

The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



Sannia Plerina 'StillLife In Season'



PSA DEMO REPORTS



**Merry Christmas to all
our Members**



**ZOOM COMPETITION
WINNERS**





President's Report

Dear members,

It is hard to keep up with our former President, Tricia Reust. I often wonder where PSA would be without her energy and super-person efforts. Special thanks go to Tricia and the PSA Exhibition Committee for mounting

a successful Master Pastellist and Accomplished Pastellist Exhibition at the Old Fire Station Gallery, Redcliffe. Visitors were clearly impressed with the high standard of painting and how the artworks were presented in this light-filled gallery space.

Start planning now for next year's PSA Annual Awards Exhibition - 19-23 June 2024 at Mt Coot-tha Botanic Gardens Auditorium in Toowong, Brisbane. It's the time when we showcase to the public the versatility of pastel artworks. Entries are accepted from members and other pastellists (members can submit three entries in different categories; non-members can submit one entry) and there is again an online section as an option to freighting framed works to the exhibition. Entries will open on 1 March and close 2 June 2024.

Also to help with planning, you'll find in this Newsletter the new 2024 schedule of meeting demonstrations, face-to-face for the three south-east Qld PSA umbrella groups and via ZOOM for members in all locations, as well as PSA-sponsored workshops. Again, we appreciate Tricia Reust's organisation to have this information available to our members for the coming year.

2024 will also be the year of the 15th bi-annual International Association of Pastel Societies (IAPS) convention in Albuquerque, New Mexico, U.S.A. from 11-16 June – known as the biggest pastel party on the planet! The PSA is a member of IAPS so you have an invitation to attend. It includes paint-arounds, workshops, demonstrations, exhibitions, a mega Trade Show of pastel supplies, entertainment, etc. and a chance for pastel artists from all over to get together to celebrate and promote the fine art medium of pastel. Registration is open on the IAPS website.

Now that the Christmas and Holiday season is fast approaching, I hope that our members will find some stunning subjects and we will all enjoy seeing these at the 2024 shows.

Huge thank you to Merla for giving me so much support, so appreciate that, and I wish our hard-working Committee and members a joyous Christmas and safe holidays.

Jan Lowe, President

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Master Pastellists at the MP and AP Exhibition Opening Event - November 4th 2023



Exhibition opened by Cr Karl Winchester. Cr Sandra Ruck also attended. Photo left to right: Tricia Reust; Petronella van Leusden; Christine Clark; Chris Blake; Terry Wilkinson; Tricia Taylor, Joan Macnaught; Penelope Gilbert Ng





“Thanks to the 21 enthusiastic art lovers who joined us for the demo at the Redcliffe Old Fire Station Gallery.” Petronella van Leusden

Congratulations Gayle Newcombe for awards: a Highly Commended at the Pastel Society of Victoria Annual Exhibition for ‘Magpie whispers’ and Best work on paper’ at Glenthompson rotary art fair for “Inherited Instinct”



PSA 40th Anniversary!

Did you know the Pastel Society of Australia turns 40 in 2025. We are planning a celebration. To help us we are asking all members to go through their old photo albums and send us through anything of memorabilia of your time in the PSA. Stories, anecdotes, favourite memories are all welcome. Sample questions to prompt your memory...

- When did you first start pastels?
- How and when did you join the PSA?
- What is it that you love about pastels.
- What is your favourite memory of your time with the PSA.

- Any memories, stories, or comments you would like to make?
- Have you won any awards with the PSA, and do you have any images of that artwork?
- All contributions welcome.

PLEASE SEND YOUR IMAGES AND OR STORIES TO

psaanniversary@gmail.com

Any other comments stories or images you would like to submit are very welcome.

2024



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GAIL SIBLEY IS COMING TO AUSTRALIA

EXCLUSIVE TO ARTABLE

GOLD COAST & MELBOURNE

*Wait list for Gail's 10 day SOLD OUT Tasmanian retreat at Enclave



Founder of
'How to Pastel'

Gail Sibley
(CANADA)

WHEN: 4-8 MARCH
WHERE: GOLD COAST
COST: \$1295PP

WHEN: 10-14 MARCH
WHERE: MELBOURNE
COST: \$1295PP

ALREADY HALF SOLD OUT - DON'T MISS OUT!

BEGINNER? Do this workshop if.....

- You've experienced a deep desire to create with pastels but you don't know where to start
- You feel unsure about the sequence of painting
- You're overwhelmed by what you think you need to learn to be successful in soft pastels

MORE ADVANCED? Do this workshop if...

- You want to know how to work with a limited palette and how to deal with not having the "right" colour
- You're never sure what to do about the background in a painting
- You have trouble knowing when a painting is finished

An amazing opportunity to learn from an international artist right here in our backyard. Please note that these are the only 2 workshops happening in Australia with Gail.

www.artable.com.au - 0411 317 606



Tricia Taylor

What's on in 2024.

My studio in Beachmere is finally up and running! Workshops begin in February 2024. See the list below for the list of what's on throughout Australia and internationally.

- All Year Round- Mastrius!! Mentoring sessions begin 21st February 2024. This is an online group that meets via zoom for 2 hours per month to encourage artists to grow and improve their work and reach their potential
<https://www.mastrius.com/tricia-taylor-mentorship/>
- January 15th to 19th- Grampians Summer Brushes. Horsham Victoria. <https://www.grampianarts.com.au/summer-brushes-tricia-taylor.html>
- Term 1 - Coochie Art Group. - Seascapes - Tuesdays - 13th Feb 27th Feb, 12th March, 26th March. Coochiemudlo Island.
- February - 2nd - Beginners Pastels - Half day for beginner beginners. 9am-12noon. At my studio in Beachmere. \$60 all materials supplied.
- February Sat 3rd and Sunday 4th Seascapes 101 - 2-day workshop 9am-4pm in my studio Beachmere. \$125 per day.
- March 1st Friday - Beginners Pastels - flowers Half Day for beginner beginners. 9am-12noon. At my studio in Beachmere. \$60 all materials supplied.
- March - 2nd and 3rd - Flowers and gardens. Playing with impressionistic gardens. 2 day workshop. 9am-4pm in my studio Beachmere. \$125 per day.
- April 4th to 11th New Zealand plein air Painting holiday. - This trip is confirmed. \$3250 per person 8 days 7 nights. Based in Queenstown.
<https://www.taylorart.com.au/new-zealand-2024.html>
- May 17th - Beginners Drawing half day workshop 9am 12noon. At my studio in Beachmere. \$60 all materials supplied.
- May 18th and 19th - Portraits in Pastel 2 days. All levels welcome. 9am-4pm in my studio Beachmere. \$125 per day.
- October 7th - 17th - Flinders Ranges - here we come again! 10 days plein air paintings through the Flinders Ranges and Clare Valley.

