a thumbnail sketch.
- Draw up your finished work from the thumbnail sketch you settle on, and not from the photo.
- Underpaint in watercolour. Karol used tubes to scribble over the surface in rose, grey and blue.
- Using a wet synthetic brush, loosely paint with strokes sweeping in the direction of growth.
- Spray with water to move the paint; use paper towel to lift of in some areas. Create a messy, wild base for the rest of the painting. If your paint is too thick you will loose tooth.
- Leave to dry. Karol was now ready to concentrate to concentrate on mood and feel.



## Painting

Karol used another similar underpainting prepared early so it was quite dry. Here's her process.

- Mark in some features with charcoal.
- Select pastels, including bright, pretty colours, but a lot may be mid-tones with just a few light and dark tone.
- Leave the upper foliage until last. Start by working in the dark areas, that fall in the lower part. This is quite different from the way people often recommend to start from the top and work down.
- Avoid details in the shadows, and use overlapping strokes, in no particular direction at this stage.
- Work towards the lighter areas, looking for the direction branches are arranged, then replicate this feeling in the reflections. Use arm strokes – holding the pastel like a brush at arm's length.
- Now the broad stokes will begin to tighten so use smaller marks. Select just a few branches and

identify patches that need attention e.g. the lime green in the mid-ground shrubs. If you use a hand sweep over the surface, you will smudge the colours down in the reflections.

- Use a kneadable eraser or dry brush to pick out some ripples.
- Step back and look for areas you might be over-working. Where do you really need more detail?
- Check your edges. Some areas may be too sharply defined, distracting attention from the focus on the lime-green – red interaction.
- Check the reflections: “Everyone needs a friend.”
- You may use willow charcoal or perhaps turquoise pastel to modify the strength of the tree structures.
- Look carefully again at the design, the flow and the lights.



Karol took a little more time later to polish the painting and capture more of that mood. What a glorious riot of colour!



Final Demo Painting ~

## More information

Karol is the founder and organiser of The Online Art Society (TOAS), and runs Pastel Adventures. Email

Karol at [oakleyfineart@gmail.com](mailto:oakleyfineart@gmail.com) or visit her website: [www.oakleyfineart.com](http://www.oakleyfineart.com)

## June Demonstration - Brisbane

### TRICIA TAYLOR 'Mixing Colours'

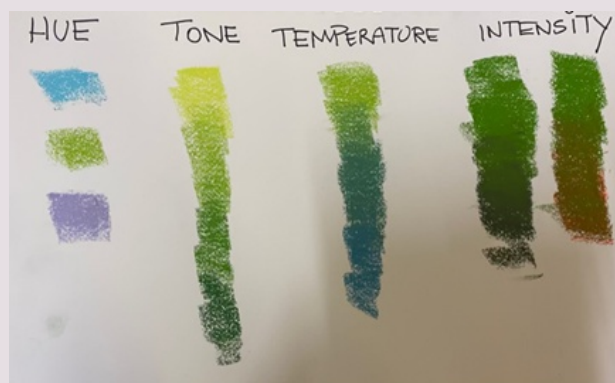
Tricia Taylor set herself a goal of 3 small paintings during her demonstration, to illustrate different aspects of working with the colours you have.

#### Colour theory – First bite

Tricia reminded us that colour has 4 attributes:

- Ω Hue
- Ω Tone (light and dark)
- Ω Temperature (the relationship between colours \* )
- Ω Intensity (bright to neutral)

[ \* To get the best out of the temperature attribute, she thinks we need to remember:  
- more yellow in a colour gets warmer  
- more blue in a colour gets cooler].



Using the 4 attributes, Tricia demonstrated 3 ways to change a colour. As an example, a green wedge out of a colour wheel is yellow-green to blue-green around the outer edge. Moving towards the middle (that is, adding the complementary colour) will be a grey-green.



“If you can name a colour, then you can mix it” says Tricia. She demonstrated, with audience help, how to name and mix colours to match 2 colour swatches.

## Name the green patch

<b>Hue</b>	<b>Tone</b>	<b>Temperature</b>	<b>Intensity</b>
Green	Mid	Cool	Grey / neutral

## Make the matching colour

- The colour you choose as the hue must be of the right tone.
- Add some blue of the right tone to cool it. Add some red of the right tone to grey the colour.

## Name the earthy patch

<b>Hue</b>	<b>Tone</b>	<b>Temperature</b>	<b>Intensity</b>
??	Dark	Warm	Grey

Use a colour wheel against the patch to see what hue family it belongs to. There's a happy match in the yellows.

