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The Pastel Society of W.A.

President: Val Brooks
Vice President Rayma Reany
Secretary: Lee Calley
Treasurer: Mark Thornton

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Message from the President

Hello Fellow Painters,

It's hard to believe that almost four months of the year have passed and we are heading towards our first big fund-raising event for the year - the Unframed Sale at the Floreat Forum on May 7th. It is a great opportunity to show off our talent to the general public, to raise funds for the society, and for art-lovers to purchase high quality art at unframed prices. The success of the day relies on all of us contributing, so please add your name to the list of contributors!

Our pastel year began with a bang - the visit to Perth by Master Pastellist (PSA), Stan Sperlak. And what a visit it was, beginning with a record turnout of members to see his Monday demonstration and followed by his 2-day workshops later the same week. It was a successful event for the Society on all counts. Feedback from participants was excellent and we were all inspired and refreshed by Stan's generosity and positive teaching approach. While the work and organisation involved for these kinds of activities is always considerable, we all agreed that it is important for our society to continue to look for opportunities to bring artists of note to Perth. We are now beginning to build our finances so that this can happen in the future - and every little bit of fund-raising helps! Your society is now, in 2016, the largest ever, with around 110 financial members and growing.

Monday nights (north of the river) and Tuesday afternoons (south of the river) continue to see many members joining together to paint and share ideas. But there is always room for additional members so, if you haven't been for a while - come and share your latest artwork with friends and a cup of coffee. Got a painting problem? Then share it with our expert pastellists who are always willing to give advice and critiques in a warm and encouraging atmosphere. Where else could you get such masterful advice for free!

By the time this newsletter reaches you, we will have our new committee for 2016. Many thanks to Val Brooks, Rayma Reany, Lee Calley, Mark Thornton, our newsletter editor Karyn Platt and committee members who have so willingly agreed to provide the expert guidance and experience for your society over the next 12 months. As you know, I have stepped down from the President's position for family reasons so this is my last letter to you all. I leave with considerable thanks to my colleagues who worked with me over the past two years and to all of you, the members, who make the job of President an easier one than it might otherwise be. I can honestly say I have enjoyed almost every minute of it. Let's continue to work together to make this a flourishing and welcoming society for anyone wishing to pursue pastel painting.

Yours in art.
Adrienne

Stan Sperlak comes to W.A.

Adrienne Kinnear

We had the great opportunity of Stan Sperlak visiting the Pastel Society of WA on 29 Feb 2016. At the start of the meeting he announced that our crowd was larger than his audience at the last International Pastel Society Convention, and he was very proud to be here. Over 60 attended and another 30 enjoyed the two x 2 day workshops following the Monday night demonstration at Mildenhall.

Before the demonstration Stan Sperlak shared with us some of his ideas about painting ... *Working is an organic process, starts with an idea and works from that idea. Every demonstration is different. What do I believe in? Originality, working from life. Stan doesn't disagree with working from photos but working from life means you work from life. Somewhere in our collective heads we reach a level where we think this is the right way to paint. But you'll go through times when you are not producing well.*

*Ask yourself "what have you **traded** to give more time to paint" – you need to **trade time** to put more time into art, you need to **invest in yourself**. It's hard work.* Stan gave as an example, his art teacher Pat Witt, 89 years old and with macular degeneration, in a wheelchair, and about to give up painting. However friends painted her canvasses in red so she could see them, mixed her paints for her and she continues to paint every day.

She challenged Stan – *"what are you painting? – it's been done 500 times". "Are you going to say something different with this painting? "*

Dare to be different? Make a mark and go with it. Stan reiterated this several times during his demonstration - go with that difference and make your art unique to you!

Stan emphasised that we are painting light! *What we paint is the effect of light, light and shadow- lay yourself bare to that ... your brain perceives what you see to be a tree. However one has pre-conceived ideas about a tree. What you are painting is the light and shade that gives the appearance of a tree to the viewer. So often we just draw and colour in. Make a horizon line and then do a mark/s.*

Stan's influences include: Maxville Parish, NC Wyatt, his own son's work and Robert Henri, whose book *The Art Spirit*, Stan read from throughout his demonstrations and workshops. Stan lives on 37 acres of marshland and forest in New Jersey, where he has his art studio and teaching workshops. The landscape inspires paintings that have honesty and beauty. Many attendees on Monday and later in the week at his workshop purchased his book of landscape paintings that clearly demonstrated this.



1. A simple, loose landscape painting demonstration

Stan began his painting demonstration with a simple scene of sunlit trees and background with a water foreground, constructed from memory. He used a warm-coloured piece of Kitty Wallace paper. He began by blocking in the darks in a deep ultramarine shade. He then quickly established a scene with trees and sky (in ultramarine shade, mid blue then aqua green), using Terry Ludwig pastels throughout. He continued the conversation with the audience as he painted:

Draw and paint at the same time.

