



# THE PASTELLIST

VOL 33 no 2  
The Pastel Society  
of Australia Inc.

Established by John and Ivy Jeffrey in 1985

## Presidents Report April 2017



The year is rolling through so quickly and we have a number of new members to welcome, and I say to them -- Do not hesitate to ask questions and if you have skills which can be shared or time to volunteered we would be most appreciative of your help. Any group is a sum total of its members and grows from their participation, so welcome and we look forward to pastelling with you.

Those attending the Brisbane March General Meeting enjoyed a great "Question and Answer" session with some Master Pastellists, asking about the society and what it takes to become a Master Pastellist. They revealed their own stories and talked about their work and the journey to becoming a Master along with some demonstrating of techniques. It was a most informative evening and the response from members in the audience was very positive. So thanks you to those masters, you are much appreciated. We do have new helpers for some jobs. Thank you to those volunteers as well, much appreciated.

Many members and partners will be travelling to Stanthorpe for a painting trip this month which will be great fun with like minded company as well as an opportunity to share time with the Masters.

Don't forget to enter the online competition this month and our annual competition and exhibition is not that far away either, start preparing.

Enjoy and Pastel some colour into your day.

Sue Robinson

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

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### NOTICE BOARD

The New Website development is finished and we are now loading event information, artist profiles and other information into the site. Please have a look and tell us what you think.

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

**“SHOW STOPPER”  
GET PAINTING NOW!**

And we have a winner!



The Elizabeth Mowbray painting has been won by  
**Robyn Shepard**

**NEXT EXPO FUNDRAISING  
RAFFLE SEE PAGE 15**

**ALL MEMBERS  
ONLINE  
COMPETITION  
CLOSED 31 MARCH  
RESULTS END OF APRIL  
SEE OZPASTELS.COM.AU**

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

### EXPO - 2018

We are planning the Pastel event of a lifetime - a full on Pastel Expo in Australia in 2018 and would like to have your input. To that end we have created a survey form which we would like you to fill in, telling us your expectations. Please go to this link:  
<http://ozpastels.com.au/2018-pastel-expo-survey/>

### EXPO HELP NEEDED!

What can you offer?  
Please contact Tricia Taylor on TaylorArtOriginals@gmail.com with any ideas or offers of assistance

### IF YOU HAVE NEVER WON A FIRST PRIZE IN A PASTEL COMPETITION!

Exciting News - Barbara Alexandra Award - July 2017

Two Sections - 1. Favourite Thing/s - Prizes: 1st \$600 2nd \$200 3rd \$100

2. Working Day -- Prizes: 1st \$600 2nd \$200 3rd \$100

Conditions of entry

A Member may enter 1 painting in each section (2 paintings)

An entry into your chosen sections of the Annual Award is permitted.

(maximum 3 paintings for the Exhibition)

## 2017 Demonstrations

Please check PSA website [www.ozpastels.com.au](http://www.ozpastels.com.au) for updates

<b>Brisbane Demonstrations</b>		
<b>Meeting</b>	<b>Theme</b>	<b>Presenter</b>
4 April	Using Gold Leaf	Tricia Taylor
2 May	Outback Scene	Graham W. Smith
6 June	Rain Forrest	Terry Wilkinson

INFO – Hettie Rowley  
Mob: 0406180121

Email:  
[hettie@magickmirrors.com](mailto:hettie@magickmirrors.com)



Demonstrations are held during the PSA Brisbane General Meetings  
1st Tuesday of each month at 7:00pm

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

<b>Gold Coast Demonstrations</b>		
1 April	Fibonacci principles	Tricia Taylor
6 May	Flowers	Margaret Turner
3 June	The power of an underpainting	Tricia Reust

INFO – Louise Corke  
Mob: 0419 644 665

Email:  
[lou2345@bigpond.net.au](mailto:lou2345@bigpond.net.au)



First Saturday of each month 1-3pm

Venue: Upstairs at RQAS  
25 Broadbeach Blvd  
Broadbeach, Gold Coast

Entry: Members \$5. Non-members \$10

<b>Sunshine Coast Demonstrations</b>		
19 April	Photography	Carol Rix
17 May	Using Cold Leaf in Pastel work	Tricia Taylor
21 June	Charcoal / pastel with water/brush	Tricia Reust

