

# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



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<https://pastelsocietyofaustralia.com.au/>

Welcome to the June 2022 PSA Newsletter. I don't know about you, but I am getting very excited about the Australian Pastel Expo this year! There are some wonderful Tutors and workshops on offer as well as demonstrations and of course the Trade Show, exclusive to attendees, where you'll get access to an amazing range of products such as soft pastels and papers all available for purchase at great prices. Better than a candy shop!

Inside this bumper 52-page newsletter you'll find Monthly Demo Reports, the EXPO Schedule and all the details about this year's Annual Exhibition categories and prizes. It's time to begin working on your submissions. Entries are now open and will close on Friday 8th July 2022.

The AGM is coming up and nominations are now open, so if you've been thinking about joining our wonderful committee, now's the time to put your hand up. Enjoy this newsletter and don't forget to take some time to explore our wonderful website, where you'll find all the information you need for everything that's happening at the Pastel Society of Australia.

Kind Regards  
*Jeanne Cotter*

Newsletter Editor



## Presidents Report, June 2022

Rain has once again affected our area as I write this – I hope that those undergoing damage yet again are finding assistance and the strength to continue to deal with these challenges.

Along with the Conditions and information (times/dates/address) concerning the Annual Awards the Entry Form for this year is currently available on the website. The Awards will be held in conjunction with EXPO this year. Works must be for sale and available to be hung in the Exhibition at the Caloundra venue. Please support the Society by entering.

Membership of the PSA entitles you to the free viewing of wonderful demonstration videos on the website, and access to the newsletter which includes reports on the great presentations at real-time meetings as well as the monthly Zoom ones. You can also have a free listing of a brief CV and four images. If you are unable to access the website, we need to know so that we can offer assistance. Please contact me – we are more than happy to spend time with you. Kelcey has produced a step-by-step illustrated “how to log onto the PSA website” and I can send it to you if you request one – email [presidentozpastels@gmail.com](mailto:presidentozpastels@gmail.com)

Please register for any EXPO workshops in which you are interested. The hardworking EXPO committee members continue to accommodate the bookings and the organisation of such a huge event bringing pastel demonstrations, workshops, exhibitions and the Trade Show to our doorstep.

I feel privileged when I can be with those members who attend the regular real-time meetings, and to see those members who log onto the Zoom meetings – what a wonderful gathering of artists interested in the medium of pastel we experience at those times.

I hope you are finding lots of time to work with your pastels,

Sincerely,

*Tricia*

Tricia Reust, PSA President

**Postal Address: Pastel Society of Australia Inc. PO BOX 236, Toowong QLD 4066**

**<https://pastelsocietyofaustralia.com.au/>**

## Monthly ZOOM Competition

*You have the opportunity to show your pastel artwork during the monthly online Zoom Meetings*

### General Competition

The General Competition is open to all members and runs every month.

Free entry for a chance to win a \$25 Gift Voucher from Arthouse Northside  
\$15 cash prize for MPs and APs

Maximum - Two Entries per person

### Set Subject Competition

The SET SUBJECT competition is run three times per year.

Free entry for a chance to win \$300 cash prize for General Members and  
\$100 cash prize for MPs and APs

Maximum - Two Entries per person

- June set subject: (technical) Tonal contrast
- October set subject: Surface interest - Textures

Send a JPG image of your painting to  
<https://pastelsocietyofaustralia.com.au/monthly-zoom-competition/>

The monthly zoom opens at 5.30pm Brisbane time for a start at 6.00pm. The link is the same every month: <https://us02web.zoom.us/j/9228254988>

Reminders are sent by email and SIGNAL.

Each entry will be judged by the guest demonstrator and winners will be announced at the end of the meeting. These paintings DO NOT have to be framed.

## EXHIBITION OPPORTUNITY

*The Roma on Bungil Gallery has offered an invitation to PSA Members who are interested in exhibiting in their beautiful Gallery in 2023.*

**The exhibition dates available for 2023 are:**  
3rd February to 2nd April 2023 OR  
9th June to the 6th August 2023

If you are interested get in touch with Di Griffin for more information.

Di Griffin  
ROBG President  
email: [sydeva@skymesh.com.au](mailto:sydeva@skymesh.com.au)

Website: <https://www.romaonbungil.com.au/>

Facebook: <https://www.facebook.com/romaonbungilgallery/>



**Roma on Bungil Gallery Inc**

PO Box 922, Roma QLD 4455

Hawthorne St, Roma QLD 4455

Phone: (07) 4624 0301

## Coolum Art Exhibition - Friday 30<sup>th</sup> September to Sunday 2<sup>nd</sup> October

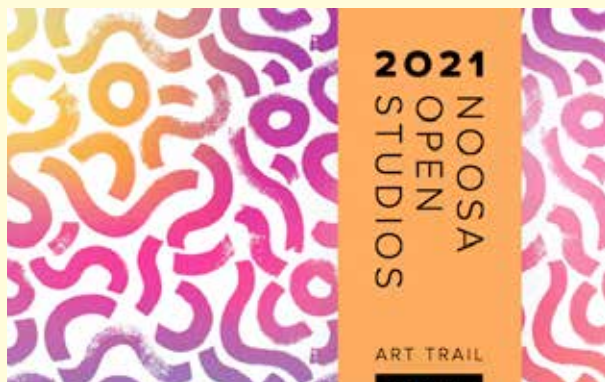
Spring Expo, October long weekend

Once again with up to 20 local artists exhibiting their latest work, visitors have the opportunity to see outstanding, quality artwork at affordable prices to adorn their walls at home or office.

Open 9am – 5pm each day on at the Coolum Civic Centre, Coolum. Entry free. All welcome to the opening event at 4.00pm on Saturday 1<sup>st</sup> October.

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

<https://www.facebook.com/CoolumArtGroup>



## Noosa Open Studios - 1<sup>st</sup> to 9<sup>th</sup> October

Noosa Open Studios Art Trail provides locals and visitors to our beautiful region on Queensland's Sunshine Coast with the unique chance to visit over 100 artists in their private studios over 9 days in October.

Find all details on their website: [www.noosaopenstudios.com.au](http://www.noosaopenstudios.com.au)

## Sunshine Coast Paint Out - October 2022 (dates to be confirmed)

Each year a Plein Air Paint Out is held on the beautiful Sunshine Coast in Queensland, Australia. It is usually held in August in conjunction with the Yandina Street Fair. As there have been changes made to this year's Street Fair, we have decided to change the month of the Paint Out from August to October as a stand-alone event. The

Paint Out consists of 5 days of painting in some of the best localities on the Sunshine Coast. Local as well as interstate plein air painters are invited to participate. Further information on the October Paint Out will be published on the Sunshine Coast Plein Air Paintout Facebook Group site. During the Paint Out, participating artists can share their work, comments and favourite painting sites. Our Facebook page is best for updates - <https://www.facebook.com/groups/186701345029677>



## Mudgee Paint Out - Saturday 29<sup>th</sup> April to Saturday 6<sup>th</sup> May 2023

Mudgee Paint Out confirmed for Sat 29<sup>th</sup> April to Sat 6<sup>th</sup> May. Exhibition dates are Friday 5<sup>th</sup> and Saturday 6<sup>th</sup>. For further information contact Joan Schultz ( [bonesm@bigpond.com](mailto:bonesm@bigpond.com) ) or Elizabeth McGrath ( [brianliz21@bigpond.com](mailto:brianliz21@bigpond.com) )

**Congratulations to April Zoom Winners**

Judging and comments by Mark Lutz from Art House Reproductions



General Members – Gayle Newcombe - “Your Shout at the Barr” - Nice tones and blending of subject with back and foreground, great expressions on the sheep.



Mention – Christine de Klerk - “Mum?!” - coming from a portrait photography background, I love the expression here, a genuine look of concern.



Accomplished and Masters – Tricia Reust - “Still Life” - This image has a beautiful flow to it, I love the leading lines in the foreground and top left, the fruit almost feels like it could start rolling at any time.



Set Subject - Blue and green should never be seen

General Members – Gayle Newcombe - “Blue faced Honeyeater” - While the fashionistas may frown on blue and green together, nature doesn't mind one bit and this is a perfect but subtle example. I love the softness of the background, the blended tones which put all the focus on that blue eye!



Set Subject - Blue and green should never be seen

Accomplished and Masters – Mark Lawrence - “Noosa Park Beach” - A wonderful representation of blue and green in the real world. Many people spend time at the beach and may not even notice the many shades of blue and green of the ocean but they are all there. A nice composition with the rocks in the foreground adding depth to the artwork.

**Congratulations to May Zoom Winners**

Judging by Leonie Duff



Commended. General Members  
Jeanne Cotter ; Gum Blossoms



First; General Members  
Karen Christiansen; Rough and Tumble



First; Accomplished and Masters  
Penelope Gilbert Ng ; Out for a Ride

Commended. Accomplished and Masters  
Hettie Rowley ; Essie



Commended. General Members  
Catherine Hull ; River Guardian



Commended. General Members  
Gayle Neucombe ; Early Morning Start



Commended. General Members  
Catherine Hull ; Cloudy but Fine

# Plein Air France 2022

With Tricia Taylor



Come on a painting holiday To France with  
Master Pastellist Tricia Taylor  
15<sup>th</sup> to 15<sup>th</sup> October 2022.

10 Day Workshop at Domaine Du Haut Baran

The beauty of Southern France calls!

Come and enjoy the true French  
Countryside with Master Pastellist Tricia  
Taylor on this fantastic Artist's Escape.

Staying in the exquisite Domaine Du Haut  
Baran in Puy L'Eveque, just north of  
Toulouse in Southern France, we will be  
exploring the true French countryside by  
painting *en plein air*.

All levels of art are welcome with pastel  
the main medium. You can also bring pen  
and wash or watercolour if you like.

Beginners to advanced artists will enjoy  
the tuition and critiques throughout the  
stay. With plenty to see and do for the  
non artist partner many tastes are catered  
for. For more information go to

[www.triciataylorart.com.au](http://www.triciataylorart.com.au)

or call 0419 176 986



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WINTER 22  
4 - 8 JULY

# Pastels

## Composition confidence

with **Tricia Taylor**



**LEVEL:**  
\*Some experience

**COST:**  
\$825 + 55 materials

Compose, clarify and create the story in your art while playing with pastels. What makes a good composition? Does artwork have balance, unity, movement? If you are not sure what these terms mean or want to learn how to use them more confidently this is the course for you.

While playing with pastels, delve into diverse application techniques and paper choices as you explore elements and principles of design to gain confidence in composing great landscapes, cityscapes, still life and more.

