



THE PASTELLIST

VOL 33 no 3
The Pastel Society
of Australia Inc.

Established by John and Ivy Jeffrey in 1985

Presidents Report June 2017



Here is a quick “Hello” to all our Pastellists. I’m sure you’ve been busy, as have I and our committee.

Apologies for not making the April meeting, but I had attended the Stanthorpe Paint-out the week before. It was a wonderful experience and many thanks go to the co-ordinators - Betty Sutton and Penelope Gilbert Ng - who have already booked accommodation at the Tourist Park for next year. As many of the Masters Pastellists and committee members were at the event we had a working discussion to set out some changes to the constitution. At the AGM members will be asked to vote to include a new level of accomplishment- to bridge the gap between being a General Member and being awarded Master Pastellist Status.

We have had our first 2017 Online Competition and following up soon we have the Annual Awards and Exhibition which will be held in early July. We, the society, at the last meeting had 215 financial members which is great. It would be wonderful to see many of you participating in our Annual competition. This is a very busy time of year with many other annual exhibitions and competitions; therefore please get busy at your easels. Financial PSA members may enter up to three paintings into our competition this year. So happy pastelling and enjoy - as will I.

In June four Master Pastellists and I will be in the USA to attend the bi-annual International Association of Pastel Societies (IAPS) Convention in Albuquerque.

However, I will be back in time to attend the Annual Awards Competition, which will be judged by Janet Hayes. This is a busy time for all and I look forward to catching up and seeing all of our best work and celebrating our art together on 4th July at the Opening Night.

Cheers and have a colourful time until then.

Sue Robinson

President

Editor’s note: Members may not know that our President lives at Gin Gin and we salute her as she travels 5 hours each way to attend meetings in Brisbane.

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The Pastel Society of Australia gratefully acknowledges the assistance provided by the office of Councillor Steven Huang, Macgregor Ward in the printing of the Pastellist.

NOTICE BOARD

The New Website development is finished and we are now loading event information as quickly as we can. Members are receiving training to learn the new system. Please be patient.

**SET SUBJECT FOR SEPTEMBER MEETINGS
BRISBANE
GOLD COAST AND
SUNSHINE COAST**

“LIGHT AND SHADE”

GET PAINTING NOW!



Pastellist of the Year 2016
Lyn Diefenbach

Pastellist of the Year 2017 ????????????

PSA Annual Awards Competition and Exhibition

**Brisbane Botanic Gardens Auditorium
Mount Coot-tha**

Entries close 16 June

- 1. Scapes - Land, Sea and Street
- 2. Portraits/Figures
- 3. Still Life/Florals
- 4. Animals

Bump in Monday 3 July 1 - 3 pm
Opening Tuesday 4 July 5 pm

Demonstration by Janet Hayes after prize giving
Open Daily from 10am to 4pm

Bump out Sunday 9 July 2 pm

Full details on website: www.ozpastels.com.au

**MARCH ALL MEMBERS
ONLINE
COMPETITION**

RESULTS ON PAGE 19

**PLEASE NOTE:
COUNTRY MEMBERS ONLINE
COMPETITION IS REPLACED BY
TWO ALL MEMBERS COMPETITIONS.
ONE IN MARCH
ONE IN OCTOBER**

IF YOU HAVE NEVER WON A FIRST PRIZE IN A PASTEL COMPETITION!
Exciting News - Barbara Alexandra Award - July 2017
Two Sections - 1. Favourite Thing/s - Prizes: 1st \$600 2nd \$200 3rd \$100
2. Working Day -- Prizes: 1st \$600 2nd \$200 3rd \$100
Conditions of entry
A Member may enter 1 painting in each section (2 paintings)
An entry into your chosen sections of the Annual Award is permitted.
(maximum 3 paintings for the Exhibition)

2017 Demonstrations

Please check PSA website www.ozpastels.com.au for updates

Brisbane Demonstrations		
Meeting	Theme	Presenter
6 June	Urban Landscapes	Chris Blake
4 July Annual Exhibition	Botanic Gardens - TBA	Janet Hayes
1 August	Living on the Edge	Louise Corke
5 September	Impressionism	Chris Clark
3 October	Talk by gallery curator	Queensland Art Gallery
7 November	Paint Around	Various

INFO – Hettie Rowley
Mob: 0406180121

Email:
hettie@magickmirrors.com



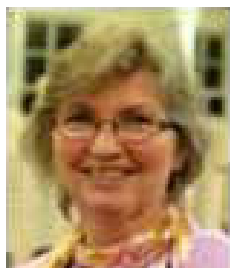
1st Tuesday of each month at 7:00pm

Venue: Mt Gravatt Showgrounds -
Community Hall (upstairs)
1644 Logan Rd, Mt Gravatt.
Entry: Members \$5, including refreshments.
Non-member \$10

Gold Coast Demonstrations		
1 July	Landscapes	Anne Yang
5 August	Portraits	Christine Clark
2 September	TBA	
7 October	Guest speaker	Art Gallery
4 November	Paint Around	Various

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

21 June	Charcoal / pastel with water	Tricia Reust
19 July	Creating from a photo	Karol Oakley
16 August	Portraiture using a model	Penelope Gilbert-Ng
20 September	Impressionism	Christine Clark
18 October	Living on the Edge	Louise Cork
15 November	Christmas break up	TBA

INFO – Sally Thomson
Mob: 0403 017 832
Email:
sally@sallythomson.com



Third Wednesday of each month at 6:30 pm
Venue: Woombye School of Arts,
1 – 3 Hill Street, Woombye
Entry: Members \$5. Non-members \$10

WORKSHOP SCHEDULE FOR 2017

Revision 7 – 15 May 2017

BRISBANE

CODE	DATE	TUTOR	THEME	VENUE
B0817	19 and 20 August 2017	Chris Blake	Urban Landscapes	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo
B0917	16 and 17 September 2017	Diane Rappisi	Powerful Colour	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo
B1117	18 and 19 November 2017	Louise Corke	Portraits - Edges	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo

