

Issue date *October 2018*

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The Pastel Society of W.A.

President: Val Brooks
Vice President Rayma Reany
Secretary: Lee Calley
Treasurer: Adrienne Kinnear

Patron: Kevin Jackson

Our Sponsors

- Jackson's Drawing Supplies
- Oxlades Art Supplies
- Gregory's Framing
- Creative Matboards & Framing
- Art & Craft World
- Artists Chronicle
- Pictures Plus
- AKP Crafts
- Leanne Pearson Framing

Message from the President

The last few months have been eventful for both the Pastel Society and on a personal level.

Firstly, I sincerely thank all those who stepped in and covered for me in my absence initially overseas and then through my recuperation from spinal surgery. It is such a joy to belong to this society and know that so many are willing to help when needed.

I was sad to miss seeing our annual exhibition in August but I heard from many sources that the display of work was fantastic and as usual of a very high standard throughout. Congratulations to those who won awards and the members who had sales (not easy in this current economic climate). It's important to still keep putting our artwork out in the public arena even though sales might be hard won!

It was fantastic to see some of the interesting work, photos and other material that members brought back from the Pastel Expo held last month in Queensland. Thank you to the informative presentation you gave us. I'm sure it's made most of us wish we could have gone too and we'll be saving up for the next time.

The year is coming quickly towards our annual break but there is still the Christmas party to look forward to (see dates in this newsletter).

We are already planning some exciting workshops for next year, taking advantage of contacts our Vice President Rayma made at the Expo.

Thanking you all for your kind thoughts and wishing you happy pastelling.

Val Brooks,
President



Message from the Vice President

The year is fast coming to a close and this will be the last Newsletter for 2018.

I would like to extend a big thank you to our Committee and all our Members involved in the Pastel Annual August Exhibition. All the volunteers on duty - we couldn't have made it possible without you and a very special thanks to Graham Dowley for his tireless help over the years with the use of his trailer and supervising setting up of the Display Stands and lighting making it all come together on the day. We wish Graham all the very best of health.

We are pleased to announce we will be adding a **Portrait Category** to our Pastel Exhibition in August, 2019. It will be part of the Standard Section - Maximum size 80cm x 70cm (including frame).

A Portrait Workshop will be available for those interested in May 4th & 5th, 2019 with Master Pastelist **Maxine Thomson from NZ.**

Also we are thrilled to have confirmed another Workshop with Master Pastelist **Louise Corke from Queensland,** September 28th & 29th, 2019.

(At this stage we are accepting expression of interest for these two workshops)

Look forward to seeing everyone at our Christmas Break-up Party Monday Evening 7.30pm, 3rd December, at Mildenhall - (update on requirements will be emailed next month)

Keep up the Pastel Painting!

Regards,

Rayma Reany

Pastel Society Annual Exhibition Sorrento Surf Life Saving Club August 17th-19th



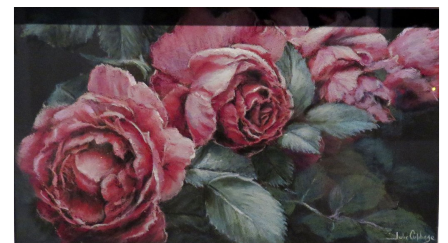
1st Prize - Early Morning - Anthony Turner