INFO – Sally Thomson  
Mob: 0403 017 832

Email:  
[sally@sallythomson.com](mailto:sally@sallythomson.com)



Third Wednesday of each month at 6:30 pm

Venue: Woombye School of Arts,  
1 – 3 Hill Street, Woombye

Entry: Members \$5. Non-members \$10

**WORKSHOP SCHEDULE FOR 2017****B = BRISBANE    D = DARWIN    G = GOLD COAST    S = SUNSHINE COAST**

CODE	DATE	TUTOR	THEME	VENUE
S0417	22 & 23 April	Chris Blake	Movement and reflections in water	Chancellor Park State High School
B0517	20 and 21 May	Tricia Taylor	Painting still life metal surfaces - using gold and silver foils	Queen Alexandra Home, 347 Old Cleveland Rd, Coorparoo
D0517A	20 and 21 May 2017	Christine Clark	Drawing	Darwin Visual Arts Assoc.
D0517B	27 and 28 May 2017	Christine Clark	Pastel Portraits	Darwin Visual Arts Assoc.
S0717	29 & 30 July	Karol Oakley	The art of creating paintings from photos	Chancellor Park State High School
B0817	19 & 20 August	Chris Blake	Urban Landscapes	Queen Alexandra Home, 347 Old Cleveland Rd, Coorparoo
B0917	16 & 17 Sept	Diane Rappisi	Powerful Colour	Queen Alexandra Home, 347 Old Cleveland Rd, Coorparoo
S0917	23 & 24 Sept	Diane Rappisi	Costumed Figure	Chancellor Park State High School
G0917	Tues 26 & Wed 27 September	Diane Rappisi	Pastel Portraits	TBA
D0917	30 September and 1 October 2017	Diane Rappisi	Powerful Colour	Darwin Visual Arts Assoc.
S1017	21 & 22 Oct	Christine Clark	Make your work more impressionistic	Chancellor Park State High School
B1117	18 and 19 Nov 2017	Louise Corke	Portraits - Edges	Queen Alexandra Home, 347 Old Cleveland Road, Coorparoo

## WORKSHOP NOTES:

1. Due to the sequential instruction, attendance for both days is required.
2. Members may attend any venue. That is, for example, Brisbane members are not restricted to attending only workshops based in Brisbane.
3. Workshops are open to members and non-members. Payment secures your place.
4. Cancellation of a booking more than 2 weeks prior to a Workshop - a \$20 Administration fee will be incurred.
5. Cancellation of a booking less than 2 weeks prior to a Workshop - the payment will be forfeited.
6. Extenuating circumstances will be considered by the committee before a full or part refund is given.

## MAKING A WORKSHOP BOOKING

1. Open PSA web site---[www.ozpastels.com.au](http://www.ozpastels.com.au)
  - Go to EDUCATION--- drop down to workshops
  - Scroll down to Workshop List
  - Hover over your choice---writing turns pink to show link is active. Double click.
  - Download and print the material list--- on right
  - Book on line--- left of screen
  - Attendee type--- choose an option-- i.e. PSA Member
  - Click-- ADD to CART
  - VIEW CART--- upper right-hand corner
  - Proceed to Checkout (or Cancel with red cross on left)
  - Fill in billing details
  - Indicate--- Direct Transfer or Cheque payment
  - PLACE ORDER
  - CHECKOUT PAGE--- see Order No. (suggest print out page)
  - Use Order no. as Reference when doing Bank Transfer
  - Your booking is ONLY CONFIRMED when PAYMENT is received.
  - This is only a booking form. Payment is then made by you separately-- Bank Transfer or Cheque or Cash at a General Meeting together with your Order No.

Should Workshop attendee numbers be limited, the first to pay will secure a place. If you have any difficulties booking on line or by email, phone the Treasurer, who is willing to sort out hassles.

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

### PSA Members Billet List

With the reduction in the number of workshops, there may be a desire to travel to another centre to attend your chosen Tutor and Topic.

#### **Ask for a billet to save on accommodation fees**

We are trying to set up a list of people from each centre who are willing to host billets for a workshop. You may not be planning to attend the workshop yourself but you may be willing to have a guest for the night.

It is suggested that a flat fee of say +/- \$40 per night could be paid in cash directly to the host.