SUNSHINE COAST

CODE	DATE	TUTOR	THEME	VENUE
S0717	29 and 30 July 2017	Karol Oakley	The art of creating paintings from photos	Chancellor Park State High School
S0917	23 and 24 September 2017	Diane Rappisi	Clothed Figure	Chancellor Park State High School
S1017	21 and 22 October 2017	Christine Clark	Make your work more impressionistic	Chancellor Park State High School

GOLD COAST

CODE	DATE	TUTOR	THEME	VENUE
G0917-A	Sun 3 Sept 2017	Karol Oakley	Waterscapes	Wisteria Cottage
G0917-B	Tues 26 and Wed 27 September 2017	Diane Rappisi	Pastel Portraits	Wisteria Cottage

DARWIN

CODE	DATE	TUTOR	THEME	VENUE
D0917	30 September and 1 October 2017	Diane Rappisi	Powerful Colour	Darwin Visual Arts Assoc.

GIN GIN

CODE	DATE	TUTOR	THEME	VENUE

WORKSHOP NOTES: (Suggest to print out to follow)

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. Workshops are open to members and non-members. Payment secures your place.
4. Cancellation of a booking more than 2 weeks prior to a Workshop - a \$20 Administration fee will be incurred.
5. Cancellation of a booking less than 2 weeks prior to a Workshop - the payment will be forfeited.
6. Extenuating circumstances will be considered by the committee before a full or part refund is given.

MAKING A WORKSHOP BOOKING

1. Open PSA web site---www.ozpastels.com.au
 - Go to HOME--- SCROLL down to workshops list
 - What takes your fancy? Make a note of the month and place.
 - Go to EVENTS - Go down to WORKSHOPS--- hover - choose area. eg Workshops Brisbane, SSC, GC
 - A Calender will open -- select month you want (bottom right hand corner of calender)
 - Find your workshop and click on box. New page opens with all the details.
 - You can EXPRESS INTEREST, BUY THE WORKSHOP and Download the material list
 - Follow the prompts.
 - 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.

An Expressions of Interest in a workshop (prior to actually booking) may be sent to Geoff May gbmay01@gmail.com together with your name, workshop choice and phone number.

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.

Ask for a billet to save on accommodation fees

We are trying to set up a list of people from each centre who 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 dinner, breakfast and bed, and by negotiation lunch for the next day.

DEMONSTRATION REPORTS

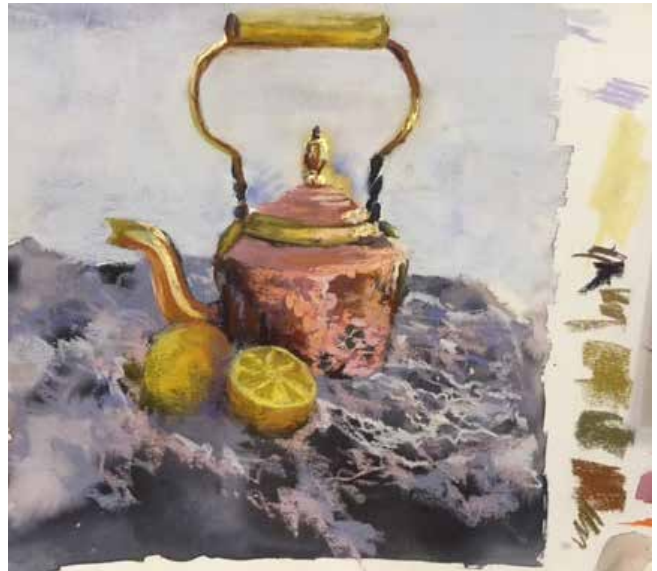
Brisbane Report April/ May 2017

Painting Still Life – Metal Surfaces. –

Tricia Taylor MP

In April **Tricia Taylor** presented a Demonstration at the Brisbane meeting to promote her Workshop in May on *Still Life - Metal Surfaces*, using gold, copper and silver foils. This demonstration gave us a peak into the use of these materials, including the wider field of landscape or seascape. This is not a new idea and has been used for a long time by a variety of artists. The US artist [Fred Somers](#) inspired Tricia's use of metal foil / leaf into her pastel paintings.

Australian pastellist [Grace Paleg](#) also uses gold leaf with pastel.



Special materials

- Liquid paints

Schminke makes a "rich gold" liquid paint, but it does not have the same effect as gold leaf has.

- Metal foil or leaf

You can buy Fimo copper and silver foil in books which works out to \$2.00 a sheet.

These sheets are difficult to handle and be prepared for wastage.

Buy good quality gold leaf (at least 22carat) so you do not need to varnish. It is more expensive (\$63-\$70 a book of 10 sheets) but easy to handle and no wastage.

- Glue or Size

While there are different brands of adhesive, Tricia recommends it is worth using

X-Press-It Gold leaf Size which stays tacky, but not wet, for some time. It dries clear.

Pour Size into a small flat dish or metal lid from a jar and apply Size with a brush of an appropriate size and wash out brush, in water, immediately. Size on your fingers will either wash off or eventually peel off.

- Varnish or sealer

If you use copper or silver foil or the imitation gold leaf, you will need to varnish over the foil, to stop reactions with air- e.g. tarnishing. Fimo Gloss Varnish comes with a small brush in the lid. Very useful.



Be careful to keep the varnish just on the foils. Pastel will NOT go over the varnish if it gets onto your paper.

Process

1. Work on Colourfix paper, of any colour, but be aware that the colour underneath will affect the appearance of the gold foil.
2. Size goes on first. To establish where the foil/leaf will be placed - before you start - do an under painting (e.g. watercolour on white Colourfix) or drawing in charcoal (brush off leaving a feint line to guide you.) Do not use pastel pencil.
3. Apply glue/Size and leave for 20-40 minutes depending on the air temperature. When the glue is ready it will go clear. Any brush marks you make will create patterns in the gold. This can be effective.