If you would like more information on any of these events, go to my website or email me:

www.taylorart.com.au/workshops

artist@taylorart.com.au

Happy Painting...

Cheers

Tricia

Bright and Victorian High Country Paintaway

Lyn Mellady & Julie Goldspink

March 17 - March 24, 2024 6 days and 7 nights

2 tutors **Soft Pastel or Watercolour**

plein air painting

Full kitchen, private bedroom, 2 people shared bathroom

www.paintdownunder.com

or ring Lyn on **0405654110**



2024 Meetings & Demos Schedule

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
6 February	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Terry Wilkinson	"A Walk Through My Time with the PSA"
10 February	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Tricia Reust	"Portrait over Collage"
13 February	5.30-7.30pm	ZOOM	Penelope Gilbert-Ng	"Multiple figures to create a story "
20 February	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Anne Yang	"Rembrandt - what we can learn of and from this Master"
5 March	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Penelope Gilbert-Ng	"How to create a story"
9 March	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Louise Corke	"The challenge of working small in soft pastel"
12 March	5.30-7.30pm	ZOOM	Louise Corke	"The power of colour when coupled with edge"
19 March	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Tricia Taylor	"Colour Chords - Making Paintings Sing"
2 April	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Dan Toohey	TBA
9 April	5.30-7.30pm	ZOOM	Leoni Duff	TBA
13 April	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office		TBA
16 April	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Barbara & Ralph Brown	"Why Photograph Your Art?"
7 May	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Petronella van Leusden	"Opposites Attract: Exploring Design Elements in Your Art"
11 May	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Penelope Gilbert-Ng	TBA
14 May	5.30-7.30pm	ZOOM	Tricia Reust	"Pastel on Canvas"
21 May	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Maxine Thompson	TBA
4 June	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Louise Corke	"The challenges of working large vs working small"
8 June	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Karen King	"Webbing as a background on Pastel Paper"
11 June	5.30-7.30pm	ZOOM - Set subject "A Wonderful World"	Gabrielle Turnbull	TBA
18 June	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Chris Clark	"Figures - Summer Fun at the Beach"

2 July	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Anne Yang	Claude Monet, French Impressionist, What Can We Learn of His Life and Work?
13 July	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Barbara and Ralph Brown	"Why Photograph Your Art?"
9 July	5.30-7.30pm	ZOOM	Grace Paleg	TBA
16 July	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Karen King	"Webbing as a Background on Pastel Paper"
6 August	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Chris Clark	TBA
10 August	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Margaret van Maanen	"Safety in the studio"
13 August	5.30-7.30pm	ZOOM	Lyn Diefenbach	TBA
20 August	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Dan Toohey	TBA
3 September	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Margaret van Maanen	"Safety in the studio"
10 September	5.30-7.30pm	ZOOM	Hettie Rowley	"Using Pan Pastels"
14 September	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office		TBA
17 September	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Tricia Reust	Wet Pastel Underpainting
1 October	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Reust	Pastel on Canvas
8 October	5.30-7.30pm	ZOOM	Lyn Henry	TBA
12 October	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella van Leusden	Pastel Portraiture: Sculpting Faces with Cool and Warm Hues
15 October	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Louise Corke	TBA
5 November	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Various Artists	Christmas Round Robin
9 November	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Christmas	
12 November	5.30 - 7.30pm	ZOOM - Set Subject "Focus Created with Tone"	Jonathan Bowden	TBA
19 November	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Christmas	



2024 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
BRISBANE - Queen Alexandra Home, 347 Old Cleveland Rd, Coorparoo, Qld, 4151		
23/24 March 2024	Penelope Gilbert-Ng	"How to approach and draw up multiple figures to create a story"
8 June 2024	Margaret Turner	"Beach Scenes"
9 June 2024	Petronella van Leusden	"Beginning in Pastel - Capturing a Bird"
14/15 September 2024	Chris Clark	"Using Travel Photos".
SUNSHINE COAST - Buderim Craft Cottage, 5 Main Street in Buderim, Qld		
13/14 April 2024	Louise Corke	"Portraits, strengthening the finer points"
8 September	Lyn Henry	TBA
26/27 October	Karol Oakley	TBA
GOLD COAST - RQAS Broadbeach Art Gallery. 25 Broadbeach Blvd, Broadbeach QLD 4218		
18/19 May 2024	Anne Yang	"Beauty is in the Sky of the Beholder, Pastelling Skyscapes"
19/20 October 2024	Tricia Reust	"Pastel and Collage on Canvas"

We're looking for a Marketing person to help us out with promoting the PSA Workshops, Demos and Zoom events - are you handy on the computer and have some marketing skills in Social Media and promotion?

We'd love to hear from you.

*Contact Merla on
secretaryozpastels@gmail.com*

Brisbane Meeting

Tuesday 6 February 6.30 - 9.30pm

Demo Artist: Terry Wilkinson

Subject: "A walk through my time with the PSA"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust
presidentozpastels@gmail.com
0416967320



Gold Coast Meeting

Saturday 10 February 2pm - 5pm

Demo Artist: Tricia Reust

Subject: "Portrait Over Collage"

Address: Old Post Office, 57 Railway Street,
Mudgeeraba

Contact: Petronella van Leusden
hello@petronella.gallery
Phone: 0407 963 773



Sunshine Coast Meeting

Tuesday 20 February 6 - 9pm

Demo Artist: Anne Yang

Subject: Rembrandt Harmenszoon van Rijn, What
can we learn of and from this Old Master?

Address: Buderim Craft Cottage, 5 Main St
Buderim

Contact: Vanessa Thomas
TreasurerOzpastels@gmail.com
0414571090



Monthly ZOOM Competition

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

The PSA hosts ten Zoom meetings each year, February through November, to enable and welcome the attendance of members from all over Australia and the globe.

These meetings comprise:

- A brief announcement of PSA news
- Slide show of submitted images of pastel works
- Demonstration by a pastel artist or presentation by someone in the pastel industry.