## Make the matching colour

- Start with a dark yellow (the right tone).
- Add some darker red to warm it. Add some violet of the right tone to grey it.

Magic!

## Earth colours

Here's Tricia's very useful way to think of the relationships between earthy colour:

- Cool yellow darkens to a greenish umber
- Warm yellow darkens to a raw umber
- Orange darkens to a burnt umber
- Red darkens to a raw sienna.

## *Painting 1 Naming and making colours*

Using a vibrant terracotta / red versus a serene storm blue makes a big difference to the outcome. Tricia's first subject included both warm foreground and cool or neutral background. She decided to work on Terracotta paper.

Tricia took only about 20 minutes to capture the scene, as she talked through the principles (above) of naming what you want, then adjusting the colours. After some quick decisions on composition (what to leave in or take out) Tricia started working from the sky towards the viewer.

## Naming

The sky is both blue-green and blue-violet, and darker at the top. Clouds are lighter and darker tones of pink-violet.

The distant mountains are blue-violet, but greyer, while the distant valley is lighter green, but needs some pale pink.

The hills are darker green but of less intensity, and the near valley is warmer, but greyer and cooler in the middle distance.

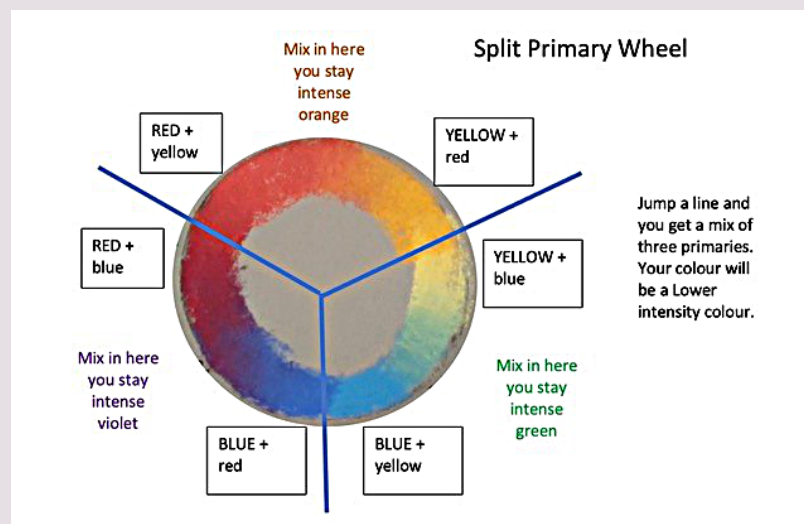
The foreground shadows are dark and cool. Note that, on the turn from shadow to light, the colour will be richer and more intense.



## Colour theory – Second bite

In a simple colour wheel, Red will have a little yellow, Yellow will have a little red, and Blue with have a little red. Mixing Red + Blue will produce a greyed violet, because of the yellow. Mixing Blue + Yellow will produce a greyed green, because of the red. Only orange will be an intense colour, from Red + Yellow.

Tricia uses **split primaries** so it is clear which reds, blues and yellows will give the more intense secondary colours.



Tricia Taylor's diagram, used with her permission (15/06/2021)

## Painting 2 - Keeping colours intense

Tricia collaborates with Unison (UK pastel brand) to make bespoke sets available for her students. See below for more information.

For this work, Tricia selected pastels from the 63-piece set, using a row of red (alizarin), a row of blue (ultramarine) and a row of yellow (golden), each in a range of 5 tones. So she was limited to 15 pastels. (Note that, using the information from the Split Primaries colour wheel, this blue-yellow mix will carry a little red, so all greens will be greyed.)

When colour is doing the work; Tricia prefers Rose Grey or Soft Umber Colourfix papers. Working on Rose Grey, Tricia used the same process of naming the colour and then deciding which colours to put under and above to make the desired colours.



Painting 2



Painting 3

### *Painting 3*

For this exercise, Tricia used just two hues – blue (French ultramarine) and burnt sienna, both in a range of tones. With this harmonious combination, tone and temperature will be doing the work, rather than colour.

Tricia presented such a variety of ideas through colour theory and its application to those 3 works, which made it so easy to understand. What an invitation to explore for ourselves!

### More information

Tricia Taylor Basic selection - 30 half-stick set Unison

Tricia Taylor Understanding Colour selection - 63 half-stick set Unison. Both sets are only available through Tricia as they are bespoke sets created just for her students. Visit this webpage: <https://www.taylorart.com.au/unison-sets>



TAYLOR UNISON 63



TAYLOR UNISON 30

You might also check Tricia's online course called Understanding Colour as PSA members can use the coupon code PSA20 to get a 20% discount on the course.