NB The brightest highlight will be done in PASTEL. Hence the Size will be placed where the second brightest highlights are. Be selective with the amount of foil you choose to use.

The gold leaf is *around or beside* the highlight. Gold leaf looks light one way and dark at another angle and you don't want this change at the centre of a highlight. The richest colour is at the turn between shadow and light, so that is where the gold leaf goes.

4. Place the gold leaf sheet, with protective backing paper, over the glued areas and rub well, until you feel the leaf has adhered and then lift off the backing paper.
5. With a very soft brush, burnish around the edges, removing any loose pieces of foil and polishing the foil. Be aware that small pieces can spread over the paper.
6. Varnish copper, silver and imitation gold leaf carefully.
7. When varnish is dry pastel can then be applied

Foil Techniques

1. The glue/Size was painted on in different ways, so the gold leaf stuck in different patterns. On one strip all three foils were stuck on giving a multi-coloured ribbon. This showed us clearly how the gold is translucent, and the colour underneath affects the final gold result. (see page 6)
2. Copper and silver foils, unlike the good quality gold leaf, need to be lifted off their backing papers, in suitable size pieces, with a soft, round bristled brush and handled with care as they crumple or blow away easily.
3. There are endless possibilities for using foils with a wide range of subject matter - not just metal. In a forest landscape Size can be applied around where the highlights will be. Remember the actual highlight will be in PASTEL.



Applying Process and Techniques.

Remember – Highlights tell you texture. Plastic, fabrics etc have no reflections.

Each texture tells its own story. Highlights from a metal object will have sharp edges. To get the sharp edges you need to use a lot of tonal change. E.g. Light against dark. Also Gold and Copper have a colour of their own that changes the colours within the highlight. Gold has a yellow ochre influence, Copper has a pink influence in reflections.

When painting metal – **Tone** comes first. Tonal change gives form and texture.

When selecting colours for your metal subject choose complimentary colours of the same tone in all 3 ranges --mid, light and dark. Mixing one over the other to make neutral colours makes a beautiful effect instead of just finding the one pastel you hope is the right colour.

- Draw subject's outline then draw in shapes seen in the metal with charcoal
- Block in dark shapes
- Brush off charcoal leaving shadow shapes.
- Apply Size to areas around lightest highlights at this point if desired. When dry rub on gold leaf.
- Painting a Gold Vase. **Mid-tones** first. Select 2 mid tone pastels – e.g. mid tone green and mid tone blue. Then step down to blue and ochre and slightly over lap. Soften edges of shapes.
- Next lighter tones –Edges are sharper. Leave lightest highlight til last.
- Dark tones. Warm red brown – neutralize (grey off) with complimentary green of same tone.
- Take time to make sharp-edged dark shapes



- Metal needs sharp edges in the highlight, kept separate for contrast– dark/light/dark –medium area soft edges.
- Light bluish tone on each edge of vase.



- Highlights in PASTEL come at the end – in the centre of or beside the gold leaf.

Key elements are to make the surrounds dark enough and light enough to make the metal leaf work, and to work on shapes you see, not what you think you see.



Painting a Copper Kettle. Copper foil on 2nd brightest area of kettle and gold leaf on the 2nd brightest area of the brass handle and spout. The colours Tricia chose for the copper kettle were not the bright colours you might expect –rather a range of caput mortuum for the copper plus some pinks and then some other reflected colours. For the brass - handle yellow ochres and some greenish umbers. (page 6)

To make the kettle feel even more like metal place an opposing texture e.g lace in the still life set up. Gradually add temperature changes through lemon, pink and blue, but make sure the reflections of lace on the kettle don't go too light.



In Tricia's painting of a Silver Jug note the defined tonal shapes. Sharp edges were kept separate for contrast.



Brisbane Demonstration Report May 2017

Graham W Smith MP shared a memory of travelling between Inverell and Tingha (NSW) where he saw a spectacular old tree. With limited time for the demonstration, and the need to paint faster than he usually does, Graham simplified the image greatly, reducing the middle and distant details.

Along the way Graham shared pieces of advice about art and painting, and a number of tips:

Advice

- Painting is a long trip, that involves practice, practice and practice.
- Concentrate on subjects to develop skills. Don't move too quickly to new subjects.
- Don't give up on a subject. Some time later you may find you're ready to approach that subject again.



Tips

- Set the height of the painting carefully, at arms length – without bending or stretching to work.
 - Use a tray to choose your pastels initially. As you use each colour, put it aside to find it again easily.
 - Clean your fingers with a chamois cloth so you don't dirty the next pastel you pick up.
 - Once you have the layout of colours across the page, stop referring to the photo, and let the painting talk to you about the tones.
 - Step back often from your work. After a while, spend an even greater proportion of your time looking and even less painting.
- Graham uses signwriter's mats, in different sizes, and made of white Perspex, as they're easy to keep clean. He has a separate clear Perspex layer, to check the tones as if it were behind glass.
 - A painting is 'finished' when you think you are 90% there!



The painting demo

For the Tingha gum tree Graham chose white Colourfix paper, already prepared with a charcoal drawing and watercolour washes in purple and orange. He prefers white, black, terracotta and storm blue papers.

The initial dark colours – greens, oranges and storm blue, were soon covered:

- on the trunk by pink, orange, and mid-blue, with later glazes of orange, purple and blue, and mid-tone red violet, then touches of sky blue and dappled highlights
- on the leaf masses, by mid-tone yellows and greens, and later darker greens to re-define the blocks of foliage.
- in the foreground, by strong orange, later covered in green.