Artwork images submitted for these Zoom meetings are welcomed to show other members what you are up to with your pastels and as an interesting exhibition. They are judged by that month's presenter for the awarding of a prize. If the presenter is a PSA member then that presenter is not permitted to submit a work. General members enter in one category and Master Pastellists (MP) and Accomplished Pastellists (AP) in another.

In February, March, April, May, July, August, September, and October members can submit pastel works on any theme.

General Members prize will be \$50, MP/AP prize will be \$25.

Set Subject Competition

For the other two months there is a set theme. The demonstrating 'recognized pastel artist' at these two Zoom meetings will be a non-PSA member.

2024

General Members prize is \$200. MP/AP prize is \$100.

All Zoom Competitions 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 Zoom link for November is: <https://us02web.zoom.us/j/9228254988>**

Monthly reminders and links will be sent by email.

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

Zoom Meeting and Demo

ONLINE

Tuesday 10 February

5.30 (for 6pm) - 8.30pm

Demo Artist: Penelope Gilbert Ng

Subject: "How to approach and draw up multiple figures to create a story "



Zoom Meeting and Demo

ONLINE

Tuesday 12 March

5.30 (for 6pm) - 8.30pm

Demo Artist: Louise Corke

Subject: "The power of colour when coupled with edge "



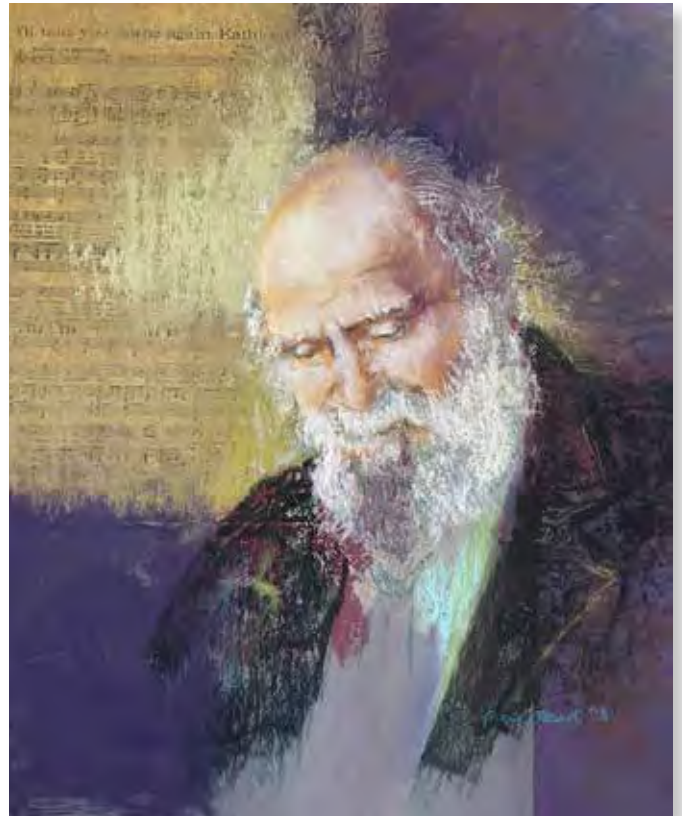
To view previous Zoom Demonstrations, visit the website at

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

October Zoom Winners



Dee Roy - General Members



Tricia Reust - MP

November Zoom Winners



Karen Christiansen - General Members



Hettie Rowley - MP



PSA Zoom Meetings – changes for 2024

Have you attended one of the PSA Zoom meetings? They are a wonderful way to see current pastel works by fellow PSA members, and to attend an informative demonstration or presentation without leaving home.

In 2024, there will be ten sessions on the second Tuesday of each month at 5.30 pm for a 6 pm start (Brisbane time). Our Treasurer Vanessa and Secretary Merla enable these Zoom meetings by connecting participants, and members have an informal discussion if they wish, before the formal start at 6pm. Participants are asked to mute themselves during the delivery of the presentation, and questions are relayed to the presenter through the “Chat” button. This ensures everyone can hear the presenter and questions are relayed in a respectful manner.

Members submit images of pastel work before the meeting (theme of choice except for the two set-subject months) for exhibition at each of these meetings, and for judging by whoever is doing the presentation at that particular session, for a small award across two categories, one being for General Members and the other for MPs/APs . Images are received via the website by Priscilla Lawrence who prepares them as a folder of photos for the judge and then as a slideshow exhibition for all members at the meeting to see where the artist names are revealed against their images. Please note that artist signatures are masked for the judge only on the twice-yearly Set Subject competition. The judge can offer brief critiques on the winning entries, before delivering the presentation for that evening. It is worthwhile noting that several judges have previously commented on the quality of the photograph – it is beneficial to spend time on ensuring your work is photographed to an appropriate standard.

Awards received for works at these Zoom meetings do not count against submission in the Annual Awards/Alexandra Awards, except for the set Subject submissions. An award in a Set Subject competition counts against entering the Alexandra Awards.

The Zoom presentations are recorded and saved for members to enjoy later under ‘Videos’ on the PSA website, except when the presenter forbids this, usually for copyright reasons.

The PSA Committee has introduced some changes for 2024:

- There are two Set Subject themed Zooms with increased prizes – June “A Wonderful World” and November “Focus Created with Tone”. There will be a \$5 entry fee per submission with a limit of 1 entry and the entry fee will fund a fee for the judging.
- Prizes for Set Subject Zooms: General members \$200 cash; MP/AP \$100 cash. The presenter and judges for Set Subject are non-PSA members.
- Prizes for Zooms other than Set Subject: general members \$50 cash; MP/AP \$25 cash

BRISBANE PSA DEMO REPORT - OCTOBER 2023

PSA Brisbane meeting 3 October 2023 – demonstration by Penelope Gilbert-Ng “Figures that tell a story” from a blurred photo.