This would cover dinner, breakfast and bed, and by negotiation lunch for the next day.

## ORIGINS OF THE PSA

The Society was established by John and Ivy Jeffery in 1985 and currently we have members in most States and the Northern and Capital Territories and also England.

While the Brisbane, Gold Coast and Sunshine Coast localities offer regular meetings, workshops and demonstrations, **country members** have their own competition and enjoy the other benefits of membership such as:  
The newsletter (including detailed coverage of demonstrations and workshops).

Members-only log in of the web site, and Master Pastellist critiques.

## PSA SPONSORS

Please support these sponsors who support the PSA!

- Softpastels.com.au
- Paul Oxlade: Oxlades  
[paul@oxlades.com.au](mailto:paul@oxlades.com.au)
- Pam Grabbe: Oxlades and Art Spectrum  
[pam@oxlades.com.au](mailto:pam@oxlades.com.au)
- Kevan and Anne Buckle: Arthouse Northside  
[arthousenorthside@gmail.com](mailto:arthousenorthside@gmail.com)

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

MEMBERS - DO YOU HAVE ANYTHING TO ADVERTISE IN OUR NEWSLETTER

REVISED PRICES AND SIZES

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

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

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

**Remember the Newsletter team also likes time to paint!**

## DEMONSTRATION REPORTS

### Brisbane Meeting Demonstration February 2017

**Penelope Gilbert-Ng** chose to show us how she could use Ampersand Pastelbord for a portrait.

The [Ampersand website](#) tells you that Pastelbord is a hardboard panel coated with clay and gesso, "with a granular marble dust finish comparable to a sanded pastel paper except more durable and more versatile." Penelope finds the surface is a soft texture to work on, and gives an emotional response, which is important to her. Pastelbord is comparatively expensive but is pH neutral and non-yellowing, which means it is very useful for commissions as the surface is archival quality.

Oxlades, one of PSA's treasured sponsors, is beginning to stock this support medium, but a recent check showed this was not yet listed on their website.

Pen noted that with portraits of children, firstly, their complexion is soft without much character, and secondly, we need to be very careful with shadows which are much softer and need a light approach. For this child's skin colouring, Pen chose a green for shadows e.g. side of nose. She pointed out the reflections from clothes up onto the chin and lower jaw.

Children's faces have a comparatively large forehead, perhaps equal to eyebrows to chin. As Penelope continued to glaze pastel over pastel to refine the face, she explained that it was important to understand the bone and muscle structures underneath, and to shape over these.

Pen developed the background and hair in step with the face, but the girl's hair is not neat, so it's important to capture that looseness. Where dark hair meets pale skin on the right side, Pen was careful to avoid having the face edge too sharp, so it needed to be soft, even though there is a strong



#### Preparation

Penelope chose a photo of a young girl in flat light, without strong contrast of light and shadow. She chose to zoom in so that the girl's head filled the space, with little background. Pen had previously drawn a thumbnail sketch to check proportions, and prepared the white Pastelbord with a violet watercolour wash on the face, and the background underpainted in turquoise.

#### Painting

Penelope mainly used a Terry Ludwig portrait set of pastels, but with some Sennelier. She began blocking in colours over the surface, but not keeping within lines, nor outlining, and only suggesting where colours were e.g. scribble of colour along lips. Pen has found that vertical mark-making works as a way of shaping the face. After broadly blocking in the face, the eyes needed more definition to get some expression starting to happen. The teeth simply needed a tonal change.



contrast.

Finally the painting needed just a few highlights to bring it to life.

Great work , Pen!



## Two tips for broken pastels – accidents happen.

1. Penelope's tip for a broken pastel is to crush it, add a little distilled water, then re-mould into a block, and leave it to dry.
2. Tricia Reust suggested we put the broken pastel onto a sheet of colourfix paper, cover with glazine, smash up the pastel pieces and, using a little methylated spirits, move the pastel dust around on the paper, so you have a new underpainting.



## Brisbane Meeting Demonstration March -

### Master Pastellist: Question and Answers Evening:

At our March meeting, three of our Master Pastellists - Tricia Taylor, Penelope Gilbert Ng and Tricia Reust allowed us all to pick their brains about everything to do with being a Master Pastellist.