The sky was blocked in early with broad strokes of pale ultramarine blue, and revisited later to grade down to an even paler blue near the horizon, and blended into the distant vegetation. In this simplified demonstration, the mid-ground was lightly added in pale brown and mid-orange.

With some final touches of pale pink, blue and grey pastel pencils to suggest grass stalks, the venerable old gum tree came to life.



Thanks Graham for sharing your passion.

SSC March 2017 Demonstration

Chris Blake MP - Movement in Water

"Serendipity is the patron Saint of Artists, there will be a bit of that tonight!" Chris Blake's words.

Chris tells us he is working outside his comfort zone as this demo is not straight pastel but mixed media using tissue paper to create a textured surface for the rocks in the seascape. He has "done a demo with reflections, so this time, it's on the movement of water - push the buttons a little bit"

The demo starts the painting from the very beginning as CB wants you to see the process of translating the photo to the paper. The audience is asked to choose from a selection of four reference photos. The chosen one is strong in tone, with an extreme distance between the tones.

We the audience are told about stopping to look at the reference photo and understand what it is you are painting. CB then takes a non-permanent marker to use on the Colourfix paper as pastel doesn't stick to it (the marker). The photo and the paper are marked into four, like cross hairs, making sure the proportions are right on both the photo and the Colourfix paper. We are reminded that the photo is a reference, "If you want it exactly like the photo then get a print on canvas"!!



Using the texta/Sharpie CB draws in the "lines" of the shapes leaving some shapes out and finishing with the wave. The underpainting part of the process is going to be with Schmincke brand Inks, in a basic set of colours. The darks are added first, as they are the backbone of the painting and there to put strong lights over later. The inks dry flatter and a bit duller but are still vibrant in colour. CB has really experimented with acrylics, black and white media but likes this best. The acrylics don't have the effect he is after.



CB uses a bristle brush - about a number 8 square flat - painting in the tones and colours of the shapes in the painting by diluting the ink with white or black. He puts blue rocks in the background and tonally similar to his reference. He adds yellow into the rocks colour to get green for the water. With the same pot of colour: more blue and add white, it's all experimental to get a turquoise used for under the wave and adds yellow and puts this green into the wave. More blue is added and it's put into the sea area and roughly as the paper is on a vertical and its running. You can work flat.

All of this is to put down a base colour for the pastels. "The inks have an intensity of colour that doesn't change too much in light or dark when dry". A hair dryer is used to dry it off ready for the next stage.

"Next is the Fun bit" according to Chris as he tells us "Tricia R and Louise C use tissue paper ". Then we watched as Chris produced a box of Sorbent 2 ply tissues and separated them to 1 ply then proceeded to glue with his "special glue"; a concrete glue we are told, and also not to bring any to the workshop as he has 4 litres to share.

CB forgot to bring a rag and gets it all over his fingers as he tears pieces of tissue and glues them on top of the uncoloured areas to create the foam texture. Chris's statement of encouragement, "I had no trouble at home" was met with gales of laughter as he continues to stab the tissue with a 2 inch bristle brush full of glue. He then tears it off where it's not wanted. Tissue goes onto the waves and white water. This method can be used to create texture in nature. Meantime Chris has bits of tissue stuck to his fingers and face. The Sorbent tissue is a lot cheaper than buying tissue paper and there is no danger of the glue letting go. Chris uses directional strokes and tells us "the secret is to get the glue on the Colourfix, then add the (tissue) paper then use the



glue brush over that.” He pushes up with brush so any scrappy bits will stick and adds more glue to that.

INTERVAL

Round 2. 8:10pm to finish

Chris has answered a lot of questions from members during the break and the tissue has dried semi clear. He revisits with ink, working first to re-establish colours such as the blue and white in the foam and yellow into the green areas to liven them up. Like a true performer Chris showed us one he had prepared earlier!! This showed us where the pastel painting was headed.



Back to the demonstration piece and the pastels come out. Chris uses Unison pastels and uses a white pastel onto the foam area to show us how the texture works straight off. He then adds white acrylic, solid white to the foam area as it's not showing up as well as he wants. Then CB goes over with pastel and gets the subtle texture to show up.

“The Thinking Part of the Painting”. More white acrylic is painted over the pastel and ink on top of the tissue to get brights. He dries it off with the hairdryer. It is now 8:25pm and it's mainly pastel. CB likes the fact he doesn't have full control over the painting surface as its textured.

Unison DK13 is the dark for the rocks. A blue, purple and tan are used in places as CB is feeling out his way with his trademark hatching and scrubbing marks. Textures found with pastel, pick up the high points and it's not easy pastelling over the top. Unison pastel are very soft so not many are used and he says it's a good time to use the “Munyo” (other) pastels. He uses the white heavily for the froth in horizontal strokes. Also Art Spectrum white and scrubs and pushes it in. Chris says “pure Pastellists will be pulling their hair out at this point...but”!!

A cool blue is used in the background. It's a “job for el cheapo pastels” so CB doesn't use Schmincke in the first part of the process. He goes over with green and covers highlights with white which touches on the high points. Filling in bits - re-establishing darks. Lighter, brighter in waves adding mauve.



Now the box of Schmincke pastels is opened and CB covers a larger area and gets into the cracks and picks up texture on the top bits. He uses a moss/lizard green in flat bits on rocks as well as a mid tone blue.

Chris works the inks in between the texture and pastels over lightly for highlights. He is not going to use fixative on the green bits.

Chris uses movement in the wrist rolling and pushing the white paste - giving the feel and mood to the painting - working through the rocks from the back to the front. On the “one done previously out of the oven, with more time, I did better as I could see the texture quality”

“This demonstration tonight is trying different ideas in one painting and I'm pleased with the one done tonight on limited time.” is the ending statement.