Written by Merla Hynes

Penelope Gilbert-Ng was our Brisbane meeting demonstrator on Tues 3 October. From a blurry photograph taken out of the window of a moving train, to a touching rendition of a mother, straining to corral her two young sons, as they waited on the platform for a train, Penelope competently showed how to reveal a story in pastel, with far greater impact than any photo. Image #2



The process took the following stages:

- 1. Pencil the thumbnail sketch.** Penelope showed us her small bound artbook where she dates and keeps a pencil thumbnail of every painting before she starts. This sketch or notan settles the questions of orientation, size, composition and spread of values (darks, lights, midtone), as well as what paper and colour of pastels to be used. The notes beside her current sketch read: “White Clairefontaine Pastelmat with watercolour underpainting. Perm. Orange, Quinacridone Magenta, Phthalo Turquoise, Cobalt, New Gamboge. Brands predominantly used were Terry Ludwig, Art Spectrum (Extra Soft for light areas), Schmincke. Image #1
- 2. Transfer the figures onto the page.** The figures of the adult and two boys had been pre-drawn onto the page from the photograph, along with their shadows and some broad horizontal and vertical features resembling the railway station infrastructure in the background.
- 3. Apply a watercolour underpainting.** Using a brush loaded with colour each time, Penelope applied the complementary colours of the underpainting to the main shapes, keeping the edges soft. She used bright orange on the mother figure, cool turquoise and cobalt for the boys’ clothing, deeper turquoise for their shadows, magenta as the flesh colour, bright yellow for the foreground, cobalt for the background and magenta and yellow for horizontal and vertical structures behind the figures. Making the foreground more intense with light helped the cobalt background recede. The whole surface was covered in watercolour which was then dried completely (with a special artist’s tool dryer) before pastel was added. Image #3
- 4. Add the pastel colours on top.** Penelope’s advice – “look for the large shapes, the shadow shapes and aim for fluidity between them”. On top of the watercolour, she began to layer swathes of lightly applied colours with the side of the pastel. She applies a neutral deep khaki to the midground and background to allow the bright dress of the woman to come forward, light greens covered the background horizontals and verticals, with magenta on the left-hand side as a vertical column indicating the station entrance in shadow. A toned-down yellow was



blocked in over the bright W/C foreground. For the figures, darks and blue created the pattern over the dress leaving patches of the orange to show through, pale yellow was used for the hats and sunny sides of the children and one boy's outside arm. Penelope's hint: When translating colours from a photograph lighten the darks and darken the lights to be truer to life. Image #4

5. **Adjust tone and colour, light and shadow.** Penelope continued to add other tones of colour to create the form of the figures, adding khaki to one boy's pants, lightening the sides of the figures in the sunshine, adding cooler blues as a complement to the turquoise to the shadow side of the shirts. She added purple into the shadows of the yellow foreground. The purple was also added at the same time to create some colour harmony in the background. Then yellow was glazed over the top to make the boys' shadows even more interesting and the shadow edges kept soft. At this stage, Penelope deftly ran a cobalt pastel on an angle across the background as a glaze to soften edges, help the background recede and create movement aligned to the leaning mother figure to help it stand out. Then the highlights to all the parts of the figures in the sun were worked up and the foreground lightened. Image #5



6. **Redraw the figures.** Only at this point does Penelope pick up her favourite Schmincke #48 in Quinacridone Violet to add some gestural and broken line to define the figures' faces (a shadow for the nose and the mouth are enough to indicate a face). Some more of this colour helped define the shirts and dress. These are the darkest darks and draw attention to the figures.
7. **Step back and observe.** We're always told to step back and look at our work, but how often do we fail at this simple check? Penelope stepped back more than once to review her painting and decide what was needed to bring it to resolution. Though she didn't get time to do it on the night, Penelope later provided a grey version of the painting using the free Apple App "See Value" (In Google, Notanizer App. for a small fee is similar.) This style of app. is very useful for artists as it helps us see the big shapes and look at a scene showing various levels of tone, especially just 3 or 4. Image #6



Penelope's Five Elements to consider before, during, and reviewing a painting:

- a. Drawing
- b. Tone
- c. Colour and colour harmony
- d. Composition
- e. Edges.

8. **Finishing.** Penelope refined the artwork based on her review and added some more highlights (note the 'jacaranda' shade added to the mum's shoulders and on the closest boy's arm, and his white shoe highlight), played with edges and added some finishing mark-making (by her "dot-dot-dash" morse code method). Note that there has been no blending at any stage. A small shaping tool, or tickler, is used towards the end to soften edges and to blend in small areas. A brush is used

to brush off pastel in other areas. Image #7

9. **Last words.** Penelope reminded us that the aim of the demo was to simplify the subject and avoid detail. This way, the painting remains fresh and expressive, with the subsequent pastel layers on top of the watercolour peeking through, creating variation, depth and harmony.

Thank you, Penelope, for another masterful and interesting demonstration of figures that tell a story with “Waiting for a train”.



BRISBANE PSA DEMO REPORT - NOVEMBER 2023

Many members attended this last 2023 meeting to share festive food and each other's company. Members brought along pastel works for the Peoples' Choice Awards, and this made for a wonderful exhibition.

Christmas jokes were intermingled with the information on PSA happenings, and all were encouraged to make a new year's resolution to read the newsletter and log in to the Zooms.

Karen Christiansen gave a talk on her workshop with Zin Lim in Tasmania and showed her wonderful portraits created there, and Mark Lawrence shared his experience presenting a demonstration at the MP/AP Exhibition, bringing along his demonstration piece.

Our first meeting for 2024 will be Terry Wilkinson taking us on a walk through her time in the PSA. Terry has been there from the beginning and was Vice President for too many years to recall. We are also eagerly anticipating Penelope's presentation at the first Zoom for 2024 on Feb 13th, as Pen always gives such wonderful critiques of the submitted works.

We were sorry to miss those members who were ill and unable to attend, and the members who consistently work to ensure the smooth running of our BNE meetings were thanked.

Congratulations to the People's Choice winners:

Karen Christiansen and Gillian Collom, 1st and 2nd in the General Members.

Margaret Turner and Tricia Reust, 1st and 2nd in the MP/AP section.

Merry Christmas to all and we look forward to seeing each other again in the new year.



MP/AP - 1st Margaret Turner; 2nd Tricia Reust



General Members- 1st Karen Christiansen; 2nd Gillian Collom

SUNSHINE COAST PSA DEMO REPORT - OCTOBER 2023

Tricia Reust demo – Portrait on Collage

written by Dr Andrea Quinn

20 attendees (including 5 new members)

Oscar Wilde once said that “every portrait...painted with feeling is a portrait of the artist”. For tonight’s demo, we were gifted the inventive flair of Tricia Reust, as she led us through the foundations of pastel portraiture on an underpainted collage ground. We shared a brief window – a portrait if you will – of her artistic process. But first, we were treated to a discussion of Tricia’s portrait of her late father, made all the more consequential because of the collage elements, including sheet music of a much-loved Irish ballad her father used to sing, ‘I’ll Take You Home Again Kathleen’. The portrait served us tonight as an example of how collage and underpainting can intensify the texture and character of a pastel artwork, with the choice of collage elements bringing meaning and personal connection.