Work from top to bottom, back to front, with simple masses in the distance.

The darkest parts of any painting are the verticals; lightest are the horizontals.

Perspective is established by tones, size and overlapping of elements.

Temperature (cool and warm) is not as important as TONE!

A delicious orange horizon line gave perspective to the painting. He used light strokes horizontally to create the reflections on the water, scratching finer lines across the water surface with a bulldog clip. The final effect was an impressionistic, painterly scene of beautiful colour and looseness.



2. Painting a sunset

Stan reserved the second half of the evening to paint a beautiful sunset (again from memory), but this time setting his painting to music while the audience watched in silence. Again using his Terry Ludwig pastels he whispered layer after layer of brilliant colour from blues, through blue-greens to yellow-oranges, to slowly construct a glowing sky. A brilliant purple horizon contrasted with an almost mysterious darkened landscape below the sky, created with merging and layered greens and dark violets. It was a truly masterful performance!



Pastel Society's A.G.M. 18th April

As a result of our AGM on 18th April, the following Executive Committee and Committee were nominated and sworn in for 2016.

Val Brooks	President
Rayma Reany	Vice President
Lee Calley	Secretary
Mark Thornton	Treasurer
Karyn Platt	Newsletter
Julie Silvester	Web-site
Adrienne Kinnear	Committee
Michele Scott	Committee
Karen Petrovski	Committee
Leanna Taylor	Committee
Roger Davis	Committee
Deb Weber	Committee

Unframed Exhibition at Floreat Forum Shopping Centre on Saturday 7th May, 8.30am - 5.30pm

- ENTRIES:** (up to 6) to be submitted by **Monday Evening, 2nd May** at **Mildenhall Hall, or Tuesday 3rd May, at Atwell House for Sth. River Members.**
- COST:** \$10 per Artist (to cover site costs)
- LIMIT:** 6 Unframed Pastels per artist
- SIZE:** No larger than 70cm wide - with mat (to fit into tubs)

Pastels to have a mat, **spacer and backing** in a **cellophane bag**, with **Title, Name and Price** on **top right hand corner over cellophane.**

Please type using **Times News Roman** or **Arial Fonts** in **Bold, Upper Case, and Italic for Title. (Size 16 Font.)** Cut to make label and cellotape it.

(e.g.)

FLOWER SPLENDOUR

by.....Jane Smith

\$100

Paintings are to be submitted with a list of entries - Your Name at Top, Title, and Price of each painting and \$10 Entry Fee. For each painting sold, \$10 commission - towards Pastel Society Fundraising.

A Roster for the day will be sorted when we have all entries submitted. Those on duty will handle cash sales, eftpos machine and promote Pastel Society with flyers.

Please send out our emailed flyer to family, friends and leave at an appropriate place for advertising this event.

Let's hope we can top last year!



UNFRAMED PASTEL
EXHIBITION & SALE

AT

FLOREAT FORUM SHOPPING CENTRE,

(SITE 4)

(OPP. NEWS AGENCY)

SAT. 7TH MAY 8.30AM – 5.30PM

(DAY BEFORE MOTHER'S DAY)

ARTIST'S WORKS WILL BE ON DISPLAY

ALL WELCOME TO COME AND VIEW A VARIETY OF REASONABLY
PRICED, BEAUTIFUL PASTEL PAINTINGS – A GREAT GIFT FOR MOTHER'S DAY.

ONE DAY ONLY – DON'T MISS OUT!

(NEW MEMBERS WELCOME)

www.pastelsocietywa.org.au

A message from the Vice-President

Welcome to all new members North and South of River who have joined this year.

Also, thank you to all existing members who have contributed and helped to make our Society tick along. Especially our hard working Committee.

I would like to make some acknowledgements.

Thank you to Lee Calley for keeping us updated by email during the year and for being such a willing helper at all times.

To Karyn Platt for doing such a great job in editing our Newsletter.

To Michele Scott who organized the Advertising for our Unframed Exhibition in the Post Newspaper and has kindly donated a framed painting to be raffled at Floreat Forum Unframed Exhibition.

To Margaret & Evan Verge for their hospitality in billeting Stan Sperlak during his stay.

A very big THANK YOU to Adrienne. You have proven to be a very special President. You have contributed so much during these last two years and have been an exceptional leader. Also for being instrumental in organizing Stan Sperlak's visit to Perth - your many hours of hard work and preparation months prior, to make it so successful. Also to personally drive Stan everywhere while in Perth.

THANK YOU ON BEHALF OF ALL OF US.