Demonstration PSA Sunshine Coast Branch 19 April 2017

Carol Rix: Photography to Support your Art ... covering the anticipated photography needs of an Artist

Carol delivered a power point presentation and demonstration about photographing your art. It was very well constructed and delivered with Carol's flair for explaining and demonstrating with humour and natural enthusiasm. She shared stories to explain some of the more detailed parts of the presentation. This was a presentation that explained - in normal language with ease and simplicity - just how to photograph your work and what to look for to take the best shots.

Sections covered: ...How to photograph your art before and after framing ...photographing still life ... portraits and posesclothing and expressions setting a story.

Part One: Photographing Your Paintings BEFORE Framing.

Stand the painting straight up/vertical and at the same height as you will be holding the camera. Photograph your art work straight on. It is easiest to use a tripod to do this. Carol showed examples of art work photos taken side on. They have an angle and get out of shape...“like most of the photos in this report“, said Karol Oakley!

Lighting: Light has colour and will affect your photos. To illustrate Carol pointed out the fluorescent lights in the hall as being cold light and the incandescent lights as yellow and warmer and how those colours in the light will affect the colour in your photo.

Carol's advice to artists is to avoid incandescent and fluoro lights wherever possible. Instead, take photos outside during the day - not in bright sunlight as direct sun is too harsh, but rather in strong, yet soft light. Carol has chosen to take most of her photos of paintings on her veranda.

We are encouraged to take a walk around our homes and look at the light and find some good spots. Take 2 or 3 shots of a painting, move to the next selected spot and repeat, taking another 2 or 3 shots. Have a look at the photos and find the “best” place to photograph your art work.

Focus: Ever wondered why your photos are fuzzy? A couple of reasons why: - It's the way the camera is held and the camera's inability to focus itself.

1. *Stabilizing* the camera is the way of holding the camera so it doesn't shake and photos look blurry.

Solution: To avoid camera shake rest your elbows on something solid to support yourself while you hold the camera so it's nice and steady. Another solution is to use a tripod.

2. The camera's *failure to focus*. The camera looks for the greatest contrast (the greatest difference of light and dark) to focus on, wherever it may be located on the picture. When you hear the camera going “zizz” it is trying to focus. The picture may have many sharp changes in tone and it can't decide which one to use.



Solution: Aim the camera at the location of greatest contrast and hold the shutter button (the take photo button) down half way. This causes the camera to focus before the shot is taken. Leave your finger on the button while moving the camera to fill the viewfinder with the whole painting. Press the button all the way down to take the shot.

Cropping the photo: There will be times when you might need to crop your photo to compose your image more accurately. There are useful software programmes for cropping photos. These include Photoshop, Photoshop Elements, Picasa, PhotoScape, GIMP, Google Nik Collection, Paint.net and Fotor.

Carol suggests Photoshop Elements as its one step down from Photoshop and it can be bought outright for around \$50. The latest version of Photoshop (Creative Cloud) costs about \$12 a month and is useless without the internet connection. GIMP is a “decent and detailed programme.” You can also download free photo processing programmes such as Picasa.

To sum up photographing before framing Carol says “Face on, not direct sunlight, check focus, crop it later if need be”.

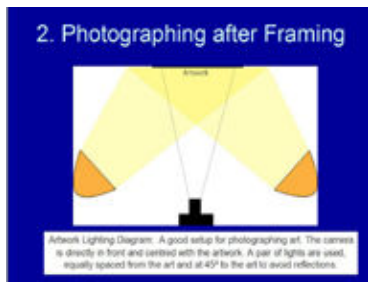
Part 2: Photographing AFTER Framing

Photo 2 of Chris Blake and Barbara McManus is shown to illustrate how lights reflect from the ceiling onto the glass of the painting. Glass will reflect everything but there are ways to avoid this.



It is necessary to set yourself up if you have to photograph something under glass. Carol showed us two examples of simple ways to do this.

1. *Using lights and a tripod.* Carole borrowed Joanne Murphy's framed painting for this demonstration. The camera is set onto a tripod at the same height as the art work and square on to it. I.e. two vertical surfaces – the painting and the camera lens. Two lights are placed at 45 degrees to the painting and closer to the painting than the camera, one on each side of the painting. The reflection from A and B hits the face of the glass at the same time and goes off at 45 degrees and neither light goes to the camera.



Carol had everyone look through the camera to see the reflections in the glass with all the lights on.

Next the overhead lights were turned off and only two side lights, shown in the diagram on the left are on and there is no reflection. A



marked improvement.

2. *Using a dark room or a black sheet* is another way of blocking reflection as Carol said "All is not lost, just a lot more mucking around" The sheet is held between two people and the camera is positioned on the top



of the sheet or through a hole cut in the centre of the sheet. The sheet knocks out the reflection.

3. Photographing under Perspex - use the same method as for glass. There is not so much obvious reflection but it's still there.

These lights are available from Bunnings at \$20 each)



Photographing Still Life

Carol talked about photographing a Still Life to get the very best results possible. As examples she showed us excellent photos of wooden vases and pots. To get the most advantageous lighting and direction for these photos she had hired a studio and used a professional photographer. Such quality was necessary as she was writing a book at the time.

As artists we don't need do this but Carol suggests we "Play, play, play with lighting" on Still Life and Portraits. Think about *height and direction of the lighting such as face on, from above or below*. This gives different lights and darks - contrast in tones - the things that artists are concerned about.



Examples of types of lighting using reflectors.

1. Set up in a kitchen or lounge room -- try a background of *white polystyrene* which works as a reflector of light. It does away with *heavy duty shadows*.



2. A table set up—try using *silver foil* for reflecting the light. You can make one by covering a sheet of cardboard with foil. The old style silver aluminium car windshield reflector can also be used. These are used to reduce the *depth of shadow*.

3. A table set up of jars and glass needing *translucency* --try having the light shining up between the table and the back board. This gives a *backlit scene of*

soft lighting. Carol suggests playing with strong and soft lighting too.