**Tricia Taylor** is a Master Pastellist from Queensland with 25 years of experience working with pastels. Having an impressionistic style of realism Tricia's work has life and movement focusing on the beauty of light. Tricia is an accredited Unison artist\*

\*See over page

- Winter School runs for 5 days, Monday 4th - Friday 8th July
- Classes are held from 9am to 4.30pm
- Classes finish at 2pm Friday followed by walkaround exhibiton 2-4pm
- Morning tea is provided
- Accommodation and Dining hall lunch packages available

STURT WINTER SCHOOL . Cnr Range Road & Waverley Parade, PO Box 34 Mittagong NSW 2575  
Phone 02 4860 2083 . Email [courses@sturt.nsw.edu.au](mailto:courses@sturt.nsw.edu.au) . [www.sturt.nsw.edu.au](http://www.sturt.nsw.edu.au)



## PSA Meeting Schedule

June - November 2022

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
07 Jun 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Karol Oakley	TBA
14 Jun 2022	5.30-7.30pm	ZOOM	Lyn Mellady	Go with the flow
11 Jun 2022	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Group Activity	Underpainting and textures
21 Jun 2022	9am - 12pm	SUNSHINE COAST - Buderim Forest Walk	Karol Oakley	En Plein Air - Contact Vanessa Thomas on 0414571090 or Karen King on 0408414613
05 Jul 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Chris Clark	TBA
12 Jul 2022	5.30-7.30pm	ZOOM	TBA	TBA
09 Jul 2022	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	No Meeting	No Meeting
19 Jul 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Ann Yang	TBA
02 Aug 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	TBA	TBA
09 Aug 2022	5.30-7.30pm	ZOOM	Stephie Clark	TBA
13 Aug 2022	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Tricia Reust	Pastel on Canvas
16 Aug 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Group Activity	Interactive Still Life
06 Sep 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	No Meeting	
13 Sep 2022	5.30-7.30pm	ZOOM	Cathy van Ee	TBA
10 Sep 2022	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella van Leusden	Matching pastels by tonal value
20 Sep 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	No meeting	
04 Oct 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Louise Corke	TBA
11 Oct 2022	5.30-7.30pm	ZOOM	Desley Stewart	TBA
8 Oct 2022	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Chris Blake	TBA
20 Sep 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Group Activity	Plein Air
01 Nov 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Group Activity	Christmas Party
8 Nov 2022	5.30-7.30pm	ZOOM	TBA	TBA
12 Nov 2022	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Group Activity	Christmas Party
15 Nov 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Group Activity	Christmas Party

PSA Gold Coast Region - June 11<sup>th</sup> meeting

## Adding Colour to Tone

In the June meeting we will use black and white photos for our inspiration with the aim to transform black and white shades into colour, matching colour to tone.

The combination of colours will be our own choice. This might add an element of creativity and of course some fun.

**Time:** Saturday June 11th. Set up time is 2:30pm for 3pm start and finish around 5:00 for pack up by 5:30.

**Place:** It will be held at the Old Post Office, 57 Railway Street, Mudgeeraba.

### Material list

A variety of black and white photos and paper will be provided, but anyone can bring their own too. We set up small table easels and boards (29x38cm). There is a pastel set to use for people new to pastel.

### Optional:

- Sanded pastel paper (any colour is fine): quarter size fits on the boards: bring your own board if your paper is larger.
- Towel to put your pastels on
- A range of soft pastels
- Charcoal

Please make sure you have the correct money: \$5 members, \$10 non-member

Own cup to make tea or coffee

Please RSVP [hello@Petronella.Gallery](mailto:hello@Petronella.Gallery) with your name and phone number.



*Join us on  
Facebook!*

Have you liked us at the **Ozpastels** Facebook page?

There you can keep up to date with meetings, workshops and announcements.

Log into your Facebook account and search for **Ozpastels**, or go to <https://www.facebook.com/OzPastels/>

<https://pastelsocietyofaustralia.com.au/>

## Zoom Demo with Mark Lutz of Art House Reproductions April 2022

Report by Tricia Reust

Mark has run Art House Reproductions for over twenty-two years and has been a professional photographer for over three decades. Several of our members use this service for the capture of their pastel works and Art House Reproductions is a valued sponsor of the Society, sponsoring a prize in the Annual Awards in the Abstract section.

Mark spoke on the establishment of Art House Reproductions in 2001 and a history of the development of the giclee reproduction process. (Aussie pronunciation “gee-clay”.)

The business has three separate websites :

- [www.arthousehq.com.au](http://www.arthousehq.com.au) (the home site for business services);
- [www.inkjetlab.com.au](http://www.inkjetlab.com.au) (the service for the artists); and
- [www.buyartnow.com.au](http://www.buyartnow.com.au) (for sales of giclee reproductions).

A link was shared to a video which shows the process of giclee capture.

There are many options available to pastel artists as a base surface for reproduction - various grades and types of high quality archival papers; canvas; acrylic blocks and acrylic panels.

Photo 1 – pastel reproduction on high quality canvas.

Photo 2 – pastel reproduction under acrylic surface.

A giclee is the highest quality reproduction available and is the closest and next best thing to the original – the process utilizes a higher number of colours in the ink jet spray (for example, a home printer uses only four) and the inks are archival. Mark offered advice on pricing, for example, he recommends a selling price should be four times the cost of creating the work. An original of course is



worth more than a reproduction and should also include the price of the capture to cover that cost.

Photo 3—colourgraph used in the reproduction process. “Xrite Colour Chart”

An artist using this service receives a proof, and the image in several sizes enabling posting on Facebook and Instagram, and for entering on-line competitions, reproductions for books, art magazines etc. There is a choice to join a group with the business which provides advice and a forum to contact other artists, as well as a discount on giclee captures.



### **In response to the many questions posed by attendees:**

Other services at the business including framing, with specific pastel provisions. Mark recommends for freighting pastels, that they be sandwiched between MDF boards 50 ml larger than the works on all sides, with the work protected with a piece of glassine paper on the surface. The work should be taped to the board so as not to move around during transit. Mark recommends if posting, use Express post with Insurance and a signature required for full tracking.

How do members some distance away look for reputable giclee service? Check that the provider has the right gear, experience and provision of files eg TIF files (which are not compressed like Jpeg); 300ppi (not dpi); Adobe RGB Colourspace (more colours reflected in the artwork).

Reproductions on canvas can have additional paint, texture, gold foil etc added by the artist, to personalize. The canvases are spray coated for protection. Treat the reproductions on paper as you would a pastel – they can be damaged, soiled with fingerprints etc. Always place anything on paper under glass for framing.

Value of good photography for entering on-line competitions was underlined – Mark said a good camera does not equate to good photography. The quality of the photographic capture of artwork can affect what the judge can see or not see, on a screen.

We thank Mark for such an informative and relevant presentation, his patience and time in answering all the questions, and for his ongoing support of the Society. He is a valued sponsor.

Attendees enjoyed the art exhibition of submitted pastel works. See page 4 for results.

## Demo with Penelope Gilbert Ng - Gold Coast April 2022

Report by Irene Taylor

*Penelope Gilbert Ng was the demonstrator at the Gold Coast Pastel Society monthly meeting for April with the topic 'Figures in the Landscape'.*

Penelope brought with her her travelling box of pastels, arranged by colour, value and temperature. She also brought a couple of boxes of Blue Earth pastels (cool and warm greys), which are arranged according to value, and a sample of Ampersand Pastel board, the ground used for today's painting.

Her painting was a rural scene – she had completed a watercolour underpainting, and had a couple of reference photos on her iPad.

She uses an app (Seevalue, about \$1.49) that converts photographs to a three- or four-colour Notan, which can help with composition etc. She also keeps a detailed record (time and place) in her sketchbook.

Penelope stated that the elements of any painting are drawing, tonal variation, colour harmony, composition and variety of edges. She elaborated on this as she painted:



The Focal Point has sharper edges and greater colour contrasts.

The “Rule of Thirds” is a good way to locate primary and secondary focal points (in this instance, a couple of cows and calves in the foreground, and a house towards the horizon).

Compositionally, she recommends that one draw a sketch/sketches; things can be changed here, e.g. proportion of sky to land.

In general, in landscape painting, clouds appear to get smaller towards the horizon; colours are lighter and cooler towards the horizon; colours appear to “drop out” in this order – yellow, then red, then blue.

After painting an underpainting, Penelope “starts at the top, and works her way down” – so she started by painting the sky.

Her strokes vary in direction. She used a very light touch, so that colours can be laid over one



another multiple times. Every stroke reinforced the idea that the eyes need to be led through the painting, to rest at the focal points and move on.

She varies colours to keep her painting lively. The underpainting allows for an easier choice of tonal values, though she was prepared to change the colour.

“Everything changes in relation to everything else, so be prepared to make changes”.

As a result, she dulled the colour of the sky to indicate a wet atmosphere – a few strokes near

the horizon created the appearance of rain in the distance. She “switched” the light and dark cows, to ensure that the viewer was not led out of the painting. She introduced a track going towards the distant house (secondary focus).

She used a variety of dark marks (dot-dot-dash) at the horizon to keep things interesting.

Trees: Schminke Quinaquidone violet 048, then green and a bit of orange/light to show sun reflection.

Grass: grey green at back becoming yellowish towards the front. Broken shadows create the illusion of grass and of movement.

Penelope points out that the use of neutral colours is important, because too many “pretty” colours can be distracting, and don’t allow the eyes to rest.



Paintings are intended to be viewed at a distance. This painting looked quite different from close-up, where the work the underpainting was doing was a lot more obvious.

## Demo with Tricia Reust - Brisbane April 2022

Report by Gillian Collom

### Still Life Over Collage

#### Why collage?

Tricia Reust explained that textures on the surface add interest to the story you're telling in paint. Collage can create soft areas compared with the rest of the painting, or create forms.

#### Preparation

Tricia used reference photos of fruit lying on a cloth to observe the patterns of light, with the intention of a lyrical interpretation, not a direct copy.

Before the demonstration, Tricia had chosen collage elements that relate to her theme of 'what happens at my tables': sewing pattern; tea bag; paper doily; music.

For this demo, Tricia used white AS Colourfix paper masking taped to a board. The collage elements were arranged in an "L" shape (a geometric design that is a dependable way to start a collage base) and attached them to the paper with Atelier Binder Medium. This is a professional collaging medium, which is archival and non-yellowing. Binder seals off organic matter, such as leaves or tea-bag paper, from the pastels. (Don't use PVA glue as this turns yellow.) Tricia had also used white tissue paper collaged for texture.

When the collage had dried, Tricia covered all with a coat of AS Colourfix Clear Pastel Primer. She invited people to come up and feel the resulting texture over the collage. This prepared paper is now ready to paint – "pastel painting on collage paper".

#### Painting

To work out the composition, Tricia used broad sweeps of pastel, indicating the position of the pieces of fruit and the folds of cloth. The folds create a perspective triangle inviting the viewer to "come in here"! Use Art Spectrum soft pastels at this stage because they absorb water readily (but, for example, Rembrandt pastels have too high a wax content to scrub into the surface).



Tricia placed the paper flat on a towel, and brushed the water into the pastel into the collage and the paper. While wet, the colours become more intense.

It's important to firm up the concepts now, and make more decisions on the composition e.g. about the patterns of light, what to leave looking dry-brushed. Tricia looked for darks – folds of cloth, tones on fruit – to work more pastel into the wet surface. The blue folds of the cloth were drawn in and then pushed into the AS Colourfix paper with water and a bristle brush. The dark, light and middle tones of the orange/yellow fruit were established with AS soft pastel, and then blended to show form.



For the doily strip at the bottom, it's important to use a different colour (not light) and press the pastel in so the texture shows up well.