Visit this webpage: <https://www.playingwithpastel.com/0-understanding-colour.html>

## JUNE DEMONSTRATION - BUDERIM

### Christine Clark ' **Capturing Light**'

By Diane Standen.

Christine came prepared with a French Villa subject drawing, with a terracotta base colour in acrylic and a Pastel primer on paper.



First is Observation - the direction of the light is our most consideration. What unifies a scene is the light. Evaluate strength, and density of the light.

As the temperature of the light changes, so does the colour of the objects.

Christine went on to apply the correct values on the building and for the sky by layering a couple of different shades of blue over a soft pink.

Chris also provided an Art book - 'My Australian' by Robert Hagan which was passed around the room. Well worth a look if you can find it.

Key points in painting the light -

- Bright day a full scale is from white to black.
- Dull day the values come close together and white will become a bright value and grey and the black will become a darker value of grey.
- High key paintings will have lots of light.





- Low key – limited colour changes.
- High contrast – Lots of darks as well.

Ask yourself is it dark enough or light enough. Painting a complex subject is to simplify, squint, and see light and shadows. Using pure white is very cold and gives an unnatural light. Look to the light for a bias. Is it yellow, orange, pink and even blue or green? This is relevant when painting plein-air, to observe the shifts in colour. The stronger the light source the wider the contrast range. Weaker the light source the more restricted the contrast range.



Final tones were added to the roof with Art Spectrum soft pastel Australian Red Gold A & B.



For the finished painting Christine softened the overall effect of the painting. For the yellow light Christine used a soft lemon and soft apricot pastel instead of white. These values were placed on the chimneys, top of the roof, sides of the Villa and wall. All influenced from the direction of the light. These final touches made the painting 'pop'.

Thank you Christine for an inspirational tutorial on capturing light. The demo was appreciated by all who attended the Meeting.

## JULY DEMONSTRATION - ZOOM

### Hettie Rowley 'Animal Portraits'

When Hettie came to Australia she settled first in Perth and was introduced to pastels by Grace Paleg. You can read more about her art journey in her website at <https://hettierowley.com.au/about/>.

#### Preparation

For this demonstration, Hettie chose to paint a portrait of her elderly cat Narla. She finds that when she repeats a subject, there's always something different to find in the subject. The reference photo was of Narla sitting in front of a window strongly back-lit by sunrise. The challenges were the cat's unusual colour patterns on her face, very fluffy fur, and the strong effect of light of fur.

Narla, reference photo



Tonal Sketch on Canson Mi-Teintes.

The paper was a Canson Mi-Teintes in a dark brown. Hettie had already chosen some pastel colours and made a tonal sketch to help guide early decisions. We could see key points of the design already marked out on the page.

#### Painting

Hettie uses a variety of pastel brands but quite often uses NuPastels (more information below). The wisdom of the audience is that NuPastels are not as soft as Unison, and not as hard as Conte. You can use the whole edge of the stick, or create a point for fine work or drawing. NuPastels are generous in their pigment content.

In this case the background was important, so that's where Hettie started this work. At other times when the background is incidental, she will begin on the portrait. The glowing reds and yellows of

the sunrise were the starting point. This glow was on the cat's face, and it would be difficult to capture that glow without the colours of the background already on the paper. In the shadow areas the background was more in the deep pink and violet range.



Layering in background colours and blocking in underpainting on the cat

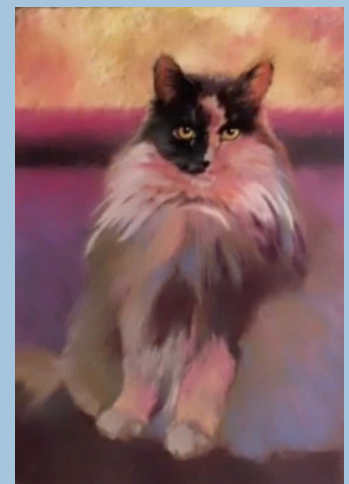


Hettie marks in the eyes fairly early to make the figure come alive. (Maxine Thompson added that she puts in eyes as she comes to them, but it then gives her a personality to relate to.) Hettie was using pastel pencils but other members suggested that NuPastels, when sharpened to a point, will go over pastels successfully.