Experiment with set ups outside if you don't want hard shadows and try places around the house. More helpful suggestions-- a good result for a Still Life is to set up in a "soft Box" (a white or clear plastic tub) as it softens the light around it. You could also use a piece of *gray cloth to use as a background* to the still life or the portrait and change colours by reflecting different colours into it.



Photography for Portraits.

Outdoor lighting is soft and natural. You can use natural light -say under a tree as the 3D object or person can have light from one direction and be in half shade and half-light. Alternately, use directional light from the sun and a reflector to take away any dark shadows. This creates sharp edges in the lit areas and soft edges as the light falls away..... a bit like a painting.

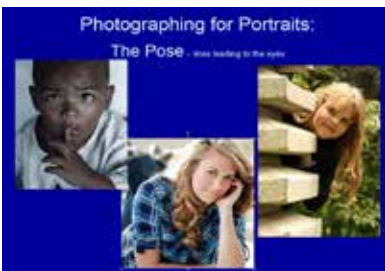
When photographing a portrait out in the sun, use a silver reflector held under the face to get an even light.

With back lighting outdoors, with the sun doing the illumination behind the figure, you may require a flash infill to get light onto the figures/face.

With the subject in front of a window, directional light gives strong edges and a dark background. Further away from the light source the image gets darker and you get lost edged.

A helpful hint is to look into the eyes of the sitter to see where the light is coming from.

The poses used in portraits or figure work are important as they play a role in leading the eye through the composition. Such things as a finger on the lips become a leading line to the eyes which is what we tend to look at. You could try using architecture such as a line of bricks that lead the viewer to the eyes that are on the same angle as the bricks.



Carol brought to our attention the various stances between men and women. Men are more angles and lines. The "blokey man" used in advertising has his hands on hips with a jacket over his shoulder thus creating lines and angles.

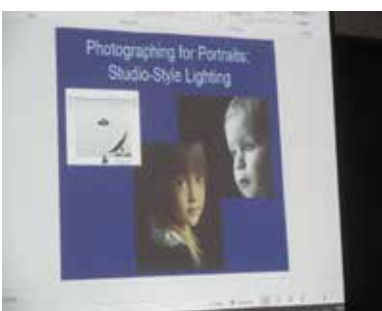
Women look best turning to look over one shoulder and looking slightly up. Their stance is altered by placing the weight on one leg, slightly turned, giving a softer look. "There is nothing more awful than a photo of a woman straight on, they look bulky. (See photo of Carol on the right.) Carol explains that the more diagonals the more interest.



When photographing scenes or people for your own painting references in the future, think about the setting and telling a story. Use light direction and the pose to create the story. This can be seen in the image of the boy photographed front on, hand in pocket leaning against a brick wall with legs crossed. The soft photo of the girl and flowers tells another story.

Lastly clothing and expressions are included to tell the story too. Fear, life experience, joy, acceptance, all can be shown by the figure. Use hats, clothing and costume to tell the story.

Carol's farewell advice is about planning on your part. "Try this, try that." Bring the model in and tell them what you're going to do and what you want them to do."



How to put your model at ease? -- Play around first – laugh and muck around.

"Have fun and be silly".

Carol's parting words "Time to play everybody"



THE ARTISTS OF DARWIN THANKS CHRISTINE CLARK MP.

In May Darwin artists were honoured to have Christine Clark visit to present two workshops and a demonstration. The first workshop was **Dynamics of Drawing** followed by the **Pastel Portraits Workshop**. Both were held at Darwin Visual Arts Association (DVAA) in Wood St, Darwin. The demonstration was on figurative work held at Helena Gibbons' place in Nightcliff.

During the Dynamics of Drawing Workshop Chris covered observation, tone, line, shape, contour drawing and composition. Each topic built on and included the previous topic. The Portrait Workshop introduced locals to a new way of transposing portraits from photos to their pastel paper and then building layer upon layer to get a realistic outcome. Chris' demonstration was done in an impressionistic style which again showed local artists yet another way of achieving a wonderful painting.

As the workshops were held on consecutive weekend Chris and her husband Mark managed to visit Katherine (3 ½ Hours south of Darwin) where they did a river tour of the Katherine Gorge, a visit to Edith Falls and to Litchfield Nature Park. They also went to the world renowned Mindil Markets famous for the variety of multicultural foods available, a visit to the Deckchair Cinema where you sit on deckchairs under the stars to watch a movie, similar to doing to a drive-in theatre without a car, and of course you can't forget the possums which roam around your feet looking for scraps to eat. The Darwin Museum was also on their itinerary as was watching several Darwin sunsets.

Darwin artists who attended Chris' workshops and/or demonstration were very happy with what Chris demonstrated and taught. Classes were full with people on the waiting list wishing they had registered earlier. I know all who attended are busy practicing their new skills.

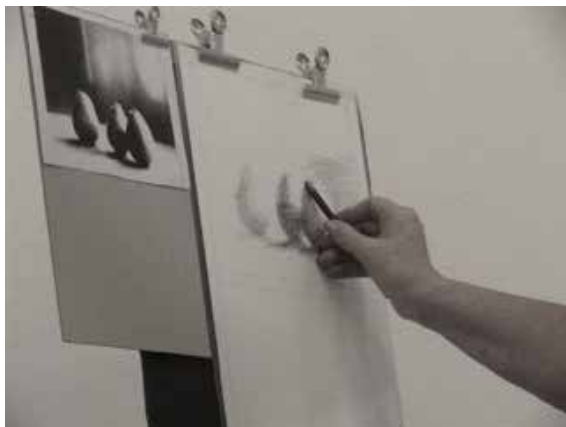
Chris is the 4th Master Pastellist to visit Darwin in recent years and the artists of Darwin look forward to future Master Pastellists coming to Darwin to share their knowledge and skills to locals. For the 3rd time we have had our Alice Springs PSA member come to Darwin to attend a PSA workshop.