Thus began our lesson in this potent technique. Except...it didn’t quite begin in the cottage where we all met but, metaphorically, in op’ shops and over fences where Tricia described finding some of the items that populate her portraits; sheet music, snake skins (yes, we all had a feel of it!), tissue paper, tea bags, napkins. Tricia especially loves tissue paper – and waxed lyrical about used tea bags. As you do. Upcycling, artist style? We also learned a little of Tricia’s journey into the pastel ecosphere, which began in a moment of synchronicity. She’d drawn a charcoal portrait for a neighbour, who then presented Tricia with a box of pastels. She was 20 years old – and was hooked on this new medium.

In terms of materials, Tricia prefers Art Spectrum (AS) soft pastels, which she finds “fabulous” to use wet, except for the AS Extra Soft Squares. Even so, we were advised to explore different brands, because some have wax in them that makes them difficult to mix with water, and hard pastels have less binder...better reserved for linear work. She breaks her pastel sticks to craft different shapes and lines and marks and complements them with a range of pastel pencils – Faber Castell, Bruynzeel, and Conté à Paris, which she described as “gorgeous and soft”. We were reminded about looking after our pastels ...although, truth be told...most of us already treat them with enormous reverence. Tricia reminisced for us, too, about a time at art school when she was 16, and a teacher spent an entire lesson on how to sharpen pencils! The reason? For mastery of detail. She demonstrated how she now sharpens her pastel and charcoal pencils – with ye olde trusty Stanley knife. Payne’s grey is apparently her “saviour” (as it is for many of us!) but she doesn’t use it on portraits of children “because it makes them look bruised”. She uses charcoal pencils, “hard whites and greys for beautiful lines”, such as from Faber-Castell, and white “super hard” Conté à Paris. Although she occasionally uses a torchon, such as for the eyes and mouth, she otherwise applies next-to-no blending.

Before moving on to the portrait, a young girl in this instance, Tricia demonstrated her approach to collage underpainting, the first aspect of which was about using quality binder medium. Not PVA glue. Quality binder medium is crucial for archival standard work, and Tricia’s preference is for Atelier acid-free binder medium. On the other hand, “a nice cheap bristle brush with a broad base” can be used to apply the medium and seal the collage components. “Binder on the surface, binder on the back of the [collage] element, and then binder on the top” – which makes everything archival. Tissue paper, however, needs to be laid down with water first, with binder added to the top surface. Tricia prefers tissue paper added


this way because of all the creases – all that delicious texture! As we also witnessed, the binder looks creamy going on but dries clear and fully seals every element, leaving a flat finish - true, we checked.

Tricia then brandished a soft bristle brush – it had clearly seen a few easels in its time – adding “very little” water with “very little” pressure. She was drawing again now, “almost sculpting...thinking about the direction of the form...seeking out all of those shapes again”, this time with the brush. She admitted to occasionally wanting to use more water, to make it more liquid. Someone asked then about the bottom of the board, streaked as it was with the mixture, but Tricia assured us that she wants the drips – it’s a compositional choice. She continued to move the mixture around, working the soft colour harmonies so the collage elements merged into a unified whole rather than looking ‘stuck on’. At one point, Tricia held the board horizontally, continuing to work with the mixture and saying, “now I can really play with this”, because “once you set the pastel with water, it stays”. Drying time was short, too, less than the time it took for us to grab a cuppa and a biscuit!

We felt how slinky smooth the dry collaged surface was after treatment, but at this stage it still won’t take pastel! There’s no tooth. This problem is answered with Art Spectrum pastel primer, which also goes on cloudy but dries completely clear. However, we were admonished to never put a wet brush or palette knife into the primer jar, as it will go ‘off’. Wasted art materials – scandalous – not on our watch! Tricia avoids this by working with small amounts in the lid of the jar, to minimise any chance of tainting the primer. And you cannot add a second coat of primer, or it will dry cloudy, “criss-cross” the application, “go over every bit” to apply the primer evenly and leave the surface with a matte finish. The result is a collaged underpainted surface ready to take pastels, for which Tricia uses a soft Art Spectrum Portrait Set. And, according to Tricia, almost all Master Pastellists recommend underpainting. Noted. But, importantly, for the painting be considered a ‘pastel’ work, and to meet PSA standards, the final artwork must be 75% soft pastel on the surface. The point of tonight’s demo’, though, is about the difference and depth that underpainting adds to a pastel portrait.

As Tricia began working from her reference photo, she suggested we “always work from a monochrome photo”, otherwise “your brain tries to be a photocopier”, to reproduce an image rather than to create art. Black and white reference images allow you to stay in charge of tone, which contains within it the beginnings of visual interest. Tricia combines this with compositional choices, such as placement location for the focal image, in this instance an Art Spectrum Colourfix board. “Really good quality surfaces” make a big difference. From there, it’s all about shapes. Everything is mentally converted to a geometric shape rather than facial elements, such as eyes, noses, ears, etc., with key ‘little’ measurements checked along the way, including that the edges of the mouth line up with the pupils of the eyes.





Then the darks and the lights were blocked in, with pink tones and terracotta, in this case for a Caucasian child portrait. In these early stages Tricia shared that she's "just thinking tone" to develop the underpainting, including more of the background. A fusion of soft colours surrounded the image with a just-right balance of colour and nuance to frame the face. Shifting then to the face itself, Tricia was "not blending" but "making the shapes marry", pushing pastel around without focusing on features. She continued, saying we "need to get the structure right", meaning "the 3D form, the cheeks the eyes and the nose in the right spot". Importantly, "the things that are closest to the viewer will have the darkest darks and the lightest lights". Photographs flatten these elements – it's up to the artist to give them form and life. To achieve this, Tricia looks for triangles "to assess...to see if you're getting the accuracy", such as "the triangle between the eyes and the nose", which should be equilateral. We need to "ignore the little voice" that tries to tell us, no, that's an eye or an ear. Shapes matter. Think about "every mark" and "where does it sit in relation to something" (and "where does it finish")? "Everything...relates to something else".