At this stage Hettie's focus was on the underpainting, not thinking yet about textures, but blocking in the tonal shapes as a foundation. In some areas she needed to blend colours because of the unusual fur colours e.g. in the hind legs. Also she finds paintings want to go their own way, and need a change of plans. For example she decided not to emphasise the window sill, and suggest just a part of it.

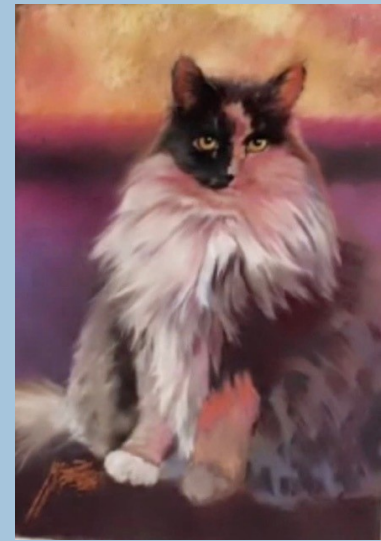
## The Next Day ....

Hettie continued painting next day, moving over the painting in much the same order, beginning with that golden glow. Then she re-introduced the window sill, but in colours in tune with the glow and not so dark.



The texture of the cat's fur was made a whole lot easier by the underpainting, as Hettie painted lightly over with lighter tones and softened the edges. She also brought depth into the shaded side with even darker shadows to push the light fur forward.

It was so pleasing to see Hettie's enthusiasm for animals and her process of capturing the texture of fur, caught in a most unusual light. Thanks so much Hettie.



Final painting "Narla"  
by Hettie Rowley, 2021

### More information

NuPastels made by Prismacolor. Available online in Australia from Soft Pastels (in Newcastle).  
See <https://www.softpastels.com.au>

Available in New Zealand from Takapuna Art Supplies (in Auckland).  
See <https://www.tasart.co.nz>

Hettie currently lives in Sydney and she holds drawing, watercolour and pastel classes. Visit her website <https://hettierowley.com.au>

**WORKSHOPS SCHEDULE FOR 2021**

**BRISBANE** PLEASE NOTE: LYN DIEFENBACH's WORKSHOP PREVIOUSLY SCHEDULED FOR NOVEMBER HAS BEEN CANCELLED.

CODE	DATE	TUTOR	TOPIC	LOCATION
B1121	20 & 21 November	Chris Clark	'Capturing Light'	Queen Alexandria Home, 347 Old Cleveland Road, Coorparoo

**SUNSHINE COAST**

CODE	DATE	TUTOR	TOPIC	LOCATION
S0821	21 & 22 August	Chris Clark	'Capturing Light'	Craft Cottage, 1 Main St. Buderim

***PSA 2021 Newsletter******Deadlines******February***                      ***22/01/2021******April***                                ***22/03/2021******June***                                ***21/05/2021******August***                            ***23/07/2021******October***                           ***20/09/2021******December***                       ***22/11/2021***

## DEMONSTRATION SCHEDULE FOR 2021

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

Date	Demonstrator	Theme
■ 3 August 2021	■ Tricia Reust	■ TBA
■ 7 September 2021	■ Oxclades - New Products	■ Pastel Play Night
■ 5 October 2021	■ No Meeting - Annual Awards and Exhibition	■
■ 2 November 2021	■ Everyone partipates	■ Sip and Sketch
■	■	■

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

Date	Demonstrator	Theme
■ 17 August 2021	■ Tricia Taylor	■ Seascape & Rocky Shoreline
■ 17 September 2021	■ Interactive Teams	■ Paint Around - Timed painting
■ 19 October 2021	■ Penelope Gilbert Ng	■ Portrait
■ 16 November 2021	■ Everyone	■ Xmas party - Pub Venue
■	■	■

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

Date	Demonstrator	Theme
10 August 2021	Lyn Mellady	Sky and Water
14 September 2021	Lyn Diefenbach	Reflected Waters
12 October 2021	Maxine Thompson	TBA
9 November 2021	Joanne Cotton	TBA

PSA would like to thank Arthouse Northside for their ongoing support in sponsoring the prizemoney for each Zoom meeting. (<http://arthousenorthside.com.au/blog/>)



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# Newsletter Submissions and Advertising

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

**CLOSING DATE:** Closing Date for October's Newsletter is 20 September 2021.

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

**SEND TO:** All submissions are to be sent to Louise Eves at [eveslouise@gmail.com](mailto:eveslouise@gmail.com)

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

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

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

## NEWSLETTER ADVERTISING RATES

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

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

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

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

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

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

### FILE TYPE REQUIRED

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

### HOW TO SEND YOUR AD

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