Christine Clark MP - Darwin Workshop - Dynamics of Drawing - A few exercises

Pears – This exercise was OBSERVATION skills in Still Life - Observing the positive and negative shapes using no line just tone.

1. Starting Point - from the base of the 2 Pears on the right using graphite pencils to darken the shadows on the pears and leaving the small white shape of the paper between & beneath these two pears.
2. Leaving paper on the right side of pears (where the light hits) by placing the negative dark shape in the background to give the shape of each pear.
3. Moving from shadow to shadow under the pears to tone in the isolated pear.



Two children done with pencil then ink. – LINE – a great unifier – figures/animals

1. Using pencil to draw the figures with line and giving them personality, follow this with flamboyant pen strokes, then rub out the pencil.
2. Your strokes with line become your personal language and how you use these strokes can control your expression. Pastel or drawing strokes are your personal calligraphy and can give it a more painterly quality.

Boy with cricket bat – This exercise was SHAPES – What makes interesting shapes - Silhouettes – Simplifying

1. Starting Point – asking students what makes this boy a good shape? Good shapes make good drawings a good shape has variety – it has angles, straight lines and curves. It is never symmetrical in it's description of form and it is fluid and graceful. The boys photo has all that and is full of movement and gesture.





Pastel Society of Australia Inc

MASTER PASTELLIST EXHIBITION
10 OCTOBER - 5 NOVEMBER 2017
THE OLD FIRE STATION IN REDCLIFFE



Pastel Society of Australia in conjunction with The Redcliffe Art Society is arranging workshops and demonstratons at The Old Fire Station Gallery as part of the Master Pastellist Exhibition.

Full details of the workshops by
Louise Corke – 15th Oct ... Floral/Still Life
Tricia Taylor- 28th Oct ... Seascapes
Tricia Reust – 4th + 5th Nov ... Pastel Portraits

and free daily demonstrations by many Master Pastellists will be posted closer to the exhibition.

THE GALLERY IS OPEN 10 AM TO 4PM DAILY AND
IS LOCATED AT
395 OXLEY AVENUE, REDCLIFFE

Results for April Set Subject Winners "Showstopper"



Sunshine Coast: Joanne Murphy



Brisbane: Hettie Rowley



Gold Coast: Lesley West

Please like our Facebook page.

We are trying to be more active and keep the information up to date and relevant but for us to do that we need your help. Please visit our Facebook page and like, share and comment on the posts.



Goals to work towards in 2017

JULY - PSA ANNUAL AWARDS and EXHIBITION including the BARBARA ALEXANDRA AWARDS

**SEPTEMBER SET SUBJECT - ALL GROUPS -
"LIGHT AND SHADE"**

OCTOBER - ALL MEMBERS ONLINE COMPETITION

March 2017 Online Competition Winners

Master Pastellists

1st. Place: Currimundi Beach by Margaret Turner

A subdued, subtle palette with deceptively casual handling of light and shadow which in the end fills this beguiling work with warmth and freshness.



2nd Place: "Where my feet may fail" by Tricia Taylor

An air of mystery pervades a work where the entire emphasis is on texture and softness. The moment when warm feet meet cool ocean is well captured by the subtle shift from warm to cool hues.

General Members

1st Place: "Daffodil day" by Marlene Miller

Is a fascinating blend of accuracy, subtlety and slightly off-beat perspective. Takes what could have been a mundane subject and elevates it to a level which is simple but delightful.



2nd Place: "Lacey Things" by Hettie Rowley

A wonderfully soft and luminous treatment with acute observation of translucent and reflected light moderated with delicate treatment of lost and found edges.

ORIGINS OF THE PSA

The Society was established by John and Ivy Jeffery in 1985 and currently we have members in most States and the Northern and Capital Territories 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: Oxlades
paul@oxlades.com.au
- Pam Grabbe: Oxlades and Art Spectrum
pam@oxlades.com.au
- Kevan and Anne Buckle: Arthouse Northside
arthousenorthside@gmail.com

This list is not conclusive but lists some of the businesses that support Pastel Society members. Please consider giving them your business.

MEMBERS - DO YOU HAVE ANYTHING TO ADVERTISE IN OUR NEWSLETTER

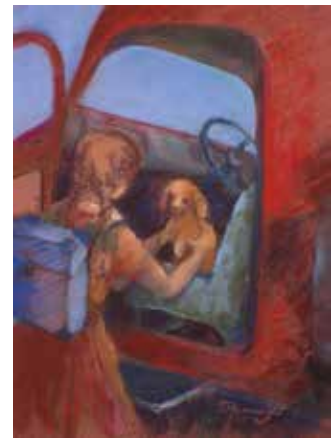
REVISED PRICES AND SIZES

½ page (A5 landscape)	Members \$20	Commercial \$80
Full page (A4 portrait)	Members \$40	Commercial \$160
Email flier – provided it is fully prepared		
	Member \$10	Commercial \$20

ANY INFORMATION OF INTEREST TO MEMBERS THAT DOES'NT BENEFIT ANYONE FINANCIALLY ATTRACKS NO CHARGE

NEWSLETTER TEAM ASKS FOR YOUR CONSIDERATION: Please support your demonstration and workshop coordinators. Be willing to write up meeting demonstration and workshop reports and send to the Newsletter team ASAP - within a week of the event - PLEASE not at the last minute. Putting the Newsletter together is a huge job and takes hours.

Remember the Newsletter team also likes time to paint!



*Joan Macnaught MP invites you to visit her *Recollections from my Childhood* exhibition to be held at the Logan Art Gallery Cnr Wembley Rd and Jacaranda Ave Logan Central (open 10am to 5pm Tuesday -Saturday) Exhibition on display from 28 July -2 Sept 2017.*

This as a collection of 35 works in pastel and pen, ink and watercolour. It depicts her life in rural Queensland in the mid-twentieth century and the changes boarding school life brought to her.