As the portrait evolved, Tricia began working with a sepia pastel pencil, looking to check that her measurements were "on song". She began looking again for the darkest darks and for negative spaces, checking accuracy based on "classical measurement", especially around the eyes, because "most people make the eyes too big". According to Tricia, our first marks "don't have to be correct", and we must "stop being so down on [our]selves when you start... it's a journey". She counselled, "if something's worrying you at this point, pay attention to it". Tricia continued then, to re-establish the shapes, looking again for the darks and lights within shapes, sculpting them so they looked 3-D. She added "just a little warmth", seeking out smaller and smaller shapes now, such as the centre section of the mouth shape which, she instructed, is straight ("across the top 4 teeth") before it turns back and down. She described a "rectangle here, a triangle here, a little triangle here, a little tiny circle here, and one there, and a crescent...and a triangle". That's a lot of shapes within shapes!

At this juncture, Tricia introduced a hard pastel, saying "it's easier to draw the iris of the eye if you look at the two triangles on either side...search and search for accuracy". The highlight of the eye comes from the direction of light and is the lightest contrast against the darkest dark – white touching the black pupil, because "we can't help" looking there. She also added a contrasting colour – perhaps orange, or turquoise? – in one corner, the 'kitty corner', to create the illusion that that the person in the portrait is looking straight at you. Leonardo's influence lives on. Tricia continued shaping more of the form, pressing harder than she had previously, with due regard for the receding lines that need to soften as they merge with the background.

When Tricia moved on to the hair, she was again looking at shapes and the darks and lights. Except... as she said, "keep your highlights for the juicy bits right at the end". To re-define key points and shapes, she again introduced charcoal for the details, because it's soft and "mixes beautifully" with pastel. Working on the face, Tricia adding as she worked, "eyelids are like an envelope, always leave a bit open for the viewer to come in". And, "eyebrows need a little kick which will make the portrait seem as if it's looking at you". This is achieved by following the upper line of the orbital bone before the edge (of the eyebrow) drops off to the side. We were also guided to observe how the pupil of the eye always meets the shadow of the upper lid, otherwise "the eye will seem to be staring". Tricia added some alizarine crimson to the top lip and cadmium red to the lower. She then returned to "looking for the triangles again...checking, checking measurements". To further mould the facial form, she added green at the top of the forehead and sides of the face – with the lightest touch – green

being the opposite of the red tones underneath. The effect was immediate and striking. Suddenly, a person was there! It had form and life.

As a nod towards the end of our time together, Tricia glazed much of the background with an Art Spectrum Extra Soft Square of turquoise, catching the peaks and valleys of the collaged tissue paper. She added yellow ochre and purple to the shirt to offset lemon yellow in the background space, helping each element “relate” to other elements. The eventual finish was an impasto textured ground, with Mary Cassatt style mark-making embedded in halos of bright colour. Final touches were added with another Extra Soft Square, this time pale yellow, to backlight the child’s image as she looks out with limpid brown eyes. And Tricia was clear, that her colour choices were “about the brightness and the hope that children bring”. And yet, she said, there is “so much finessing” in a portrait, which often takes Tricia “hours and hours”. That’s her commitment to her artistry though and, as she stated, we all bring a different voice to our paintings (“but”, someone quipped, “you haven’t heard me sing!”).



Tricia’s notes about finishing off:

- Finished refining the face with pastel pencils.
- Placed shadows on the top of the forehead and sides of the face.
- Used a dark purple for the shadow lines on the clothing.
- Used a light blue AS Extra Soft Square pastel as another glaze over the background texture.
- Used a pale yellow white AS Extra Soft Square pastel to highlight the backlighting of the portrait.

Detail of face

Gold Coast PSA Report – August 2023

Photography with Dan Toohey

Written by Irene Taylor

Dan Toohey used to be a painter, so much of his advice came from that creative viewpoint.

Key takeaways:

1. Photographing your work

- Best done before framing, especially for mediums which are framed under glass. There are ways of minimising reflection, however, by photographing from an oblique angle, rather than straight on (see below).
- Using phone, iPad etc: do not fill screen with painting, because the camera lens distorts to some extent. It is better to photograph from a middle distance, then crop the image, since least distortion occurs at the middle of the image.
- Be aware that lights have warm and cool colours.
- All digital cameras manipulate data, for example range from lightest to darkest values. This dynamic range can lead to loss of detail due to both local overexposure, and underexposure. Dan demonstrated this by aiming camera directly at light-filled outside windows, then away from them, though they were still in the image. In the first instance, the windows were out of focus, though objects closer were in focus; in the second, the windows were in focus (and the colours appeared to be different).
- When taking reference photos, touch where focus is to be, and take several images to get as much detail as necessary.
- HDR (high dynamic range mode) will take two photos and “split them in half” (I think this means averages the exposure all around).

2. Lighting and photography

- Each camera is different regarding sensors, so will change, for example colour: Daylight is 5500 K at midday, but this will change according to how overcast conditions may be.
- Light distortion – for example from reflected light. This can be overcome to some extent by using “silver umbrellas”. Note that reflected light reflects the temperature of the reflector as well.
- Editing functions: rather than photographing in black and white, use NOIR editing function to dial down the colour saturation. This way you can study the values, but don’t lose the colour.
- Portrait mode – aims to make you “prettier”; out of focus background (BOKEH). BOKEH allows you to focus on foreground but be careful because things you want IN focus may be out of focus (Note this especially when you are photographing your painting).
- Does the LIVE option affect the quality of the image? RAW option generally gives more detail, but the file for this image may be too big to send. Try not to photograph in LIVE.
- Clean lens from time to time.



3. Taking a photo and not getting reflection

- Easier when it is dark
- Try not to have light behind you
- Better to have two lights to the sides, so that the reflected light from one cancels out light from the second source.
- Check surrounding colour which may be being reflected to the painting (e.g. photographing outside, painting on grass under/near tree – colour of tree reflects to grass and then to painting)
- Soften light
- A back light (behind the painting) can separate the subject from the background.



4. Working with outside lighting

- Soft lighting – clouds, sunrise, sunset
- Take photo, then “fiddle” with the image until it looks like the object
- Colour tweaking: compare the image to a real object, for example clothing
- Take reference notes – shadows are more interesting mid-morning and mid-afternoon, also after rain.

5. Device programming

Finally, each brand of device is programmed differently. It is worth downloading a workbook to get information on specific devices. There is a lot of information on-line.

Dan was kind enough to look at various individual phone cameras and offer advice to their owners.