Sue Robinson, our President, acted as the moderator firing off questions at our panel of three who demonstrated just why they are Master Pastellists. Their answers were concise, clear and they did not hold back on any information...

Some of the questions asked were:



1." **How and when did you start to paint?"** ----- to which Penelope answered - "Since the age of three I had been encouraged and nurtured by my family to do art. I discovered Pastels in the 70's and with no knowledge of how to use them decided I needed some tuition and sort out Kay Kane. I have been painting in pastel since the 1990's and it is now my favourite medium."

2. To the question –“ **What were the major challenges in your life?** “---- Tricia Taylor answered: “Myself! I realize I was holding myself back and only when I had the confidence to say- “YES I CAN!” did I start moving forward. The breakthrough came when I gave myself permission to do something that was just for myself, nobody else.”

3." **What makes a successful painting?"** -----Tricia Reust believes that the success of a painting lies in the conveyance of emotion. Is the painting saying something? Are you expressing yourself well in this painting? Having the knowledge that it is not a surface thing but that it goes deeper, that paintings carry emotion. A successful painting comes from



having the competence and ease at expressing the emotion in your chosen medium. “

As for “**What makes a MP?** “ -- all three were in agreement

MP means a deep understanding of the medium in order to use that medium as a vehicle to express yourself. Being a MP means you must be willing to be out there and give back to the society, encouraging not just each other but the general members and making the public aware of Pastel Art. Becoming a MP is only the beginning. Not a means to an end. Each new day painting in pastels must be seen as a learning experience. Be open minded but also constant. It's the time spent at the easel that counts. Study each genre in depth so that you know the challenges each genre might present and that will give you confidence in your painting practice.

After the break there were some more questions from the floor which included questions like “**Why does my painting look flat?**” and “**Why do my shadows look muddy?**” - Tricia explained, by way of a demonstration,

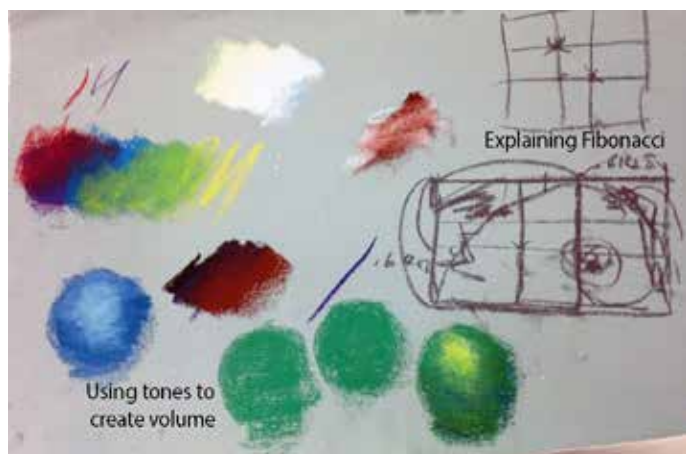


that a “flat” painting means there are not enough tones – particularly darks. “Making Mud “is to do with working over a tone with either a colour

that is too dark or too light compared to the original tone. However, if you add colours in the same tonal range as the original colour – the colour stays clean.

She reminded us that a “warm-light” goes with “cool shadows” and the other way around.-- If the light is cool the shadow is warm.

Tricia Reust brought along a beautiful landscape in Black and White to show how you don't just copy from



a photograph in order to make a picture. You decide on a composition; move around the elements of the landscape to fit into that composition; construct the



drawing following the aerial perspective directives of size and placement, and tone and detail. Don't fall into the trap of copying from a photo - that will result in a dull and unconvincing image. You are the artist and you are the one in charge of manipulating the landscape and its elements, so that the viewer is drawn into the art work and follows the trail that you set. If you are merely going to copy from the photo then you may as well just take another photo.

We ended the evening off with Tricia Taylor briefly explaining the Fibonacci principle.

Our Master Pastellists were very informative and as we kept wanting more answers the meeting ran on over time. The general consensus was that the Q and A format had been a great success.

PS.

When a member applies to be considered for Master Pastellist status and is not accepted they may feel that it is an elitist club, unwelcoming of new members. However, it was apparent as the evening progressed just what it takes to be a Master Pastellist. The PSA is part of the International World of Pastels and our MP's have to measure up.