2nd Prize - Dune Awakening -
Carmen McFaul

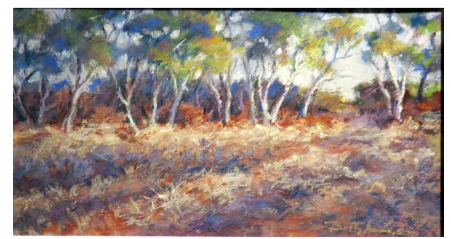
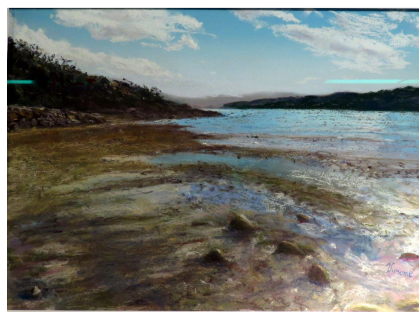
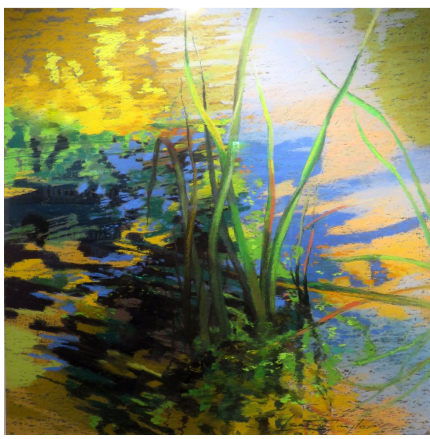


3rd Prize - Passing Clouds - Julie Silvester



9x5 1st Prize - Roses –
Julie Cabbage





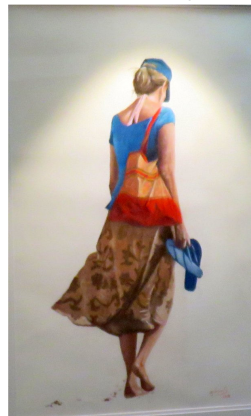
Highly Commended 1 –
On Reflection - Leanna Taylor



Highly Commended 2 –
Tides Out - Winsome Myers



9x5 Highly Commended -
Early Morning Light - Betty
McLean



People's Choice -
On the Beach - Graham Symonds

Pastel Expo - Caloundra, Sunshine Coast September 12th-16th, 2018

The Pastel Society of Australia excelled in putting on an amazing expo.

Three years in the making it all came together with a friendly atmosphere and lots of willing volunteers who assisted all attending.

On arrival we all collected our lanyards and show bags full of goodies. Opening night was special with TV personality officiating, the local MLA, an aboriginal musician playing the didgeridoo and telling traditional stories. Sue Robinson President, Liz Haywood-Sullivan and Trish Taylor gave speeches. Drinks and nibbles for all attending.

The venue at the events centre was excellent for the amount of workshops and demonstrations. The sponsors also had their own large area. Art Spectrum, Oxlades, Unison, Soft Pastels, and other brands did very well with sales over the 4 days.

Liz Haywood Sullivan workshop was excellent - she is a lovely person and very articulate and giving of her knowledge as was Trish Taylor's workshop I attended. The demos were also excellent - I attended Louise Corke, Lyn Mellady, Penelope Gilbert Ng and Trish Taylor.

The catering was delicious with finger food for morning tea, lunch and afternoon tea.

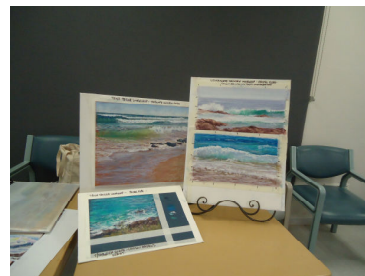
The highlight for me was the paint around with Maxine Thomson, Penelope Gilbert Ng, Liz Haywood Sullivan, Trish Taylor and Ross Paterson. They all started a painting of their choice taking 7 minutes, then moving clockwise to spend 7 minutes on each other's work until it ended back at their own. Maxwell Wilks and Karol Oakley officiated with a lot of humour. All the paintings were auctioned off afterwards, with everyone's signature at the bottom. Maxine Thomson's portrait fetched the most.

Caloundra is a lovely town on the coast (a touch of country style plus tourism) lots of lovely accommodation for everyone to choose from.

After the expo we were fortunate enough to stay on and see the sites along the coast to Noosa and inland to Melany and Montville, Glass House Mountain and Steve Irwin's Australia Zoo.

I counted 13 Pastel Society of WA members attending the expo and I would recommend anyone from WA to make the journey across to the sunshine coast in 2 years' time 2020 to attend.