Gold Coast PSA Demo Report – September 2024

The art of framing: recap of our insightful September meeting

*At the Gold Coast Pastel Society's September gathering, we were honoured to welcome Lewis from **Art Creations Picture Framing** as our guest speaker. Lewis shared a wealth of knowledge on the critical subject of framing artwork, emphasising its pivotal role in preserving the longevity and enhancing the marketability of your creative masterpieces.*

Key takeaways:

1. **The right glass matters:** Lewis stressed the importance of choosing the correct glass for your artwork. UV glass helps prevent fading, while less reflective options are available to ensure that your art takes centre stage. The crème de la crème of glass options is museum glass, although it comes at a premium cost. Various glass types, such as conservation and art glass, were explored during the session.
2. **Materials selection:** To safeguard your artwork over time, it's essential to select acid-free and pH-neutral materials. Coreflute backing boards were highlighted as an excellent choice. Additionally, Lewis emphasized allowing a margin around the outside of your painting to accommodate the mat.
3. **Protecting your pastels:** Lewis highlighted the need for a structural gap between the artwork and the glass. This prevents pastels from coming into contact with the glass, leaving unsightly dust behind. Filler boards, including foamcore, sticky board, and spacers, are commonly used to create this gap.
4. **Mat board orientation:** When using mat board as a backing or filler, remember to have the coloured side in contact with the painting, not the white side.
5. **Watch out for mould:** An interesting revelation was the potential for mould growth if you consume food or drink near your pastels. The use of yeast in breadmaking, in particular, was pointed out as a potential issue. To counteract this, it was recommended to expose your finished artwork to sunlight for a brief period (approximately 20 minutes) before framing to eliminate any spores.
6. **The right tape:** Pay careful attention to the tape you use, as improper tape can leave marks on your work. The aim is to frame your art in a way that leaves it untouched by the framing. Lewis recommended tape options such as Scott's tape, Neschen, and ASAP7. Avoid using cello tape, masking tape, or blue tape. When framing larger works, opt for wider tape. The tape is typically attached to the back edge at the top of the painting and then secured horizontally to the backing board, creating a "T hinge."



7. Self-adhesive foam core: In certain cases, you may find it necessary to affix your work to self-adhesive, sticky foam core to maintain a flat presentation.

8. Weighted mats: Lewis provided insights on using weighted mats to counteract the optical illusion that a mat appears smaller at the bottom.

Lewis's expertise and generosity were highly appreciated, and he extended an offer to provide mat cutting services and supply foam core sheets. For those interested, Lewis is conveniently located at 100 Old Pacific Hwy, Oxenford, Qld, making it a valuable resource for our artistic community.

As we continue to refine our craft and enhance our artworks, the wisdom shared in this meeting will undoubtedly play a pivotal role in elevating our pastel creations to new heights. We look forward to applying these valuable insights to our artistic endeavours.



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Simply design your ad and email the JPG image of your advertisement to Jeanne Cotter at pastelnewsletter@gmail.com. Once your ad has been received and approved, an invoice will be issued to you from the PSA Treasurer.

Gold Coast PSA Demo Report – October 2023

Exploring the power of value charts in pastel selection

In our October assembly at the Gold Coast Pastel Society, Petronella van Leusden graced us with an exploration of the Denman Ross value scale. This session delved into the why, what, and how of harnessing this potent tool to elevate our pastel creations.

In an engaging, hands-on session, we matched pastels with the tonal intricacies of our personal photographs. Through this artistic experiment, we manipulated vibrancy, temperature, and the creation of 'visual' greys. We looked at handy smartphone apps designed to simplify this creative process.

Our members arrived with an array of captivating images on their phones, iPads, or tablets.

Key takeaways:

1. The Denman Ross Value Scale took centre stage as we meticulously crafted our own scales, honed our proficiency in using them, and contemplated their critical significance. The mesmerizing effects of surrounding tones on our perception, and their ability to deceive our eyes, were brought to light.

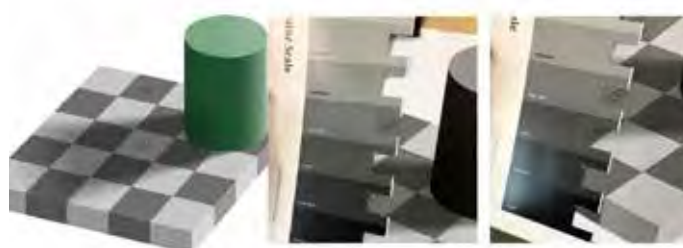
A simple squint helped us discern that the paper colour belonged within the realm of 'dark' tones.

2. Intricate Contrasts: This awareness of how surroundings impact our perception underscored the paramount importance of employing a value scale, especially when intricate contrasts are at play. We then navigated the art of seeing value accurately through the Denman Ross Value Scale.

3. Pastel Tone Validation: To validate our pastel placement, we arranged our pastels atop a five-tone black and white value chart. We examined our choice by transforming our photos into monochromatic tones, ensuring the precision of our placement. The pastel's harmony with the overall tone became evident through the simple act of squinting. Alternatively, a quick photo and the application of editing tools converted colour images into greys, revealing any discordance with the background.



DENMAN ROSS VALUE SCALE



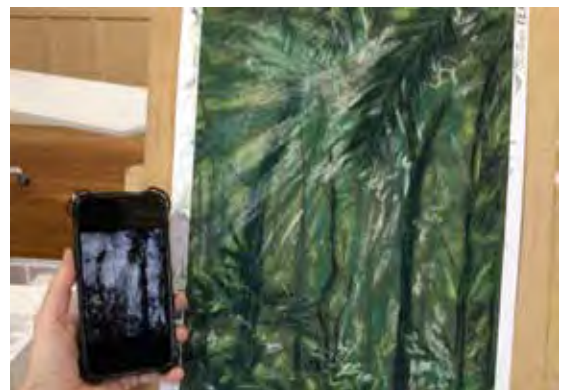
INTRICATE CONTRASTS



PASTEL TONE VALIDATION

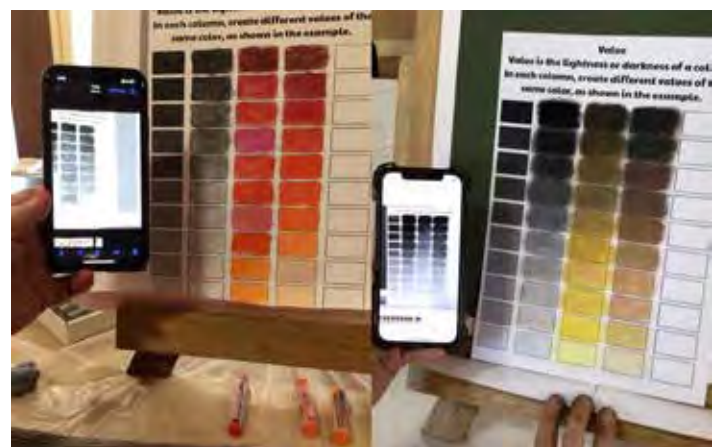
4. Reducing Images To 2 Values: The utilisation of the “SeeValue” app (for iPhones - free) or Notanizer app (\$2.89 for Android phones) aided our perception of tonal values in our photos. The apps help you simplify an image in two to four values. By reducing images to just two values, we were able to establish the framework for our artistic endeavours. This not only helped us classify our work as either low key (low contrast) or high key (strong contrast) but also delineated the division between light and dark in our compositions.