The exhibition is supported by the Regional Arts Development Fund (RADF).

RADF is a partnership between the Queensland Government and Logan City Council to support arts and culture in regional Queensland.



LET MEMBERS KNOW IN TIME ABOUT COMPETITIONS IN YOUR AREA THAT THEY MIGHT LIKE TO ENTER

MAKE YOUR ACHIEVEMENTS IN THE PASTEL MEDIUM KNOWN TO THE NEWSLETTER TEAM OR AT YOUR MONTHLY MEETING AND WE WILL CELEBRATE YOUR SUCCESS IN THE NEXT NEWSLETTER



Win a painting by Louise Corke!

The Pastel Society of Australia Inc. (PSA) is raffling this beautiful painting donated by artist, Louise Corke, to raise funds to go towards hosting the Australian Pastel Expo in 2018.

Louise Corke has held Master Pastellist status from the PSA since 2004 and was awarded Pastellist of Year in 2007. She is a past president for the PSA and teaches art in pastels and multimedia regularly and offers workshops nationally and overseas. Louise was awarded Grand Champion Portrait Prize Brisbane Ekka 2011, 2014, and was a featured artist in the "Colour in your Life" TV Show in 2013. Her article publications include: *Australian Artist* magazine, *The Artists Palette*, Best of World Wide Artists working in Charcoal, Pastel and Pencil Vol.1 2010, *L'Art de l'Aquarelle Pratique des Arts* 2010 and *Strokes of Genius III*.

Ticket prices: \$2 per ticket, or \$20 for 15 tickets.

Painting size: the actual artwork measures 44cm(W) X 29cm(H). The painting comes with a single mat and is backed with white core foam board, measuring 64cm X 50cm

Painting value: \$550.00

Buy tickets: at our April, May, June PSA meetings (Brisbane, Gold Coast, and Sunshine Coast). Or contact Joanne Cotton at aria1@tpg.com.au.

Raffle drawn: June 21, 2017, at the Sunshine Coast PSA Meeting.

TOURS AND CLASSES

Southern France 2017

With Tricia Taylor



CLOSING
SOON!

Painting holiday in France with
Master Pastellist Tricia Taylor
17th to 26th August 2017

The beauty of Southern France calls!

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or call 0419 176 986

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SUBMISSIONS FOR THE NEWSLETTER

The newsletter will be released bi-monthly.
Next due out early **June 2017**.

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.

Preferred format for articles is Microsoft Word sent as an attachment from a PC.

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

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

Please make ALL reports in text font ARIAL Size 11.

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The Pastel Society of Australia Annual Online Competition 2017

ALL MEMBERS ONLINE COMPETITION

CONDITIONS OF ENTRY

1. This competition is open to financial members only.
2. All entries are to be pastel. Works may be on any surface including canvas. Mixed media is acceptable with at least 75% pastel on top.
3. Entries must be the original work of the entrant, which precludes works completed in workshops or under tutelage, and /or copied from any source other than belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA.
4. Only one entry per member. Free choice of subject.
5. Entry is free.
6. Categories are Master Pastellists and General Members. Each section 1st Prize winner receives a \$100 in cash or product. Paintings can be traditional or contemporary in style.
7. If you want your work to be for sale you must give us permission to add your email address to your photo.
8. Media reproduction of entries is to be allowed for promotional purposes by PSA.
9. Artworks will be judged on creativity, originality and artistic merit from the digital images submitted by the entrant. To ensure that your artwork meets the criteria, please read the article on our TIPS AND TRICKS page on our website on how to photograph your artwork correctly.
10. Files must be in JPEG format and may not be smaller than 500 KB or exceed 1MB.
11. Send images of your unframed work. Photos over glass are unacceptable. Do not crop parts of your work or enhance it in any way. (Photoshopped)
12. Entries open 1 October and close 29 October 2017
13. Winners will be announced by the end of November 2017
After the judging all images/paintings will be displayed on the PSA website.

How to enter:

THE ONLINE ENTRY FORM WILL BE ON THE PSA WEBSITE IN OCTOBER 2017

WWW.OZPASTELS.COM.AU

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

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Library Greg Steele Phone: 07 3261 7972 Email: gregorymarj57@outlook.com	BVAC Liaison Officer Vacant Phone:	Promotions Officer Vacant

BRISBANE	SUNSHINE COAST	GOLD COAST
Meeting Reception–Brisbane Margaret Turner Phone: 07 3300 5340 Email: mturner@webone.com.au	Co-ordinator of the Sunshine Coast Sally Thomson Phone: 0403 017 832 Email: sally@sallythomson.com	Co-ordinator of the Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au
Meeting Demonstration Co-ordinator – Brisbane Hettie Rowley Phone 0406 180 121 Email: hettie@magickmirrors.com	Meeting Demonstration Team Sunshine Coast Sally Thomson Kay Weber kayweber@bigpond.net.au	Meeting Demonstration Team Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au
Workshop Co-ordinator Brisbane Vacant Phone: 0437 225 155 Email: workshopscoordinator@ozpastels.com.au	Workshop Co-ordinator SS Coast Pat Pennell Phone: 0447 971 369 Email: kppennell@bigpond.com	Workshop Team Gold Coast Louise Corke Phone:0419 644 665 Email: lou2345@bigpond.com.au
Workshop Leader Brisbane Greg Steele Phone: 07 3261 7972 Email: gregorymarj57@outlook.com	Workshop Leader SS Coast Jenny Simpson Phone: 0407 164 390 Email: jennifersimpson12@bigpond.com	Conference Expo Team Tricia Taylor Judy Banks Vanessa Thomas Penelope Gilbert Ny Betty Sutton Joanne Cotton Karol Oakley Louise Corke Ron Bryant

2017 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