RAYMA REANY
Vice President



Centre- Ros Griffiths, Rayma Reany, Lindy Midalia, Julie Cabbage and Pat Whitehead at the Pastel Expo showing off our WA Aprons.

Pastel Expo - Our Members reflections



I am so glad I made the effort to attend the recent inaugural Pastel Expo in Caloundra. It was so well organised in every way and great to share it with a lovely bunch of West Australians too. I learnt so much from all the tutors and enjoyed the exposure to all the new and extensive range of pastels and pastel papers in the trade expo.

My husband and I took the opportunity to combine the trip with a holiday visiting family and friends in Brisbane and Sydney.

I recommend the next pastel expo to everyone.

Julie Cabbage

I was very fortunate to attend the inaugural Pastel convention of Australia.

The town that held the convention was Caloundra. A delightful town situated on the sunshine coast with a great coastline for exploring. Rayma and I certainly took advantage of this, both before the convention and afterwards. We explored the coastline all the way to Noosa, took a trip to Australia Zoo, run by the Irwin family, along with driving into the Blackall ranges to visit some beautiful villages with stunning views reaching as far as the coast. One in particular Montville had a vast array of art galleries that we enjoyed visiting. The Glass House Mountains are also within driving distance and we certainly enjoyed looking at their weird shapes, which are remnants of ancient past volcanic activity.

I can only say how absolutely fantastic the convention was. From the moment we arrived at the beginning of the events on Thursday to the final day on the Sunday. The professionalism was outstanding. The smiling volunteers, workshop and demo artists, who shared their techniques unconditionally. The food provided, the trade show, dubbed the "lolly shop", the visiting artists who took part in the paint around and who shared their techniques onstage with all of us and so very much more, it was certainly well worth the journey to attend. I can only hope that they do it all again in 2 years' time.

An exhibition of the master pastelists was also held at the convention centre and it was fascinating to go around and view all these works over and over again and find something else in each painting that I loved.

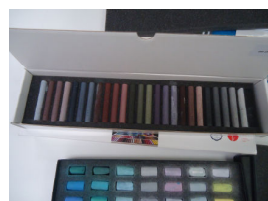
One of the workshops I attended was given by the very talented Lyn Mellady. You can all take a look at Lyn's booklet that she gave each workshop attendee. You will be able to see the method that Lyn used to create an ocean scape.

Her pastel papers were neutral, mostly pale grey or rose grey, so as not to interfere with her under painting. Lyn donned latex gloves and loosely drew in her sketch using charcoal. As you will see from her book she drew in arrows to show her students how the flow of water would go. Lyn then began the painting by first blocking in her chosen pastel colours to create an under painting. Lyn used her gloves to push the pastels firmly into the pastel paper to the point that it wouldn't move once other pastels were used over the top of this. Interestingly she didn't use any fixative over the top of the under painting. Lyn then began to use her pastels to create the top layers of the scene; she didn't blend in the pastels of these layers, mainly using the pastels to blend into each other. The only time she blended with her glove, was to slightly push in the cloud shapes she had created.

Lyn then gave a demonstration of using this method for a wave painting. I tried my hand at this using a rose grey paper, creating a loose sketch of the wave and water on the pastel paper. I blocked in my various pastel colours onto the paper and used a glove to create the under painting by pushing the pastels into the paper so it wouldn't move. The next steps were the layers of pastel using only the various pastels to blend into each other. Here you can see my final result of the wave painting. I will certainly experiment with this method along with using pastel and rubbing alcohol as an under painting that I learnt in Liz Hayward Sullivan's workshop and the method used in Trish Taylors demo, using watercolour to create an under painting.

In concluding, I found the convention to be very informative and enjoyable time.

Lindy Midalia



Tricia Taylor: Demonstration -Oceans, uses watercolour under painting 16/9/18

Paper: Colourfix Smoke Blue.

Pastels: Likes Unison, but has quite a few other brands.