Rayma Reany,
Vice President

A gentle reminder about copyright

We are entering that part of the year when we are all beginning to prepare artworks for the society's public exhibitions and sales. **Please make sure that, when you are submitting artwork to any of the society's exhibitions or sales, that your art is based wholly on your own images.** This excludes any images or part of images or pictures that do not strictly belong to you such as those from newspapers, the internet or other art works or photographs. It is a common "myth" that if we change a section of an image, we can use it in our artwork. If you want further information, there is some very useful information that can be downloaded regarding art and copyright, from the Australian copyright site.

Later this year, we are planning to have a presentation on copyright legislation for artists.

"... it is a common mistake to believe that you can avoid a finding of copyright infringement by only copying a certain percentage of a work. This generally is not true and is never true in relation to visual artworks. Even very small parts of works can be 'substantial'".

Quote taken from the art Law Centre of Australia - *I like your style: copyright infringement or not?*
<http://www.artslaw.com.au/articles/entry/i-like-your-style-part-i-copyright-infringement-or-not/>

Adrienne Kinnear

Dates to Remember

MON. 2nd MAY	Demonstration by Gilly Huber at Mildenhall. 7.30pm.
MON 2nd MAY	Also Entry Drop-off for those participating in the Unframed Exhibition at Floreat Forum on 7th May. Put in Tubs, give list of entries and \$10 to Rayma
TUE. 3rd MAY	South of River Branch Entry Drop-off at Atwell House for those participating in the Unframed Exhibition at Floreat Forum on 7th May. Give list of entries and \$10 to Deb Weber. Adrienne to collect.
SAT. 7th MAY	UNFRAMED EXHIBITION AT FLOREAT FORUM SHOPPING CENTRE, SITE 4, 8.30AM - 5.30PM (Opp. News Agency)
19th , 20th , 21st AUGUST	ANNUAL EXHIBITION & ART SALE at Sorrento Surf Life Saving Club, West Coast Drive, Sorrento.

STAN SPERLAK WORKSHOPS
PSWA MARCH 2016

Day 1 am:
Lake Joondalup



Stan completed a small plein air sketch before the class began. It was a cloudy day with the sun low in the eastern sky at 7.30am.

- Stan painted with his face away from the sun and facing west, looking over his shoulder constantly as he painted the scene.
- The scene was rendered in violets, rather than the local colour - great "mood" effect!
- *The ability to alter the local colour of a scene* was a significant thread through the workshops here at Lake Joondalup.



Demonstration to the class:



- Lake scene repeated, this time in local colour (always Terry Ludwig pastels - here on Kitty Wallace paper).
- Note the small size and the short time to complete this little plein air sketch - 30 mins.

Day 1: pm
Neil Hawkins Park

A lesson in atmospheric perspective and value



• *A gradation of values:* Stan commenced by constructing a value “chart” of violets-pinks, stressing the lack of an edge at each colour change.

• *Using these values to create aerial perspective:*

- Tree 1, Starting with the tree furthest from the viewer - use the lightest value 1.
 - Tree 2 is constructed with the next darkest value 2 plus light from the previous value 1
 - Tree 3 is constructed with value 3 then shaped using values 2 and 1.
 - This process of using the next value, then all the previous values to shape the tree is continued until the sequence of trees is complete. The tree closest to the viewer (tree 5) is shaped using all the colour values.
- Note: The discordant effect of place a tree in the distance, in the incorrect dark value!

Perspective, local colour and the effective use of fixative.



- Step 1 - Placing the sky first sets the “atmosphere” for the scene and can determine colour choice for the remaining elements of the landscape. (Stan almost always sets his sky first).



- Step 2 - “Massing” the big shapes, here in a dark violet.
- Step 3 - using fixative to ‘set’ the dark mass, particularly at the sky edges, so when the local colour is applied, no dark is picked up and the colours stay clean.



Step 4: Applying the local colour over the 'fixed' violet mass.



The 'completed' demonstration of a plein air study.

Demonstration 1



The scene at Burn's Beach



- 1. Pencil scene in lightly and sparsely - Stan really only pencilled in the horizon line and the rocks outline.
- 2. Set the sky. Stan uses VERY LIGHT vertical strokes - barely whispering across the paper surface (Wallace paper). He layers the colours from bottom to top, keeping in mind ROYBGIV - painting blue-green to blue-violet to blue, then later using very pale yellow to brighten the horizon,

Note; Stan uses a very pale blue-green rather than pink at the horizontal, then the yellow over it later does not make the sky turn green.



- 3. Using dark violet, lightly set the darks in the rocks.
- 4. Set in the sea. Stan began with a dark violet as an under-painting and to provide the darker areas. Then lighter blue-greens and turquoise were painted gradually without losing the darker areas where required.

NOTE: Stan is very clear and clean in his application of colour!

See also in this picture how, by varying the lightness of the touch, the pigment application is varied, from scumbling over the colour underneath, to thick applications in the sunniest and lightest spots. THEN THE COLOUR IS LEFT to SPARKLE! NO GOING OVER!