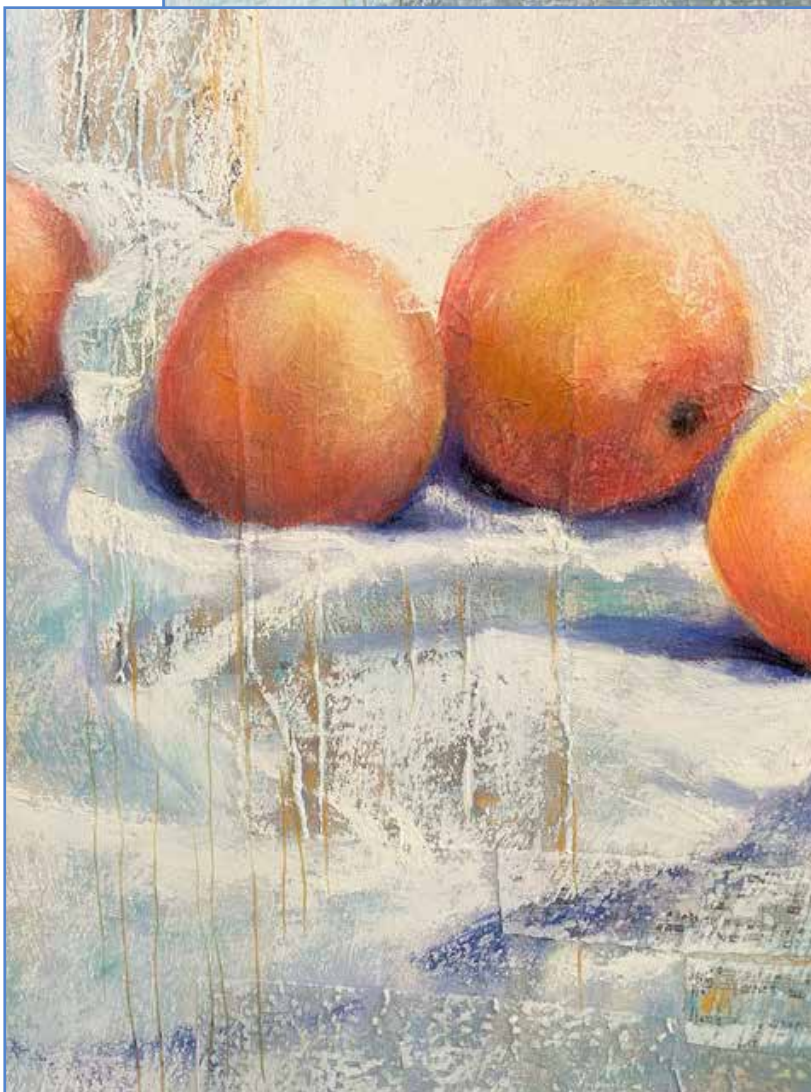
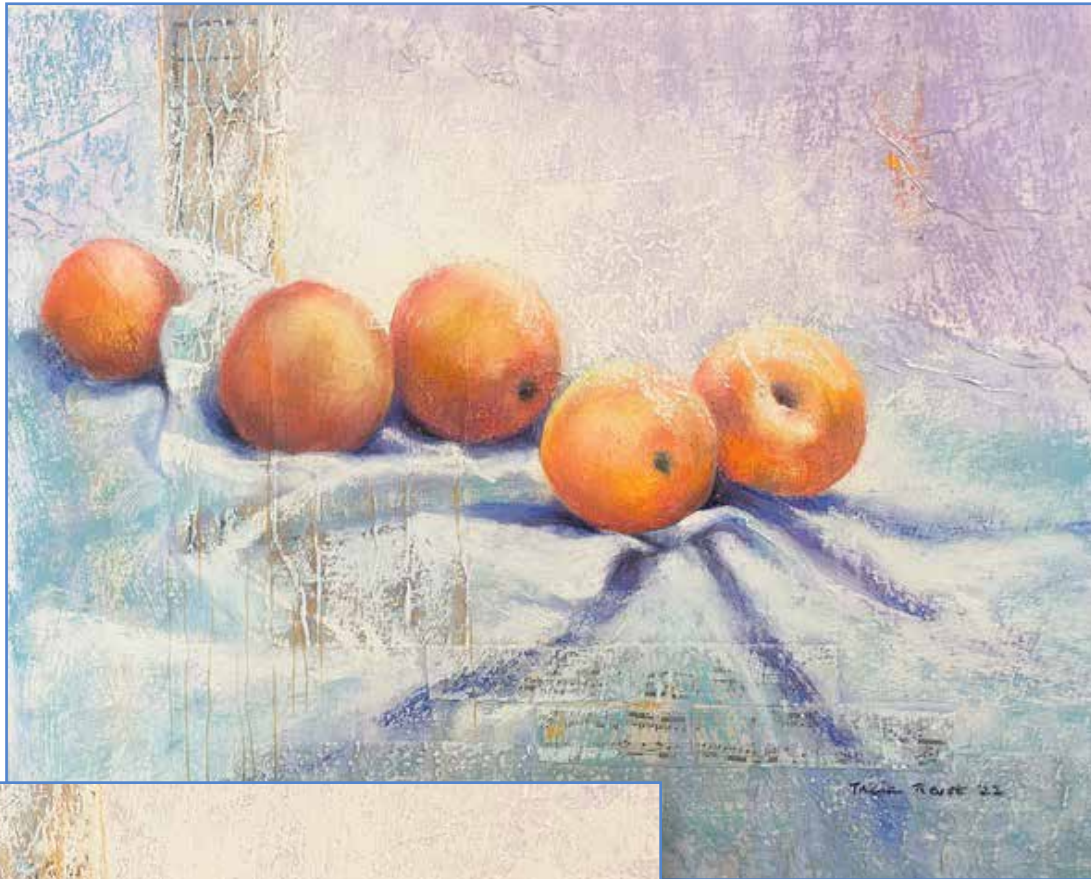
Tricia used AS soft pastel squares to add creams and whites, and also added highlights. She adjusted the edges with pastel pencil – a mix of Faber-Castell, Bruynzeel and Conté à Paris pencils. Then the fruit really began to glow – fruit on the right is a hot orange; those just in front of the brightest light are more or

less in silhouette, so they're lemon yellow; the fruit on the left should not draw attention, so its main colour is peach. The stalk ends of the fruit were added to continue the lyrical movement.

Tricia had completed the painting in about an hour, with the distraction of commenting on her thought processes. She polished the work later, and showed it at the next Zoom meeting. See images on next page for the final artwork and detail.







### More information

Tricia has just released a book *Landscape as story: Directions for creating expressive landscapes*. It's a revised edition, with new chapters on *Using Pastel Wet* and *Pastel on Canvas*.

Visit her website at [www.triciareust.com.au](http://www.triciareust.com.au) for links to her YouTube videos, online tutorial, blog and gallery.

## Demo with David Wells - Sunshine Coast April 2022

Report by Tricia Reust

PSA Report David Wells Demonstration SC Tuesday 19th April 2022

*David is an award winning pastellist who has received significant commissions including works of Carrie Fisher and Kate Middleton.*

David explained the importance of taking your own photos for reference, as there is no point in mimicking any other artist, the aim is to make your work your own. You can borrow techniques, there is no right or wrong way to work, and if you have the time to work on your art then you can create art the way you want. All styles in our modern world are appreciated, and to work in your own way does not make you a lesser artist than any artists you admire.

On Mi-Teintes “Touch” paper, David traced the outline of the head of his model Jessie using “Sara” tracing paper and a pastel pencil.



David traced only enough to give him the basics – too much detail in this tracing will be confusing.



On paper beside the portrait, David demonstrated his colour usage and the amount of pressure used in each stroke. He prefers warm tones papers and use Schminke soft pastels (and some Art Spectrum soft squares). His palette includes white, flesh ochre (#16) and a darker shade of this, pozzouli (#21 earth), caput mortum #23, and a darker shade of this, and a dark green earth.



David began placing the under-colour shapes using pastel pencils. This palette includes Faber-Castell #101, English red #190, brown ochre #182, #176, caput mortum #169, #177 and black #199. David also uses some hard pastels (Faber-Castell) and used a kneadable eraser to refine edges.

David began with the shoulder, and places pastel in tonal shapes, blends these shapes, and glazes with pastel pencil. David approaches the portrait in sections, not as a whole.

David leaves the eyes until the last, making soft swatches of colour and working up the areas of lightest tone. He calls this “making a map of colour” – the first application is “wrong” and continual work is done in correcting and making “less wrong” these areas of tone.

Establishing the darker areas of tone with brown, David then glazed purple over the top to bring it closer to flesh tone.

For the hair, David established a dark area of tone with soft pastel, along with the mid-tone area and then switched to pastel pencils for line work.

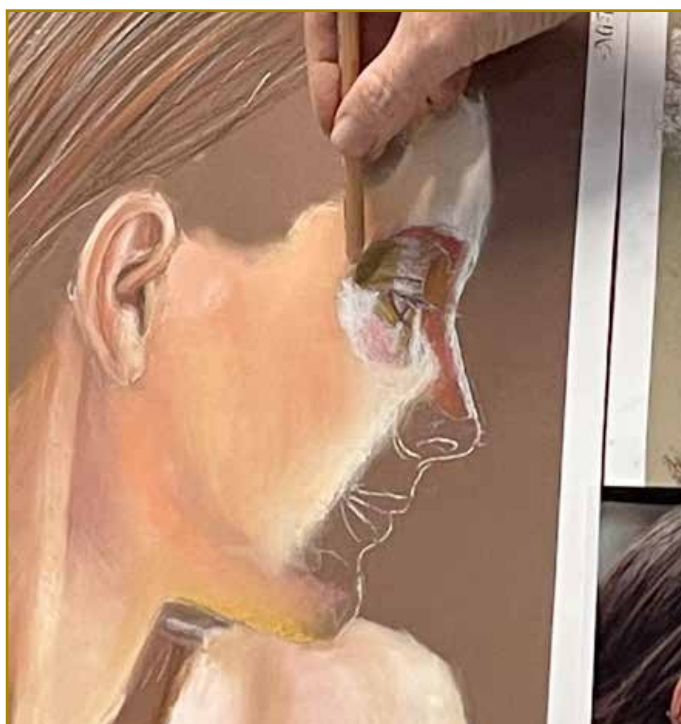
The pencil lines indicate the movement and curve of the hair. David loves lines, and here blended in a little of the flesh colour in the highlights, adding shadows at the end.

The next image shows the areas of colour under the flesh established with soft pastel. David often uses the total hair shape as an element of composition and considers the left and right facing heads in portraits as



facing backwards or forwards in time respectively, and for a face looking at the viewer, as being in the present.

The band of ears, chin and nose contain more red, placed with pastel pencil, other tones of colour added and for the features like the ears, the fine details are softened and blended with the kneadable eraser tip. This photo clearly shows the gold ochre (#014) added under the chin for the reflected light.



David is happy for features such as ears and eyes to look different and an individual aspect of the portrait. He explained that his approach to portraits is different to the approach he uses for life drawing, where he utilises loose line and an “eye to hand” approach with no brain involved – searching for an expressive spontaneous drawing. Here at this point of developing the eyes, David is keeping the application of pastel light in order not to lose the tooth of the paper.

Working towards the mouth but running out of time, David spoke on the shape and importance of the mouth, shadowed on the top but containing highlights on the bottom lip. This photo is of the portrait as the evening came to a close.

We thank David for an interesting demonstration, and also for the entertaining comments on artists and art history sprinkled throughout the presentation.



## Gold Coast Meeting with Petronella van Leusden May 2022

Report by Irene Taylor



At the Gold Coast PSA meeting in May the subject was a mini workshop covering ‘How to Convincingly Draw a Three-Dimensional Object’

Unless a painting is abstract, a painting might depict a three-dimensional object in two dimensions. So a painter has to convince the viewer that they are seeing three dimensions. This is where VALUE comes in – so long as the value is correct, colour is irrelevant. The best way to determine value is from a monochromatic photo, ideally reduced to four values: light, half light, half dark, dark. Using an App like ‘See Value’ can be very helpful to see the picture in only four values.

In this meeting the exercise aimed to accurately draw/paint a round object (sphere or cylinder) using charcoal. If time allowed, colour could be added on top of the charcoal.