*News Editor*

**Please like our Facebook page.**

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



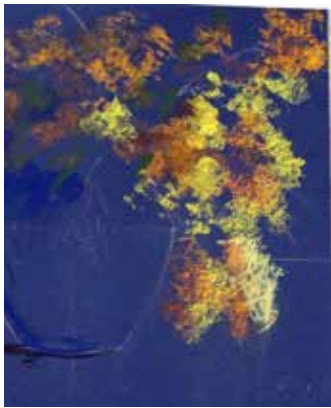
## Sunshine Coast Demonstration February 15th

### Margaret Turner: Painting Wattle

In February, the Sunshine Coast pastellists were privileged to have Margaret Turner demonstrate how she does her beautiful wattle paintings. Margaret worked from a photograph on Blue Mi-Tex paper. The blue of the paper under the oranges and gold of the flowers and table were a perfect choice to make the colours pop. Margaret started the outline of the vase and table and some of the areas of dense flowers and foliage. Some areas however, were almost blank spaces. These served to give the colours shape.

Margaret worked from a small selection of pastels – all brands – some terracotta, oranges, yellows and blues. She used cooler dark colours and as she worked up into the flowers, then got lighter when she worked on flowers in the foreground.

She started blocking in shapes and tones using fairly broad, but light strokes – the table, the vase, the shapes of the clumps of the flowers. Later, as she worked on smaller, delicate shapes, her hand was dancing lightly on the paper – putting in a dull green behind the flowers with a combination of orange, dull yellow and the blue paper. With a dark undertone, she brushed it off a bit so that when she applied yellow over it, the yellow didn't get washed out. The brush was also used as a tool to give back the tooth on the paper.



As she worked around the painting and went over each area, the pastels Margaret used gradually got lighter and lighter. There were a lot of lost edges around the clumps of flowers and foliage, but as her colours got lighter, sharp edges began to emerge. She kept working around the painting, holding the pastel very lightly, a long way from where it touches the paper. At one stage, she decided to change one area, brushing out what was there, and re-painting. The brush was also used to soften edges.

So long as the form was underneath, she didn't have to make a lot of strokes to make the light flowers stand out from the softer areas behind.

Next, Margaret changed to a very pale blue violet to mark in a bright light on a small branch of wattle, reflection on the vase and highlights on some branches up through the flowers. She worked back up into the flowers to add more rounded puffs. Later, she added soft green puffs – the flowers in shadow behind the light highlighted flowers.

She also added some soft, light olive leaves. These gave a different structure to the painting, leading up into the wattle. It is best to add the branches after you get in the overall form.

She moved to the vase and started to put on soft green and orange reflections, occasionally blending very lightly with her fingers. These reflections serve to unite the pot with the table. The reflections were refined with much lighter highlights in the focal point below the highlighted wattle and on the edge of the vase. At times, we tend to over-work our paintings by putting in too much detail. It really is only needed around the focal point. It was quite obvious how much work she did in that area compared with the lack of detail in the shadowed areas on the right.

Towards the end of the painting, Margaret marked in the lightest flowers around the painting, with a few puffs as outliers in front of the shadows. A lot of the puff shapes weren't round, but a horseshoe shape; the light doesn't hit each puff to make it look round. Light green leaves and twigs were added to break up all the blue and yellow.

Lighter oranges were added to the left side of the table to balance the light above it. She used the side of her hand to drag the colour on the table down and get a muted, duller reflections. She dropped a few flowers on the table and marked in some shadows and reflections. Ahhhhh! More orange was shaped on the vase around the bright highlight and a light reflection of the vase was marked on the table.

The end result was one of Margaret's typically charming floral pieces, admired and appreciated by all who were there. Thanks to Margaret for sharing how she does her lovely work.

## Gold Coast Demonstration 4th Feb 2017

### Penelope Gilbert Ng: Still Life

The aim during the Still Life Demonstration was to show the layering of colours on a textured surface to the group.

I prepared a half sheet of Art Spectrum white Suede paper by laying torn shapes of handmade paper and strategically placing and gluing them with acrylic binder. Once dried I painted white Art Spectrum Pastel Primer covering not only the glued paper pieces but any areas where glue appeared glossy. Areas of the original Suede paper remained in some places.