- Applying the lights to the sea area - again very clean and confident positioning of colour so all is clean and bright!



- The Banker's Clip Technique:**
Useful for removing unwanted pastel from the surface.



- 5. Applying the lights to the vegetation on the rocks.
NOTE: Stan applied streaks of bright red as an underpainting technique here to add splashes of colour to the green. This was followed by various greens, with a lighter brighter green at the end.
- 6. Applying the lights to the rocks - done here with a pale yellow after using lighter values of purple in the shadows and beige at the top.



Day 2 pm
Alcohol Techniques



Note: This technique requires pastel card or prepared board to work effectively. Pastel paper will buckle with the amount of alcohol.

1. Scumble pastel quite thickly onto the surface of the paper in the required colours.
2. Using a palette knife, press into and distribute the pastel around the paper.



3. Spray alcohol onto the pastel - sufficient so that you can move the pastel around the paper to blend and merge to your needs.



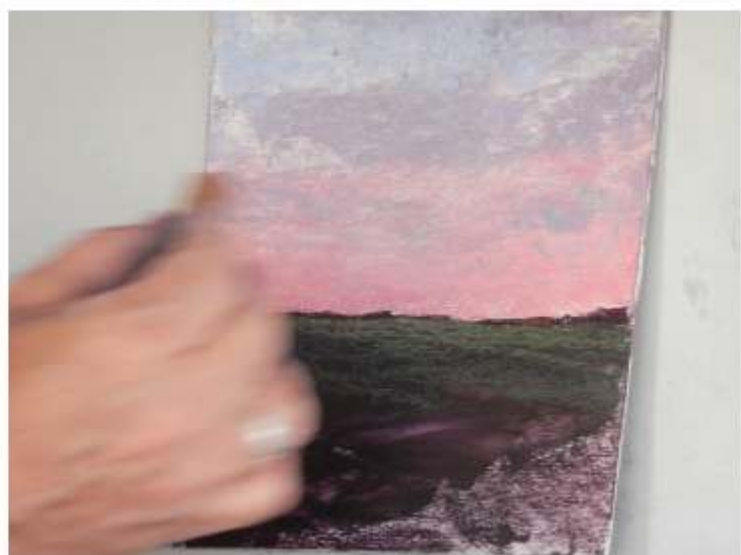
4. Leave the pastel to dry. In the case, Stan has constructed a sky scene.

5. Once dry, scumble in a dark land mass below the sky. Cover the upper section and spray lightly with fixative. This fixes the dark colour and keep the horizon and the dark mass "clean" for overlaying lighter pastel.



6. Scumble additional darks if necessary over the land mass. Overlay with greens and add pastel to the sky where necessary.

The finished sketch has a beautiful glow to both land and sky.



Contact details for the 2016 Pastels Society Committee

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Committee	Michele Scott	0407942200	mmscott9@bigpond.com
Committee	Karen Petrovski		
Committee	Leanna Taylor		
Newsletter	Karyn Platt	9444 9328	kpl90005@bigpond.net.au
Web-site	Julie Silvester	9244 8842	http://webmail2.bigpond.com/webedge/do/mail/message/mailto?to=juliesilvesterart%40gmail.com

Congratulations to:-

JOSHUA FRANZ For being awarded with a **Highly Commended** prize at **2015 City of Stirling Art Awards** in the Drawing/works on Paper Section for his Pastel - '**Gerberas in Spring**'

BETTY MCLEAN For winning **Small Painting Award at 2016 Beverley Art Prize** for '**In the Country**'

JULIE SILVESTER For winning **Dry Media Award at 2016 Beverley Art Prize** for her Pastel '**Under the Silent Sky**'

A Note from the editor

What a fabulous opportunity members were given earlier this year to work with Stan Sperlak. I have enjoyed reading the articles, listening to member's opinions and learning about their now regular plein air painting sessions. Thank you to Adrienne and Rayma for their newsletter contributions. For those members who were unable to attend Stan's workshops I think that you will agree that Adrienne's overview of the 2 days provides us with some great insight to the workshops. I would also like to thank Adrienne for her contributions to the Pastel Society over the past 2 years as President; we have all appreciated your drive and professionalism. Thank you so much Adrienne.

Finally, if you would like to contribute any items of interest or advertise a coming exhibition or event please remember to speak to me at Pastels or contact me by e-mail kpl90005@bigpond.net.au

Karyn Platt
Newsletter Editor

Favourite Links

- <http://www.pastelsocietywa.org.au>
- <http://pastelpointersblog.artistsnetwork.com>
- <http://www.pastelsandpencils.com>
- <http://www.wetcanvas.com>
- <http://www.ozpastels.com>