Petronella van Leusden showed how light casts shadows and changes values on a ball, after which we started the exercise. It must be noted that Petronella’s preparation was faultless – each participant had a ball (or other round object if they wished, including fruit) to use as a model. Mirrors were also provided for everyone which they could use to check the accuracy of drawing in mirror view. A stick of charcoal and paper strip was used to identify four main values: we started off making a gradation of charcoal on paper: from dark black to dark grey, to light grey to almost white.



By using a cardboard box most light in the room was eliminated so we could see the effect of one light on a sphere and a cylinder. We looked at the light side of the object with the highlight and the dark side with the effect of some reflection light coming off the wall of the box onto the object. We noted the value of the shadow that was cast by the object. We compared the value of the surrounding box compared to the white objects that we placed in the light.

For the participants that were new to drawing, Petronella demonstrated how to draw a cylinder based on the set up, referring to the values that could be seen.

Due to bad light, or bad quality photos, it is not always clear where highlights and shadows fall. Having knowledge of the values, helps us to see values correctly and draw an object three dimensionally. To note what to look for the following points were mentioned:

- The darkest value is where the light doesn't reach.
- A cast shadow is where light cannot reach due to the object blocking the light. If the object is round, the light can travel around the object and the edges of the cast shadow will be softer than the cast shadow of an object with straight edges.
- In general, to draw convincing 3D shapes, lighter areas in the shadow area cannot be as light or lighter as the mid value in the lit area.
- Note the effect of reflected light from surfaces on which object is resting or the items surrounding the object. The surrounding values have an effect on the object in the amount of reflected light they throw on the object, e.g. a white wall nearby will throw a lot more light back on the object than a black wall. Especially on curved objects, reflected light of a lighter surrounding might lighten the shadow area where it comes around the edge.
- Space around the object also has values. You can compare these to the values of the object (darker or lighter?).
- Distance from the light source affects the edges. The further away the object, the softer the edges; the closer the sharper.

For people working with colour:

- Warm light casts cool blue shadows; cool light casts warm shadows
- In the midrange the colour is the most pure. It is to be found next to the highlight in the light area. In the highlight the colour is mixed to make it lighter; in the shadow area the colour is mixed to make it darker.

It was noted that due to the different lights in the room coming from the ceiling and the windows, you could often see up to four highlights and four shadows. This created interesting compositions. Some students new to drawing therefore chose to photograph the object under the one light in the box and then draw from this reference.

All participants displayed their work at the end of the meeting. We discussed the three-dimensionality of the works and choices people made.

All in all it was a great workshop with great feedback from participants.



## Demo with Tricia Taylor - Sunshine Coast May 2022

Report by Karen King

*May's meeting on the Sunshine Coast was hosted by Tricia Taylor Master Pastellist. Tricia demonstrated her 'The Colour of Light' presentation and the technicalities of painting light and shadows.*

Light consists of HUE, TONE, TEMPERATURE, and INTENSITY

HUE- is the actual colour of an object it's red, blue, yellow, and so on.

TONE- is how light or dark a colour is. Has it had white added to make it lighter or perhaps black to make it darker?

TEMPERATURE- is it a warm or cool colour. The main criteria for establishing a colour's temperature is first you must ask yourself "compared to what". A magenta for example may appear cool when compared to a fire engine red, however the same magenta will appear warm when compared to a blue or green.

INTENSITY - how neutral is your colour or how bright is the colour?

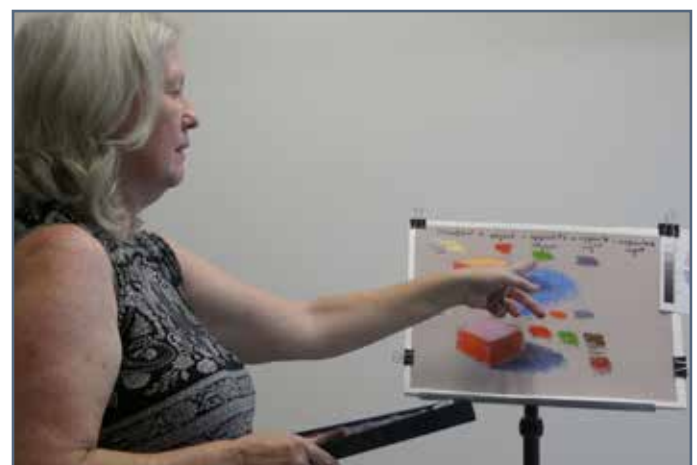
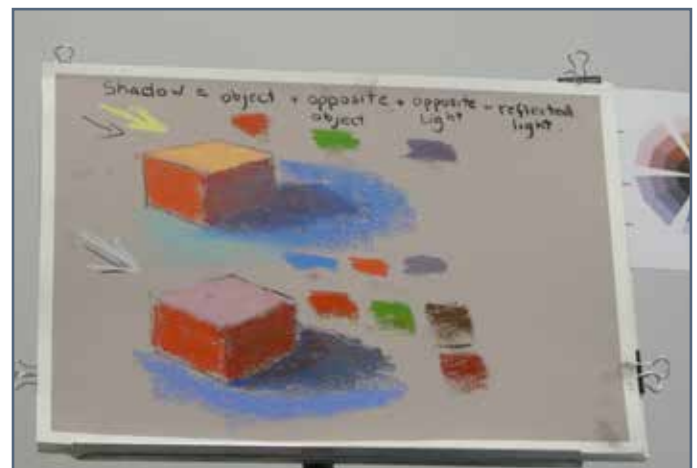
Tricia demonstrated the colour of light and shadows using wooden blocks painted in different colours, some warm and some cool. A lamp with an interchangeable bulb giving warm or cool light was used in the demonstration. This exercise demonstrated to the group how a warm light bulb will make warm coloured blocks more intense in the light and the cool coloured blocks greyer. Alternatively, when the cool light bulb was used the cool-coloured blocks appeared more intense in the light and the warm coloured blocks were greyed in their appearance.

Not only did the local colour of the blocks change from intense to greyed when the temperature of the light was changed so did the shadows.

When using a cool light bulb, the coloured blocks casted a warm shadow whilst the warm light bulb cast a cool shadow.

Warm light = Cool shadows

Cool light = Warm shadows



When we look at the shadows the shadow colour will contain the objects\* local colour (\*in our example the object is the tabletop that the blocks sat upon) + whatever the colour is that sits opposite the objects colour when looking on the colour wheel + the colour which is opposite the colour of the light + a little reflected colour.

SHADOW =

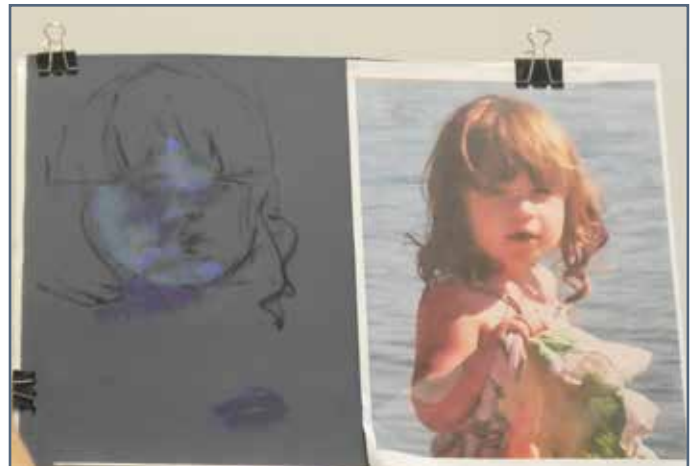
OBJECTS COLOUR + OBJECTS OPPOSITE COLOUR

+ COLOUR OF LIGHTS OPPOSITE + REFLECTED LIGHT

When painting shadows, place your cool colour down first, then the opposite to the local colour and then the local colour on top. When painting the shadows make sure that all the tones are the same so that they play nice. Tricia refers to this as the Goldilocks effect. Not too light, not too dark...just the same.

Example:

A blue cube in a cool light will appear intense in Hue whilst casting a warm greyed shadow.



A blue cube in a warm light will appear greyed whilst casting a cool more intense shadow.

This technical presentation was followed up by a painting of a tulip in warm light and then in cool light. A quick child's portrait to demonstrate how the shadows and highlights are painted.

Tricia is highly talented and always welcome, and we appreciate her sharing a small portion of her vast knowledge with us.



## Demo with Chris Blake - Brisbane May 2022

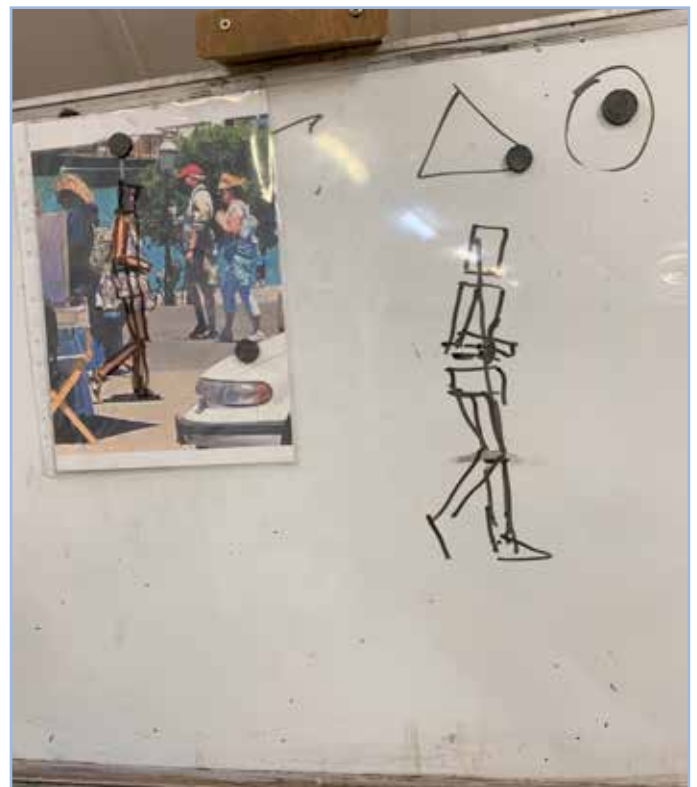
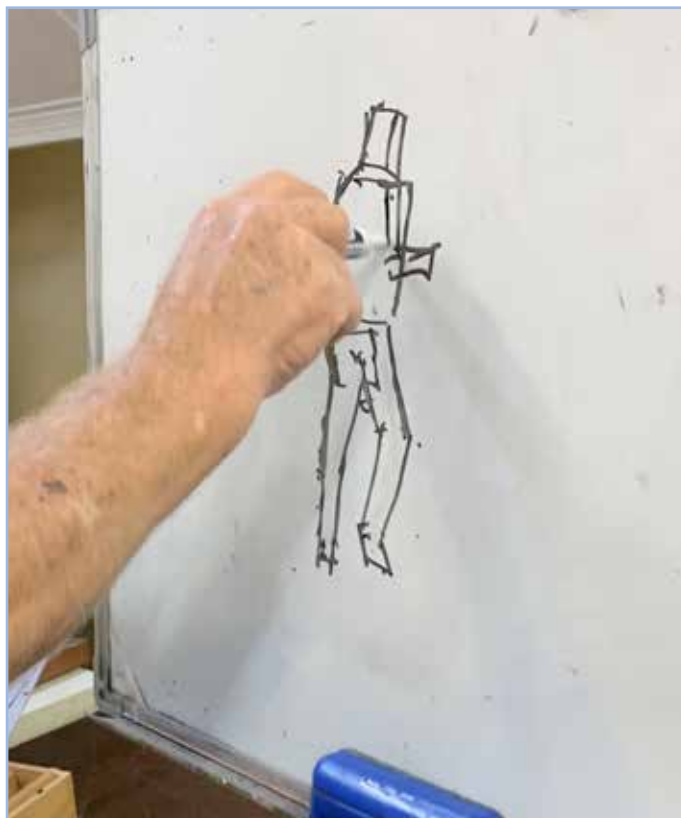
Report by Tricia Reust

PSA Report Chris Blake Demonstration Tuesday evening in Brisbane 3rd May 2022

*Master Pastellist Chris Blake delivered a presentation on People in a Townscape. Chris remarked that his experience is that artists have hesitation about putting people in a work, and cars etc, and he wanted to show a method of capturing figures to perhaps make this easier.*

Chris used Terry Ludwig, Art Spectrum (regular as well as soft squares) and some Mt Vision pastels, working on Art Spectrum Aubergine Colourfix paper.