I drew up a thumbnail design looking at tones and shapes in readiness to draw up on the prepared paper.



Once drawn up in pencil on the paper I washed in areas of contrasting colours to my Still Life set up.

Once dry I worked in the surrounding setting preparing a stage on which the performing objects would sit. The strong light from the left

created lovely long shadows and looking down on the objects gave an interesting perspective. I worked on the different fruit, pumpkins, bowl, cup and saucer very conscious of the starring performer the Lemon. The textured surface allowed each application of pastel to

respond and pick up intensity where needed. I was restricted with using orange as I took a small selection of pastels and this made me be limited and minimalistic.



Congratulations to Graham W Smith on more wonderful achievements albeit in other mediums. He won major prizes at a Bundaberg Show.

Remember the Traffic Signal Box that he painted as the BVAC representative in the Brisbane City Council ArtForce Competition?

His box came in the Top 25 Finalists and received a Highly Commended (Organisation Section.) Well done Graham.

The PSA is a member of BVAC – Brisbane Visual Arts Community

## On Saturday Lyn Diefenbach – from Yeppoon - tutored a Portrait workshop at Queen Alexandra Home, Coorparoo, Brisbane

Like Lyn, many attendee's travelled from far afield . The workshop was excellent so they would have been glad that they made the effort. Several are staying on to attend Lyn's Floral Workshops.



Lyn Diefenbach - Demonstrating



Sandra Rattenbury - Wellington NZ



Helena Gibbons - Darwin



Gayle Carlson - Canberra



Chris Ross - Boonah



Lee Stumer - Boonah



Rachel Frost - Nobby - past Toowoomba



Joanne Murphy - Melany



Terry Wilkinson - Victoria Point



Jenny Larking - Brookfield



Georgia Shine - Brisbane



Gail Lusted - 20 Minutes away



## *Reflecting the Light*

An exhibition by Master Pastellist

**Tricia Taylor**

Graydon Gallery

29 Merthyr Road. New Farm

April 18<sup>th</sup> – 30<sup>th</sup> 2017

**OPENING Soirée Saturday April 22<sup>nd</sup> 2pm**

Exhibition times: 10am – 4pm Monday to Saturday.

10am – 3pm. Sundays HOPE TO SEE YOU THERE

Contact Tricia 0419176986

email [taylorartoriginals@gmail.com](mailto:taylorartoriginals@gmail.com)

Web [Triciataylorart.com.au](http://Triciataylorart.com.au)

## **Goals to work towards in 2017**

**APRIL SET SUBJECT - ALL GROUPS-**  
"SHOW STOPPER"

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

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

**OCTOBER - ALL MEMBERS ONLINE COMPETITION**

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

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

## Acknowledging **SUCCESS** at the International Association of Pastel Societies —known as “ IAPS

The first IAPS convention was held in 1995 and was the brain child of Urania Christy Tarbet who was at that time frustrated by the lack of recognition for pastel as a painting media. It's philosophy is "uniting pastel societies around the world in the fine art of pastels" and you can read more about "the dream" by going to the website. Lyn Diefenbach's first convention was in 1995 and at that time she definitely felt like the "international component" as most attendees were from the US. However, the movement has grown and certainly the Internet has made the news spread faster with pastellists everywhere being able to be involved in online juried shows and the like.



Tricia Taylor - Precious

It is a biennial convention and this will be the 5th time that she has attended. A number of members from the PSA will be attending so Australia will be well represented not only at the Convention but also in the Exhibition. —THE BEST PAINTINGS IN THE WORLD, presented in one location over 5 days. Congratulations to Tricia Taylor and Karol Oakley who have both had works selected for the General Exhibition and to Lyn who has had a work selected as part of the Master Circle Exhibition. She was honoured with Master Circle Status at the last Convention as well as having the privilege of being on the faculty and

presenting a one day workshop. Huge achievements !!!!

The Master Circle status is achieved on a point system where one point is earned every time your work is selected for a competition and an extra point if it gets a placing. This is the 30th juried Exhibition. Images of the entered paintings go before a jury to be selected for judging. The status of Eminent Pastellist is then the next goal.