Consults for Unison -helping create tonal colour sets & themed boxes.

Uses a lot of tonal colours and prefers to find the right one, rather than blend or build up to get it right.

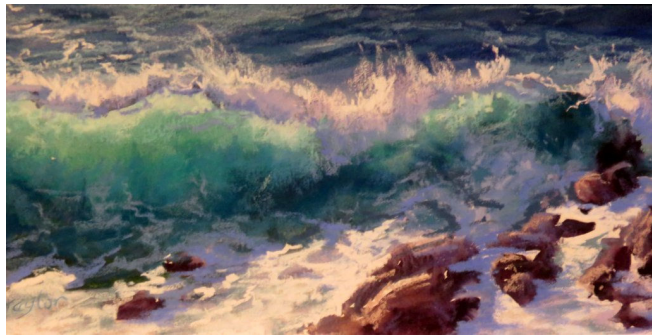
Watercolour under painting: Likes Holbein -strong, true colours; come in bigger tubes (value & quality).

Started with a light sketched mapping out of the picture.

Watercolour darks and mid tones, leaving the lightest areas unpainted.

Water: 'Let your hand move like water' -Long figure 8 movements out the back of the wave. 3 to 4 tones to create the soft texture.

Rocks: Used a dark eggplant colour in 2-3 tones.



Mentioned NOTAN: everything in the shade will be a different to everything in the light. Here the shadow is created by the wave itself.

Will often do a tonal study to plan the painting.

The very last touches are the white accents of spray along the top of the wave & foam in foreground.



Liz Hayward-Sullivan -Demo: Clouded Sky 14/9/18

Master pastellist with American Pastel Society, & International PS. Representational artist. -
Mainly Landscapes.

Using:

Uart 500, bonded to 'gatorboard' -Light sand/off white colour.

Likes the new Art Spectrum soft pastels; has Terry Ludwig, Unison, and Chirot.

Does a very rough sketch in a light colour as a guide.

Under painting: get the value right at this stage. Block in the colour areas with broad scumbling (except for very dark defined areas which may need to be finer).

Wash over with alcohol. Do each block of colour separately to preserve each one & rinse between. Flat synthetic brushes.

Doesn't like black; dead colour.

Put warm values under greens -makes them 'sing'. -Make sure they are the same tonal value, though. Here she used a tan-orange to go behind the greens; not a direct complimentary shade, as greens used over this were also a little on the warm, olive/yellow side.

Under painting creates softer transitions between tonal values.

Doesn't under paint blues with their complement, slips sideways on the colour wheel instead & uses a purpley blue. Picked up on pinks in clouds, under painting this in key places, leaving other areas uncovered where the lightest part of clouds and water were.

Do the direct observation. No camera gets the sunset right!! (Peach colour looks lemon yellow in photos). Use the photo as a guide only, particularly with skies. -This one is mainly clouds, but has many different hues and values. She loves a big sky, with a landscape happening in the lower fifth of the painting.

Scumble colour over the under painting to get the desired colour. She doesn't use her finger to blend; smoothes out with a series of marks which build up.

There will be a colour you pick up which you'll want to use throughout to create unison and pull the picture together.

Final few strokes with finger to soften a few edges, but not really 'blending'.



Challis Wilson



2018 Pastel Expo

The recent trip to the Caloundra Pastel Expo was an absolute feast of creativity and learning.

Artists make amazing teachers, so generous with their sharing of knowledge and full of encouragement. I attended workshops with Leoni Duff (still life), Liz Haywood-Sullivan (landscapes with under painting and aerial perspective) and Tricia Taylor (colour theory – phew my biggest challenge!). I attended demos with Maxine Thompson (people and animal portraits), Ross Patterson (animals), and Penelope Gilbert-Ng (landscapes and portraits).

It was a great opportunity to take some risks and not worry about producing a 'masterpiece' or finishing everything.