On a white board and using photos of people and crowds in urban settings, Chris used the basic shapes of triangles, rectangles and squares to build up basic figures. To make this a familiar practice, first trace these shapes over photos covered in plastic. He advised that when you are out and about to really observe people, eg when they are walking, what leg takes the weight, what foot is off the ground etc.



Chris passed around photos of people in crowds and asked participants to request certain figures. He then showed how to reduce these chosen figures into the shapes he uses to build them for placing in artwork, removing the structure lines once the figure had been established. He advised that a figure gives life to a work, as well as scale.

Moving on to the pastel work, Chris placed his paper with a rough outline of the composition already in place. He spoke about breaking complex figures down into “drawable” shapes – practice will facilitate getting the right proportions.



Chris worked on the negative shapes first, around the figures, with Pthalo green light, and an ultramarine blue somewhat darker in tone than that. He advised to keep standing back from the work to assess how it is going.



Working vertical strokes through the shapes Chris built up areas – be bold! Don't be frightened of the strokes. The point is not to achieve an exact replica of the reference but to add something of yourself into the work – he loves experimenting with areas of bright colour. He advised not to be intimidated by the subject matter – identify tones



into three main areas of dark, light and mid-tone, keeping them identifiably different, and this will add drama and excitement to your work.

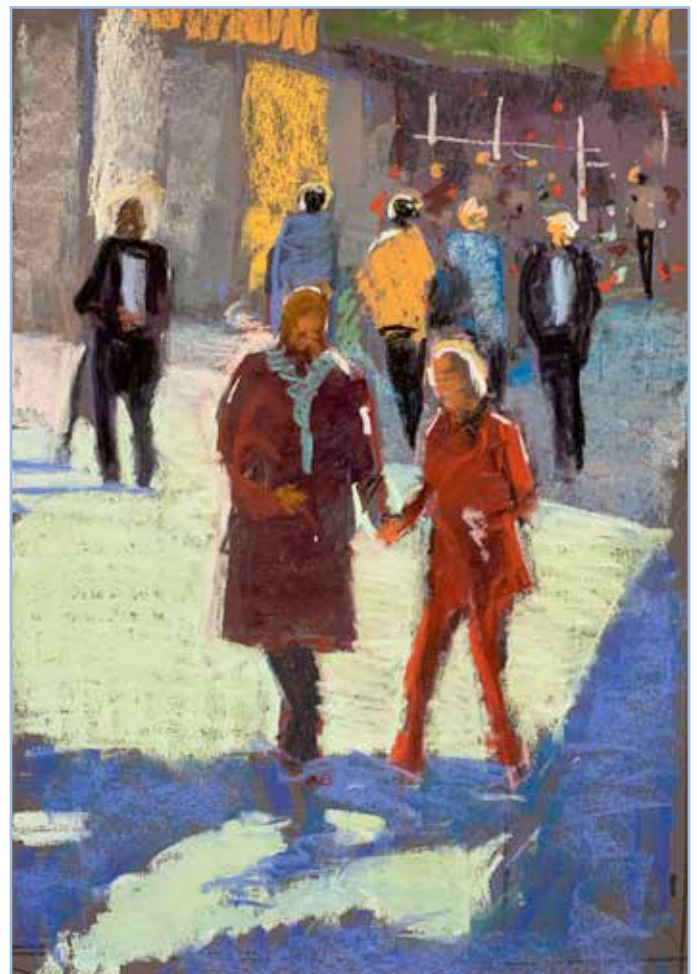
When thinking of the perspective involved in figures, eye level is your personal horizon line – the placement of the top of the figures stays roughly the same, it is the feet level that gets shorter as figures go off further into the distance.

Chris glazed light blue over the light phthalo green areas; placed colour shapes in the background and worked the background colours in to shape and cut into and around the figures to correct them. He added bright red in the right figure and in areas around the work, and highlights on heads and other certain areas.



*A detailed photo showing Chris' energetic strokes.*

Everyone appreciated watching this work evolve and the figures emerge. The movement of the figures is effective and we thank Chris for a most entertaining and informative demonstration.

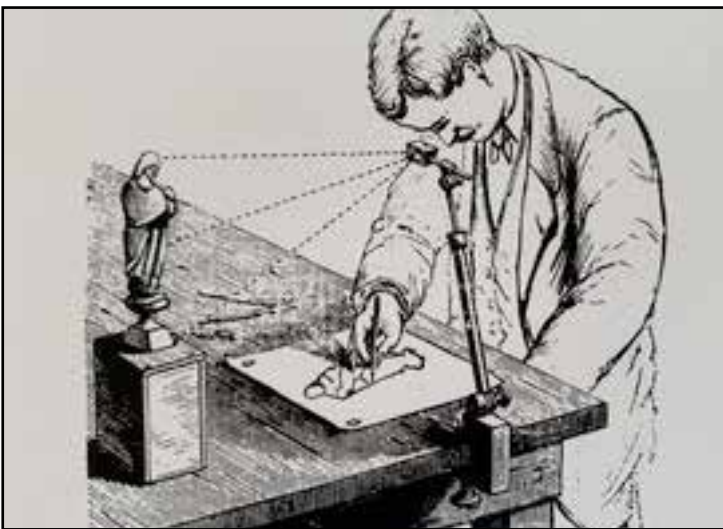


## Reading around Photography 2022 by Gillian Collom

If you think you know about the history of art, then a book about the history of pictures will turn some things you know upside down. It's written as a conversation between David Hockney (artist) and Martin Gayford (art critic) so it is very readable — a long way from an academic text. Over Hockney's long career, he has challenged a lot of art ideas through his art practice.

The histories of painting and photography have been intertwined. Hockney revealed this in an earlier work *Secret knowledge: Rediscovering the lost techniques of the Old Masters* published in 2006.

In *A History of Pictures*, the theme of photography runs through the conversation, as David asserts that 'the spirit of photography is much older than the photograph itself'. It's easy to point to 1839 as the "invention" of photography but, from the 1400s, people who made images were using the camera obscura. It used lenses to project small coloured and moving images onto the walls of a dark box or room. It became a common piece of equipment, but artists were reluctant to mention using one – a trade secret! Artists could see a complex 3-dimensional subject as a 2-dimensional image. Looking back at early works, tell-tale signs in drawings and oil sketches show use of such cameras. For example, "in camera tracing, the line always goes around something ... when drawing freehand you'd grope just a bit".



In 1807 another tool called the camera lucida was patented. It could produce an image in the light, and artists used it to produce a lot of drawings.

The critical change in 1839 was to fix and stabilise the projected image and make it permanent. Some people assumed that photography had taken over the depiction of the real world, with nothing left for figurative painting to do. Fortunately for us, this has not been the case!

*Camera lucida p 233*

### *Recommendation:*

*Hockney, David and Gayford, Martin 2016 A history of pictures: From the cave to the computer screen. Thames & Hudson London.*



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# AUSTRALIAN PASTEL EXPO

August 31<sup>st</sup> - 4<sup>th</sup> September 2022 in Caloundra, QLD

Hi Fellow Members,

Our website now has a FAQ page with lots of questions answered. The question we receive the most is 'how many workshops can you do'. Both the Golden Ticket and the general ticket allow you to do 2 workshops/Plein Air and 2 days of demos. Any workshop spaces left on 31 July will be advertised on the Pastel EXPO website and we will also send an email to all students. You will be able to convert Demo days to extra workshop days by sending an email request which we handle in strict receipt order.

## COVID 19

A reminder that we must comply with all the house rules of the Event Centre Caloundra. If masks are required, please make sure that you bring yours with you. Make sure you have pre-loaded the QLD Check in Qld App on your smartphone, available on the app stores, and have uploaded your COVID tick. If you are coming from New Zealand, please let us know if you have problems with certificates uploading.

## Framing, transporting and wrapping paintings

Our sponsor, Sunshine Coast Art and Framing will be in the foyer at the Event Centre. They will have supplies available for purchase for framing and safely packing any art works that have been created at EXPO. These products will be available at the EXPO or can be pre-ordered from their website. They have pre-made standard size wooden frames as well as lightweight corflute reusable display frames with lightweight dossier cases and Crystal bags. Great for bringing entries to the Annual Competition or for taking home those gems you create here at EXPO.

<https://artframes.com.au>

Head to the website today to see all the workshops, demos and plein air events so you're ready to book your spot on registration day. There's a lot to choose from!

We also have accommodation options, materials lists and tutor's profiles available at <https://www.australianpastelexpo.com.au/>

Visit the Australian Pastel Expo website to find out more!

**REGISTRATIONS OPEN NOW**

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



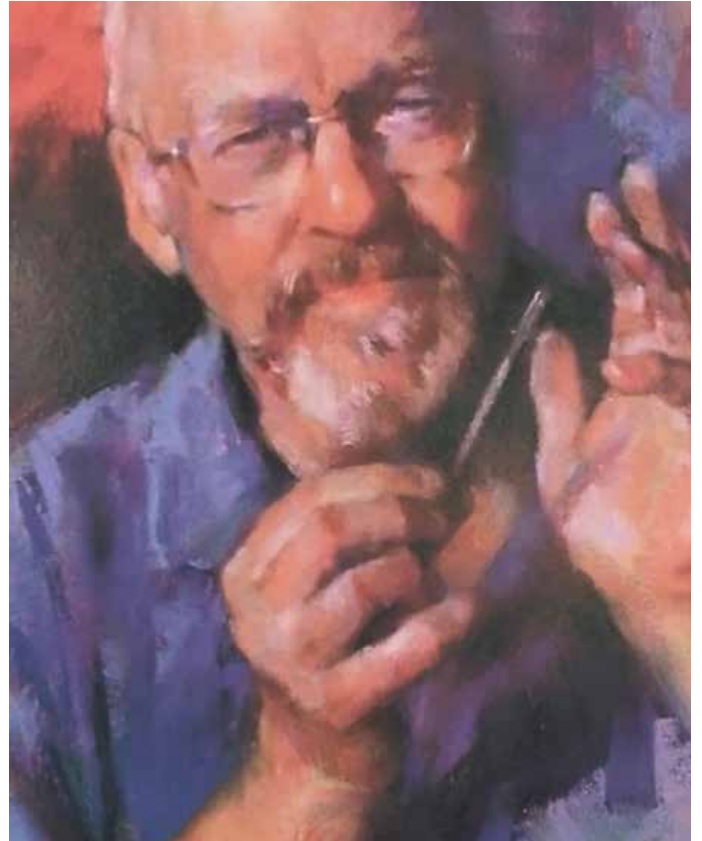
## Featured EXPO Tutors

### HARLEY BROWN

#### International Guest Tutor - Zoom Demonstration and Armchair Chat

Harley Brown was raised in the Canadian town of Moose Jaw, Saskatchewan. In his teen years, he and his family moved to the great “Stampede” city of Calgary, Alberta. It was there he went to the Alberta College of Fine Art and began to draw and paint the Old West. He has been a member of the National Academy of Western Art since 1977 and has acquired numerous awards in a number of national art events.