Moreover, we transformed photos into four-tone black and white representations, aligning them more closely with the five-tone black and white value chart.



5. Pastel Match Exercise: As an exercise, we engaged in the intricate task of matching pastels by tone using a 10-tone value scale, both in charcoal and a single colour. Success was measured by our eyes, which, when squinting, should perceive a seamless transition rather than distinct steps. We experimented mixing same value pastels to reduce vibrancy, temperature and create visual greys.

Tapping into the essence of tonal value, these engaging activities promise to be instrumental in helping our members create their artistic visions.



Reading around Australian Abstract Artists

By Gillian Collom

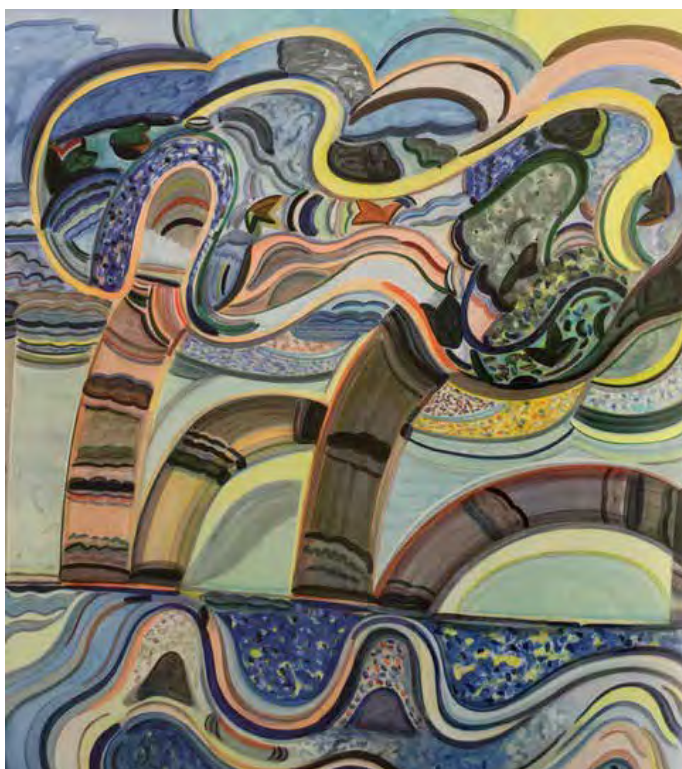
Here's another collection about current Australian artists brought together by Amber Cresswell Bell. She interviewed 41 contemporary abstract painters, who demonstrate a range of styles, visions and philosophies.

The scale of their works must influence both the physical impact on viewers and the market for these works. A bit under half of artists chosen for this collection make works in the order of 2 or 3 metres. Only about a quarter paint works that are generally smaller than 1 metre. Who has house walls big enough for their works?

This also affects the images I've included as the larger works are often represented by a detail, or images are spread across the book's binding fold and don't photograph well.



Artwork by Gregory Hodge, *In the woods (detail)*, 2021



Emily Ferretti, *Continuous landscape*, 2020



Elliott Routledge, *Wiggle mirror blues*, 2021



Belem Lett, Bending over backwards, 2021



Julie Harris, The Brillig, 2020



Louise Tuckwell, There are no boundaries here, 2021



Lauren O'Connor, Lake Saint Clair (Wonnarua Country), 2021



Liz Coats, Interdependence, 2019

Jo Davenport, Along the way II, 2022

There is no single definition of abstract art. This book explores the artistic freedom of abstraction, so the works are often deeply personal. The author satisfactorily shows how this field is constantly evolving, and gives some sense of ways a viewer can connect and interpret the works.

Recommendation:

Cresswell Bell, Amber 2023. Australian abstract. Thames & Hudson Australia. (ISBN 978-1-760-76285-8)



Barbara Alexandra

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Here is a great opportunity for you to have your artwork published on our Pastel Society of Australia 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:

1. Your Artist bio may consist of between 150 and 200 words (It may be slightly shorter or longer) and must be sent separately as a **word document**. Please do not embed it in the email or send me a page link to your bio on your website. It is a lot of work for me to extract it from emails and from websites. ***This is important!*** See example bios below for guidance.
2. You may **include links** to your website and social pages, phone number and email address. (please feel free to visit the website and have a look at other artists' pages to give you ideas of what to do)
3. Your images: Please send Hettie 4 images. One of those images can be a photograph of yourself or all 4 images may be of your artwork.
4. We would prefer the images are no bigger than 1MB or 600px across but if you can't manage to make them smaller it is okay.
5. Please save your images with a **file name that includes your name** plus the title of the work.
6. Remember this is your image on the website for everybody to see and enjoy so please make sure that the work you send me is representational of who and where you are in your art journey and that your work is photographed properly and not out of focus, skew or showing reflections on glass. Frames should be cropped out to show only the artwork.

Send your word document and images to Hettie:

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Need help?

Contact Merla secretaryozpastels@gmail.com OR

Hettie Rowley on 0406 180 121 or webmaster@pastelsocietyofaustralia.com.au for more information

Here are two examples of Artist Statements:

'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.'

The PSA newsletter is released bi-monthly. The next newsletter is due out in FEBRUARY 2024.

CLOSING DATE: 20th of JANUARY 2024.

Articles and advertisements submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to JEANNE COTTER at 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 Paint-out).

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 or PDF image at strictly the correct size and orientation as listed in the table above. If you need your ad designed there's a \$10 fee, you must supply the images and text. **Contact Jeanne Cotter for an application form at pastelnewsletter@gmail.com**