Some 'common' takeaways from all artists were:

- The importance of learning to draw well and understanding perspective
- Identifying shapes through light and shadow, constantly refer to the shapes
- Only put detail where you want the viewer to look
- Tell a story- think of the audience
- Light is high Chroma- don't include lots of white, paint in last
- Finding values is most important- colour the shapes in values, never lose sight of the shapes
- As you choose colours place in a separate palette to avoid eye fatigue searching the whole box to find them again
- Don't add in lights away from the focal point (even if they are in the picture- a camera captures more detail than the human eye can see and should only be the first edit)
- A better picture emerges if you have a personal connection to the subject
- Paint the same subject more than once- try different palettes to explore different colour harmonies
- Stand back often – SQUINT – SQUINT – SQUINT!

...and so much more!

Jill Buckrell



and on behalf of our South of River Members

First may I say congratulations to the committee at PSA for their hard work and dedication on behalf of us all for presenting and executing an outstanding Inaugural Pastel Expo. I cannot imagine how much work was involved in bringing it together.

Caloundra was the perfect location - a friendly beachside location! And we were blessed with wonderful weather. I personally attended 13 demonstrations as I wanted to see the difference each tutor offered using their pastels in their own unique way.

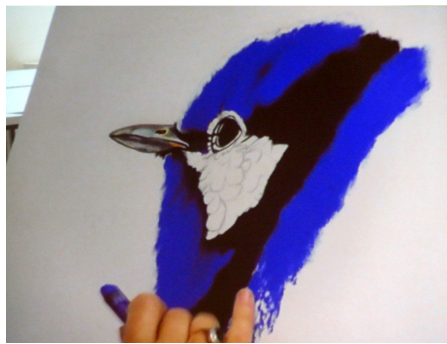
Across the field of papers, boards, pencils, soft & hard pastels from a variety of brands. Each tutor is a very accomplished artist and shared their "tricks" and a staggering amount of information.

I did not have a favourite but the standard of their works are to be envied. Also there was the trade shop!!!! Again represented by our favourite retailers. Danger...Danger...

Liz Hayward Sullivan was a treat and a lovely very talented lady to meet. An excellent choice by the committee. I am so glad I attended and will do so again. If you can go to the next expo, I strongly urge you do.

Deb Weber

Sally Edmonds Demonstration 15th October at Mildenhall



Congratulations to the following Award Winners



Winner of the Pastel Section, York Society,
The Act-Belong-Commit Art & Craft Awards

Adrianne Kinnear- 'Catching the Light'



Julie Silvester also was awarded the
Rural Bank Prize and First Prize
Pastel at the Newdegate Field
Machinery Day

Congratulations Adrianne and Julie

Winner of best landscape,
Wickepin Art Award

Julie Silvester



Highly Commended Pastel,
York Art & Craft Exhibition

Julie Silvester

Contact details for the 2018 Pastels Society Committee

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Committee	Jill Buckrell	0458 527 793	jill_millar@hotmail.com
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Committee	Ros Griffiths	9305 3015	rosgriffiths@bigpond.com
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Newsletter	Karyn Platt	9444 9328	kpl90005@bigpond.net.au
Web-site	Julie Silvester	0416 196 244	juliesilvesterart@gmail.com

Dates to Remember - Up-coming Events -2018

Monday 29 th October 7.30pm	Carmen McFaul Demo/Workshop:- Figure Study (Members participation)
Monday 3 rd December 7.30pm sharp	Christmas Break-up Party Mildenhall (requirements e-mailed next month)

Welcome to the following New Members



A Note from the editor

Thank you to Ros Griffiths, Rayma Reany, Lindy Midalia, Julie Cubbage, Pat Whitehead, Challis Wilson, Donna Woodhouse and Jill Buckrell for sharing their experiences and tips acquired at the recent Pastel Expo held in Caloundra in September. For those members who missed their presentation at Pastels, please enjoy reading their reflections in this newsletter.

If you would like to contribute any items of interest or advertise a coming exhibition or event in a future Newsletter, 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>
- <http://www.howtopastel.com>