Eager to share his knowledge, Harley Brown has conducted hundreds of workshops and demonstrations in the US and abroad. He has illustrated many magazine covers and authored numerous articles on art techniques, as well as his best selling books, “Confessions of a Starving Artist”, “Harley Brown’s Eternal Truth for Every Artist” and “Harley Brown’s Inspiration for Every Artist”. Where to find Harley... <https://www.harleybrown.ca/>



### LYN DIEFENBACH

The pursuit of masterly quality and technique is a high priority for Lyn Diefenbach whose work is imbued with a celebration of her faith and of life. Her ability to communicate her ideas has entrenched her as a respected and sought-after tutor, with teaching engagements across the globe (including IAPS in 2015 and 2019).

Lyn is a Master Pastellist with the Pastel Society of Australia and was awarded Eminent Pastellist status in the International Association of Pastel Societies in 2019. Lyn was accepted into the Pastel Society of America as a Signature Member in 2016. She has been featured numerous times in the International Artist, Pastel Journal and Australian Artist magazines.

Where to find Lyn...<http://ldief.com/>



Read more here: <https://www.australianpastelexpo.com.au/tutor>



## STEPHIE CLARK

Stephie Clark is an Australian based soft pastel artist, best known for her uninhibited exploration of the natural world. Self-taught, Stephie began her love affair with soft pastels in 2011, cultivating inspiration from the Impressionism art movement and her close observation of beauty in nature. Since becoming a full-time artist, Stephie divides her time between painting in her country studio in Armidale and teaching workshops at home, online and abroad.

She loves sharing the raw potential of the pastel medium, bringing a subject to life through colour, light and composition. Stephie has been a featured artist in demonstrations held by the Pastel Society in Australia and New Zealand. She is also a member of the Pastel Guild of Europe and has been interviewed & featured in French magazine, Pratique des Arts. Stephie Clark's original artworks and prints are available for purchase on her website.

Where to find Stephie... <https://www.stephieclark.net/>



## LYNETTE ORZLOWSKI

Born in Melbourne, Australia. Lynette's love of the creative has been a driving force and has such mastered many different mediums and holds a wealth of information on a great number of mediums and substrates. The wonder of colour and light has been a constant inspiration for her now for over three decades of painting.

She has established herself in the art community through solo exhibitions and group shows as a highly respected painter and she is often invited to demonstrate her craft Intrastate, Interstate and Internationally. She has taught painting professionally and privately for well over two decades and her commitment and passion for art is revealed in her involvement in several art societies and committees.

Where to find Lynette... <https://www.orzlowski.com.au/>



Read more here: <https://www.australianpastelexpo.com.au/tutor>





# Australian Pastel EXPO 2022

## WORKSHOPS AND DEMO SCHEDULE



**THURSDAY 1<sup>st</sup> September 2022**

TUTOR	CODE	THEME
<b>WORKSHOPS 8.30AM - 4.30PM</b>		
Julie and Michael Freeman	TW1	Animals - Day 1 of 2 - Mastering Animals (participants MUST do both day 1 and 2)
David Wells	TW2	Portrait - Introduction to Pastel Portraits
Penelope Gilbert Ng	TW3	Portrait - A.D.E.P.T Portrait Workshop (Artistic-Dynamic-Expressive-Portraiture-Techniques) <b>Experienced students only</b>
Anne Yang	TW4	Landscape - Creating depth in Landscape
Sandra Temple	TW5	Animals - Camouflage
Lyn Henry	TW6	Abstract - Seeing Small Paintings in Big Things
Lyn Mellady	TW7	Art Theory - Making your personal artistic mark
<b>DEMONSTRATIONS 8.00AM - 10.00AM</b>		
Leonie Duff	TD1AM	ZOOM - Still Life; The way to learn everything about painting
Karol Oakley	TD2AM	Art Theory - Get Toned
<b>DEMONSTRATIONS 10.30AM - 12.30PM</b>		
Stephie Clark	TD1MM	Flowers - story of light
Lyn Diefenbach	TD2MM	Portrait - Portraits loose and lively
<b>DEMONSTRATIONS 2.00PM - 4.00PM</b>		
Tricia Reust	TD1PM	Mixed Media - New work surfaces from old
Janet Hayes	TD2PM	Figures - Drawing figures from life
<b>PLEIN AIR 8.30AM - 4.30PM</b>		
Regina Hona	TW8	Diving into Plein Air
<b>CRITIQUES - 15 MINUTES PER PERSON - THURSDAY</b>		
Tricia Reust	TC1	One on one 15 minute session with Tricia Reust between 9.30am - 11.30am
Lyn Diefenbach	TC2	One on one 15 minute session with Lyn Diefenbach between 1.30pm - 3.30pm
<b>PAINT AROUND EVENING 5.00PM - 7.00PM</b>		
Demonstrations	TDPA	Paint Around with Tony Allain, Lyn Diefenbach, Karol Oakley, Tricia Taylor and Tricia Reust.

# Australian Pastel EXPO 2022

## WORKSHOPS AND DEMO SCHEDULE



FRIDAY 2<sup>nd</sup> September 2022

TUTOR	CODE	THEME
<b>WORKSHOPS 8.30AM - 4.30PM</b>		
Julie and Michael Freeman	FW1	Day 2 of 2 - Mastering Animals (participants MUST do both day 1 and 2)
Regina Hona	FW2	Landscape - Water and Reflections
Stephie Clark	FW3	Flowers - Bloom with Grace
Tricia Reust	FW4	Mixed Media - Pastel over collage on canvas
Sandra Temple	FW5	Animals - Beautiful Birds
Tricia Taylor	FW6	Landscape - Sunset Skies
Lyn Diefenbach	FW7	Portrait - Portraits alive
<b>DEMONSTRATIONS 8.00AM - 10.00AM</b>		
Dawn Emerson	FD1AM	Zoom
Anne Yang	FD2AM	Landscape - Creating Depth in the Landscape
<b>DEMONSTRATIONS 10.30AM - 12.30PM</b>		
Lyn Mellady	FD1MM	Landscape - Submerged rocks at high tide
Penelope Gilbert Ng	FD2MM	Portrait - Let the Colour Sing - Vibrant colourful portrait - loose style
<b>DEMONSTRATIONS 2.00PM - 4.00PM</b>		
Lynette Orzowski	FD1PM	Demonstrating Canson Papers - 1 image on 3 different substrates
Louise Corke	FD2PM	Zoom - Art Theory; The Final Tweaks - Edges and Final Balances in any Genre
<b>PLEIN AIR 8.30AM - 4.30PM</b>		
Karol Oakley	FW8	Plein Air Confidence
<b>CRITIQUES - 15 MINUTES PER PERSON - FRIDAY</b>		
Tony Allain	FC1	One on one 15 minute session with Tony Allain between 9.30am - 11.30am
Lyn Mellady	FC2	One on one 15 minute session with Lyn Mellady between 1.30pm - 3.30pm
<b>EVENING DEMO 5.00 - 7.00PM</b>		
Tony Allain	FDMD	Landscape - Where the Land Meets the Sea

# Australian Pastel EXPO 2022

## WORKSHOPS AND DEMO SCHEDULE



**SATURDAY 3<sup>rd</sup> September 2022**

TUTOR	CODE	THEME
<b>WORKSHOPS 8.30AM - 4.30PM</b>		
Pauline Adair	SW1	Figures - Figures from Life
Tony Allain	SW2	Art Theory - Creativity Untamed
Lyn Diefenbach	SW3	Flowers - The Floral Portrait - Building the Illusion of Reality
Tricia Reust	SW4	Mixed Media - Pastel over Gesso Texture on paper
Janet Hayes	SW5	Portraits - Pastel portrait from a live model
Tricia Taylor	SW6	Art Theory - Making Your Artwork Sing - Understanding colour chords
Karol Oakley	SW7	Landscape - Traditional Landscape from the Heart
<b>DEMONSTRATIONS 8.00AM - 10.00AM</b>		
Cuong Nyugen	SD1AM	Zoom - Portraits
TBA	SD2AM	
<b>DEMONSTRATIONS 10.30AM - 12.30PM</b>		
Leonie Duff	SD1MM	ZOOM - Pastel Portrait- Pursuing the Poetry and Exploring the process
Stephie Clark	SD2MM	Flowers / Landscape - Channel your Inner Monet
<b>DEMONSTRATIONS 2.00PM - 4.00PM</b>		
Regina Hona	SD1PM	Landscape - The Magic of Water
Christine Clark	SD2PM	Animals - Painting your dog in pastels and charcoal
<b>PLEIN AIR 8.30AM - 4.30PM</b>		
Penelope Gilbert Ng	SW8	Plein Air
<b>CRITIQUES - 15 MINUTES PER PERSON - SATURDAY</b>		
Julie or Michael Freeman	SC2	One on one 15 minute session with Julie or Michael Freeman between 1.30pm - 3.30pm

# Australian Pastel EXPO 2022

## WORKSHOPS AND DEMO SCHEDULE



SUNDAY 4<sup>th</sup> September 2022

TUTOR	CODE	THEME
<b>WORKSHOPS 8.30AM - 4.30PM</b>		
Stephie Clark	XW1	Flowers - Provencal Poppies
Lyn Mellady	XW2	Landscape - The slow and up-tempo dances of light and water
Julie and Michael Freeman	XW3	Still Life - Exploring Light, Form and Textures
Penelope Gilbert Ng	XW4	Landscape - Landscape Tell the Story - <b>Intermediate to Advanced</b>
Lynette Orzowski	XW5	Animals - Animals in Pastel - Creating the Story
Christine Clark	XW6	Figures - Fabulous Figures in the Environment
Regina Hona	XW7	Landscape - Making Water Look Wet
<b>DEMONSTRATIONS 8.00AM - 10.00AM</b>		
Harley Brown	XD1AM	Q & A Session on Zoom - An Armchair Chat with Harley
TBA	XD2AM	
<b>DEMONSTRATIONS 11AM - 12.30PM</b>		
Tricia Taylor	XD1MM	Landscape - Sunset over the Ocean
Sandra Temple	XD2MM	Animals - Wildlife in action
<b>DEMONSTRATIONS 1.30PM - 3PM</b>		
Janet Hayes	XD1PM	Pastel Portrait - Portrait demonstration
Lyn Diefenbach	XD2PM	Flowers - Florals; Wow in 2 hours
<b>PLEIN AIR 8.30AM - 4.30PM</b>		
Tony Allain	XPA	Chasing the Light
<b>CRITIQUES - 15 MINUTES PER PERSON - SUNDAY</b>		
Karol Oakley	XC1	One on one 15 minute session with Karol Oakley between 10.00am - 12.00pm

## Charcoal/Grey Pastel PORTRAIT WORKSHOP TUTOR: Tricia Reust

### Explore the portrayal of the human head.

#### Charcoal/Grey Pastel Portrait Workshop

We will cover theory of facial features and basic design concepts with portraits and explore the portrayal of the human head. On the first day, two quarter sheet portrait head studies will be created - one incorporating the theory covered, and the second work exploring using charcoal as a wet underpainting. On the second day, participants will create a larger portrait using charcoal, and white and grey pastel. Pastel stroke making will be explored and using pastel wet.



#### **About your Tutor**

*Tricia Reust is a visual artist working in most media. Her work is founded on strong drawing and design principles, and a broad exploration of art materials.*

*Tricia won the National Mortimore Prize in 2012; recorded a television episode with Colour in Your Life; over many years has had several articles published in the Australian Artist magazine; and has work in all four "Incite – The Best of International Mixed Media" publications.*

*Tricia has published her book "Landscape as Story – Directions for Creating Expressive Landscapes" and her three instructional DVD's are available through Pulsar Productions.*

#### **Details:**

Workshop Venue: Queen Alexandria Home, 347 Cleveland Road, Coorparoo, Queensland 4151

Date: September 24 & 25 2022

Time: 8.30 – 4pm

Cost: \$180 for PSA Members, \$220 for non-members

Find more information and book online at  
<https://pastelsocietyofaustralia.com.au/workshops-brisbane/tricia-reust-charcoal-portraits/>

## COVID-19 SAFETY GUIDELINES

For our EXPO event in 2022, our major planning involves keeping our tutors, volunteers and students as safe as possible. We are also bound by the COVID 19 policies of our event venues, Event Centre Caloundra, RSL Caloundra, Oaks Resort, CCSA and by Queensland Public Health Directives. As we know these restrictions can change at any time.

Australian Pastel Expo attendees, tutors, volunteers and students will be required to follow these procedures to enter the venues.



### **As at April 14th 2022, the following COVID guidelines are in place for the event:**

- Theatres and arts, culture and live music venues will also no longer be subject to vaccination and check-in requirements.
- Patrons must comply with mask requirements from QLD Health or provide a valid exemption.
- Hand sanitising stations are provided on entry to every area of the venue for your safety.
- You must not attend the venue if you are unwell or have visited a hotspot.
- Patrons and event holders where possible social distance - at least 1.5m apart.

## VACCINATION STATUS

Following the QLD Govt's Public Health Order and Guidelines, from 14th April 2022 all patrons are no longer required to be vaccinated to attend events or visit The Events Centre, Caloundra.

### **WHAT YOU NEED TO KNOW:**

- If you are unwell please do not attend the event.
- You must follow the requirements of The Events Centre to attend the event.
- These requirements are subject to ongoing change and are in accordance to QLD Public Health Orders.

See 'The Events Centre COVID Safe Guide' for more information:  
<https://theeventscentre.com.au/covid-safe-guide/>

# The Pastel Society of Australia ANNUAL AWARDS EXHIBITION

September 1<sup>st</sup> to 4<sup>th</sup> 2022

Held at the Event Centre during the Australian Pastel Expo in Caloundra, Sunshine Coast

Dear PSA Members,

I am writing to let you know that the Annual Awards incorporating the Alexandra Awards, for 2022 will be held in conjunction with EXPO at the Event Centre, 20 Minchinton Street in Caloundra. The International Guest Tutor for EXPO, Tony Allain, will be the judge. Our sponsors softpastels.com.au, Art Spectrum, Art House Reproductions, Arthouse Northside and the Estate of Barbara Alexandra are to be thanked again for their ongoing and faithful sponsorship of the PSA.

On the last few pages you will find Conditions of Entry for you to print out and keep for reference as it has the dates and addresses that you need for participation, so you will have lots of time for preparation. Thank you to Tricia Taylor and Priscilla Lawrence for assisting in putting these Conditions together.

The announcements and presentation of the prizes for these Annual Awards will occur at the EXPO Gala Dinner at the Caloundra RSL on Saturday evening the 3rd of September at 6pm to 9pm. It is important for you to know that you do not have to attend EXPO, in order to enter the Awards or to attend the Gala Dinner. Also, if you should wish to visit the Trade Show at EXPO on the Saturday afternoon, PSA members will be welcome. To book your tickets to this Gala Dinner presentation event (any number of guests you like) go to <https://www.trybooking.com/BOQWA> and only select the Gala Dinner (under the purple header). You will also need to complete page 2 for data collection. Then go to page 3 to pay. If you have any issues, please call Vanessa on 0414571090 or email to [treasurerozpastels@gmail.com](mailto:treasurerozpastels@gmail.com)

Bookings for the Gala Dinner close on 31 July.

The exhibition of the entries will make a fabulous show, and you do not have to attend EXPO in order to visit the Exhibition of works. For those not attending EXPO, it would make for a great day out to visit the Exhibition and stroll through Caloundra.

I look forward to another wonderful Exhibition of pastel - and to showcasing the fabulous standard achieved in the art of the members of PSA,

Tricia Reust

President

The Pastel Society of Australia Inc

# “The Pastel Society of Australia Annual Exhibition 2022”

1<sup>st</sup> September to 4<sup>th</sup> September 2022

Held at the Event Centre during the Australian Pastel Expo in Caloundra, Sunshine Coast

## Conditions of Entry

### Diary of Dates

**Entries open** Friday 1st April 2022

**Entries close** Friday 8th July 2022

Pre- Selection of hanging exhibition announced 15th July 2022

**Drop off of hanging exhibition:** 11am-2pm Wednesday 31st August 2022 Event Centre 20 Minchinton St, Caloundra QLD 4551. (please read labelling and d-ring instructions)

**Winners Announced:** Gala Dinner from 6pm Saturday 3rd September 2022. RSL Caloundra.

Tickets available via Australian Pastel Expo website. [www.australianpastelexpo.com.au](http://www.australianpastelexpo.com.au)

**Pick up:** Sunday 4th September 1:30pm – 4:30pm

### Entries

1. All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
2. Entries must be the original work of the entrant, which precludes works undertaken in workshops or under tutelage, and/or copied from any source other than that 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 any award in any competition in the previous 2 years prior to 1st April 2022 excepting PSA monthly online Zoom competitions.
3. Maximum Size of finished painting: 75cm x 95cm (including frame)
4. Maximum of 3 entries/member – in different categories and only one painting per category. Non-PSA Members maximum 1 entry. All PSA members must be financial at time of entering competition and time of hanging exhibition.



5. Members Entry fee of \$25 for each painting (max 3). Non-Members \$60 (one only).
6. All works must be for sale and there is a 30% commission on sales.
7. Entries are open from April 1st, 2022, via the website <https://pastelsocietyofaustralia.com.au/annual-exhibition/> which must include uploading of high resolution images of artwork (Max 2mb). Payment via direct deposit or Pay Pal is available. You will be unable to see any of the entries until the Expo event at Event Centre Caloundra. All entries not included by pre-selection in the hanging exhibition will be displayed on screens during the Expo event. There will be no refund of entry fees for any painting not pre-selected for exhibition.
8. All Entry forms to be completed with payment of entry fees by **Friday 8th July**. If any difficulties arise, please contact secretaryozpastels@gmail.com or PSA Exhibition Coordinator Tricia Reust triciareust@gmail.com or phone 07 3889 4619. **NO LATE ENTRIES ACCEPTED.**

## Prizes

Categories for 2022:

- People/Animals
- Scapes
- Still Life
- Abstract

All paintings can be traditional or contemporary in style.

Prizes in each category except Abstract: 1st \$1000, 2nd \$500, 3rd \$300.

### **Art Spectrum Abstract Prize:**

1st prize \$1000 (product from Art Spectrum)

2nd prize- High Resolution Digital Art Capture of your artwork for a giclee reproduction

The Pastellist of the Year (\$500) is only for PSA members and will be chosen from the four 1st Place awards submitted in each category.

Arthouse Northside Peoples' Choice Award (\$150 Gift Certificate). Chosen by members of the public at the Event Centre Caloundra during the exhibition. This gift certificate can be accessed online as well as in person at the art store (in Deagon, Brisbane).

**Alexandra Award** entries are invited for PSA members only who have never won a first prize award in any competition (PSA or other) with a pastel painting. Members may enter both Sections and the General Competition (3 paintings in total).

Title "Harmony"

Prizes 1st \$600 2nd \$200 3rd \$100

## Pre-Selection and Judging

All entries submitted will be presented for review online to a pre-selection panel, from which 100 entries will be shortlisted to meet the hanging space requirements of the Pastel Society Annual Awards exhibition.

1. All signatures on entered artworks will be digitally blocked out for pre-selection only. Entries submitted must be photographed before framing.
2. Once the pre-selection process has been completed, all entrants will be advised of the outcome by the 15th July 2022 and confirmation from artist will be sought to guarantee that the work will be available for exhibit during the dates of 31st August 2022 and 4th September 2022.
3. An independent Judge is invited to select the prize winners of each section from the shortlisted 100 that are on display at the exhibition. The pre-selection panel and judge's decisions are final and no correspondence will be entered into.
4. Media reproduction of entries is allowed for promotional purposes by PSA.

## Presentation and Delivery of Works

5. All works for the physical exhibition to be clearly labelled on the back and framed in a professional manner.  
Title and Price. \_\_\_\_\_  
Section. \_\_\_\_\_  
Artist's Name. \_\_\_\_\_  
Contact Details. \_\_\_\_\_
6. All works are to be ready for display with hanging wire or cord and "D" rings firmly attached. Gallery specifics requires additional "D" hooks to be placed 75mm from the top of frame with the "D" facing upwards. This is essential. Please see diagram below for instructions.
7. All care will be taken in storing and hanging of artworks, but no responsibility will be taken by the PSA, or those associated with the Event Centre Caloundra
8. Exhibition will be held at Event Centre Caloundra 20 Minchinton St, Caloundra QLD 4551.
9. Receipt of works by hand at Event Centre Caloundra 20 Minchinton St, Caloundra QLD 4551. from **1pm to 3pm Wednesday 31st August 2022.**
10. Post courier/freight works, to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, QLD, 4019 Australia. (This is not a drop off point for anyone wanting their work taken into the exhibition for them. This is for Couriered work only. Please make other arrangements if you require help to deliver your works on drop off day.) All works being couriered must be received by Friday 19th August 2022. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organized and prepaid by the entrant. Payment of a \$10 repacking fee is required for the PSA to repackage your artworks, and packaging must be of a standard to enable safe repackaging.

11. Personal collection of sold and unsold works will be after 1:30pm and until 4:30pm Sunday 4th September. No paintings may be removed before this date and time. There is no opportunity for storage, so any works remaining after this time will incur a significant PSA storage fee and/or be discarded. Freight works will be returned after this date.
12. All proceeds from sales and prizes will be paid by direct deposit into your nominated bank account within a month after the exhibition closes.
13. Digital enhancement techniques only permitted applied to the images are the use of the tools - rotating and cropping of the image. Any other digital enhancements are strictly forbidden. We are trusting in the integrity of entrants as to the accuracy of the photo submitted and be aware that you are signing an agreement to all Conditions as set out in this document.

Note# Because the pre-selection will be from online images, it is strongly suggested that you consider having professional photos taken of your work, (of course before framing!) or that you obtain assistance from a PSA member who knows how to go about photographing works to their advantage or view the advice in the PSA newsletter.

## D Hooks

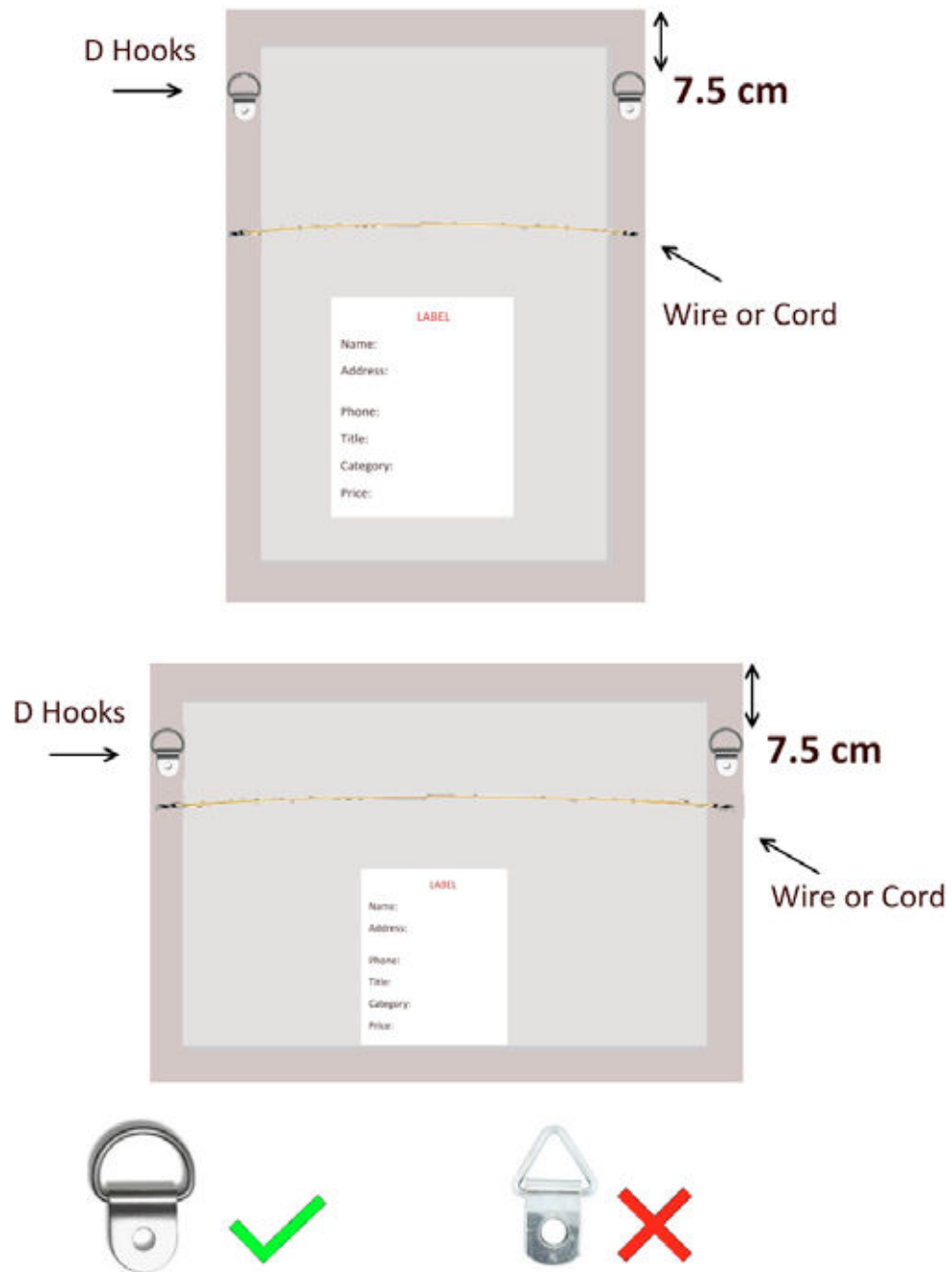
Tips: D-ring should be 15mm wide. Facing up.

75mm from the top of artwork to top of D-ring.

Rounded and not Triangular to fit our hanging system.

75mm from the top of

See next page for a diagram.



Note: Must be at least **1.5cm wide**  
and can be bought at Arthouse Northside or Oxlades

**Wire or cord is still recommended.**

# Your assistance in placing these D-rings on your artwork is extremely helpful to our volunteers that work hard to hang your artworks in a presentable manner. It saves a large amount of work, handling and keeping artworks hanging straight during the exhibition. Many thanks.

## PSA Inc AGM 2022 Information:

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

Thank you to those members who voted last year. 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 stuff like Presidents Annual Report, 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 after the 31st July 2022. You will then have a right to address any of your concerns, but they must be received by Friday 9th September 2022 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.

What is the purpose of an Annual General Meeting (AGM)?

An annual general meeting (AGM) is a meeting that affiliated clubs and societies are required to hold each year for the following:

1. elect the executive committee and other committee members
2. confirm ex- officio members and support team members
3. ratify the Rules of Association if need be
4. present the President's Report
5. present the Treasurer's Report for that year and
6. inform members of previous and future activities.

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?

Not at the moment.

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 Wednesday 13th September to 5 pm AEST Thursday 14th September 2022.

When will I know the results? As soon as all results are collated, the outcome 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!!!!

## Annual General Meeting 2022

*The Twenty-ninth Annual General Meeting of members of the Pastel Society of Australia Incorporated (PSA) will be held Online. Details to be released to you via email. Opening date is 8am AEST 13th September 2022. Closing date for voting will be 5pm AEST 14th September 2022.*

The Annual General Meeting of the PSA Inc is open to all, but voting is only for current financial members of the Society. Participating with the AGM gives you an opportunity to learn about your Society's activities and performance over the past year, to view your Society's financial position, and to elect a new Committee. 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 also included in this newsletter.

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. We really need many people to nominate themselves for positions on the committee. I warmly invite you to nominate yourself and go for it

Of course, these are the positions that you can nominate for:

- **President**
- **Vice President**
- **Treasurer**
- **Secretary**
- **Committee members**
- 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 (Brisbane Visual Arts Community)
- Membership secretary
- Greeter at the door for the meetings
- Newsletter Editor
- Public Officer
- Social Media Liaison

Only those in bold type require you to participate in Committee meetings.

Should any of these positions have your name on them?

Yes please get in touch either via email or phone to the President (presidentozpastels@gmail.com)

Secretary (secretaryozpastels@gmail.com)

or Treasurer (treasurerozpastels@gmail.com)

We will always help and guide you if you wish to implement these roles. The Society is trying to maintain communication and education for all our members BUT we need you to help!

Nominate on the next page...

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



## Nomination of Office Bearers 2022

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 9th September 2022 to Kelcey Burman at secretaryozpastels@gmail.com

Or send completed form by post to arrive by Friday 9th September 2022, to Pastel Society of Australia, PO Box 236, Toowong, QLD, 4066

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



GWEN THIESFIELD

*Barbara Alexandra*



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- Unison

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- Colourfix
- Colourfix Smooth
- Fisher 400
- Hehnemühle Velour
- Hehnemühle Pastelfix
- Mi-Teintes
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- Pastelmat
- Sennelier Pastel Card
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**OPENING HOURS**

Monday - Friday 8:00am to 8:00pm  
Saturday 8:00am to 2:00pm

258 Brunker Road, Adamstown NSW 2288

Phone: 02 4867 1888

Email: [colours@softpastels.com.au](mailto:colours@softpastels.com.au)

## COMMITTEE

**President:** Tricia Reust  
presidentozpastel@gmail.com

**Vice President:** Sue Robinson  
suzart@live.com.au

**Secretary:** Kelcey Burman  
secretaryozpastels@gmail.com

**Treasurer:** Vanessa Thomas  
treasurerozpastels@gmail.com

## COMMITTEE MEMBERS:

Greg Steele, gregorymarj57@outlook.com  
Jan Lowe, jan.lowe@camberwellart.com.au  
Gillian Napper, gillnapper@gmail.com  
Christine Leaming, christine.a.leaming@gmail.com

## NEWSLETTER

Newsletter Editor: Jeanne Cotter,  
pastelnewsletter@gmail.com  
Newsletter Team Postal Distribution: Margaret  
Ollerenshaw

## WORKSHOPS

Workshop Coordinator: Hettie Rowley,  
hettie@magickmirrors.com  
Workshop Supervisors:  
Brisbane: Greg Steele gregorymarj57@outlook.com  
Sunshine Coast: Vanessa Thomas  
TreasurerOzpastels@gmail.com  
Gold Coast: **Vacant**

## ANNUAL EXHIBITION

Exhibition Coordinator:  
Tricia Reust triciareust@gmail.com  
Exhibitions Team: Priscilla Lawrence

## WEBSITE

Webmaster: Hettie Rowley

## MEETINGS

Meeting Coordinator Sunshine Coast: Vanessa  
Thomas TreasurerOzpastels@gmail.com

## MEETING DEMONSTRATOR COORDINATORS

### BRISBANE

Demonstrator Coordinator: Hettie Rowley  
Meeting Reception Coordinator: Pauline Meizer  
Meeting Reception: Andrea Willis  
Meeting Supper Team: Gwen Thiesfield & Margaret  
Ollerenshaw  
Audio Visual: Mark Lawrence

### GOLD COAST

Gold Coast: Petronella van Leusden

### SUNSHINE COAST

Sunshine Coast: Annette Irvine  
Audio Visual: **vacant**

## MARKETING

Public Officer: Gillian Collom  
publicofficerozpastels@gmail.com

## SOCIAL MEDIA

Penelope Gilbert Ng and Louise Corke  
email: commsozpastels@gmail.com

*If you'd like to join the committee and  
contribute to this wonderful Society, please  
get in touch.*

## Publish your artwork online!

Here is a great opportunity for you to have your artwork published on our Oz Pastel website. It is absolutely free for you as a member of the PSA. So what are you waiting for?. Here is a list of the required items:

### Photos:

A clear image of yourself. A close up portrait works best.

5 x or more (up to 10) images of your artwork - pastel obviously. Size: aim for 600 px (pixels) wide and at least 500kb or larger. Background cropped and image in focus please. Do not photograph your work already behind glass as that will leave a reflection. Unframed only images.

**About the Artist:** A short biography or resume of your artistic career and your motivation for your art.

Here are two examples: *'Anne is a member of the Pastel Society of Australia. Anne conducts public painting demonstrations and teaching workshops in the pastel medium and has commenced a weekly pastel painting class in Cooroy. Anne regularly exhibits with the Pastel Society of Australia, Kenilworth Celebrates art show. Anne's paintings are represented at the Montville Art Gallery, Main St Montville, Qld. Anne has won many awards over the years.'* OR...

*'The beauty and serenity of creation is what draws me to paint. I love to get the feel of the moment whether that is the warmth of the light, the velvet feel of a petal or the fold of a cloth. As a seascape artist I enjoy capturing the movement of the waves and the play of light on the sand. There is something quite spiritual and musical in the ocean. It is the light, the rhythm and the emotion that entices me to paint no matter what the subject.'*

**Contact:** Your phone number/numbers, email address, website address if any, any social media accounts you would like to add. (Instagram, Facebook, Twitter)

Please send this information to Hettie in the following format.

Images in Jpeg format. 600px wide.

Your text in a Word document.

Contact Kelcey Burman on 0413 027 463 or [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) OR Hettie Rowley on 0406 180 121 or [hettie@magickmirrors.com](mailto:hettie@magickmirrors.com) for more information

The PSA newsletter is released bi-monthly. The next newsletter is due out in **AUGUST 2022.**

**CLOSING DATE: Closing Date for August 2022 Newsletter is the 20th of July 2022.**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

**SEND TO:** All submissions are to be sent to JEANNE COTTER at [pastelnewsletter@gmail.com](mailto:pastelnewsletter@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). Many thanks.

## 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 [pastelnewsletter@gmail.com](mailto:pastelnewsletter@gmail.com). Once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.