Lyn Diefenbach - In the Light of History

The Convention is a great melting pot of all things pastel with workshops, demonstrations, lectures, a Presidents Forum (which Sue Robinson, President of our PSA ,will be attending) and a trade show to die for where you get to see all the latest and greatest products and of course have the opportunity to buy.

(It's always a good idea to have a spare suitcase).

Here they come Albuquerque --- IAPS Convention 2017.

Karol Oakley wrote “Rhythm of Life is painted from a plein-air experience and references made on the Sunshine Coast. I used the onsite pastel painting and the other references to build a picture and try to present the feeling, the mood of the place. My aim was to become involved in the patterns and textures of the subject and make a representational painting. It is a large painting 36 x 24”, so as to give me the space to do this and the space to express the intimacy of the subject.



I entered the IAPS 30th juried Exhibition which is the 2017 IAPS PASTELWORLD Exhibition, run concurrently with the IAPS Convention 2017. I am going to the Convention so that's why I entered. As my painting was selected I now have the joyful problem of shipping it over there or having it framed over there. Overall it is a huge honour to be selected from entries around the world. Our own MP's Tricia Taylor and Lyn Diefenbach are also in the exhibition so the PSA will be well represented.”



## Win a painting by Louise Corke!

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

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

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

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

**Painting value:** \$550.00

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

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

# *Meet the Plein Air Painters on Tour in the Granite Belt*

*Monday March 27 – Sunday April 2 2017*



Come and meet the artists and see their work at the  
Stanthorpe Regional Art Gallery

**Monday 27 at 9.30am**

Their work will be on display in the  
Gallery

during opening times

from Mon 27– Sunday 2 April

and

The Lounge at Top of the Town by appointment

For more information phone

Penelope Gilbert-Ng 0403 882 079 /Betty Sutton 0417 672 771

or the gallery 46811874





## PLEIN AIR PAINT-OUT @ STANTHORPE

----Monday 27<sup>th</sup> March – Sunday 2<sup>nd</sup> April 2017



'Dalmoak Shed'



Plein Air Painting

### EVERYONE WELCOME

A group of Happy Painters from Brisbane have joined together for a week to paint plein air in and around various locations, surrounding areas & properties in Stanthorpe - including Girraween National Park.

The idea of the paint-out is the enjoyment of painting with likeminded artists with their chosen medium, exchanging ideas and camaraderie.

Examples of art work are on display in the Stanthorpe Art Gallery and in the Lounge at Top of the Town Tourist Park, Stanthorpe.

Further enquiries:

Please contact :

Penelope Gilbert-Ng Phone: 0403 882 079

Or

Betty Sutton Phone: 0417 672 771



TOURS AND CLASSES

# Southern France 2017

With Tricia Taylor



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Painting holiday in France with  
Master Pastellist Tricia Taylor  
17<sup>th</sup> to 26<sup>th</sup> August 2017

The beauty of Southern France calls!

Come and enjoy the true French Countryside 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*. For more information go to my website [triciataylorart.com.au](http://triciataylorart.com.au)

or call 0419 176 986

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## SUBMISSIONS FOR THE NEWSLETTER

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

Close off for the submission of articles is on **10th of the month** before newsletter release.

All submissions are to be sent to **Gail Lusted at [fredjo@optusnet.com.au](mailto:fredjo@optusnet.com.au)**

**Gail would appreciate submissions being sent to her over the two months – not all at the last minute.**

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

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

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

Please make ALL reports in text font ARIAL Size 11.

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Address: 140 Braun Street, Deagon 4017

**SPONSORS OF THE PASTEL SOCIETY**

## The Pastel Society of Australia Annual Online Competition 2017

### ALL MEMBERS ONLINE COMPETITION

#### CONDITIONS OF ENTRY

1. This competition is open to financial members only.
2. All entries are to be pastel. Works may be on any surface including canvas. Mixed media is acceptable with at least 75% pastel on top.
3. Entries must be the original work of the entrant, which precludes works completed in workshops or under tutelage, and /or copied from any source other than belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA.
4. Only one entry per member.
5. Entry is free.
6. Categories are Master Pastellists and General Members. Each section winner receives a \$100 in cash or product. Paintings can be traditional or contemporary in style.
7. If you want your work to be for sale you must give us permission to add your email address to your photo.
8. Media reproduction of entries is to be allowed for promotional purposes by PSA.
9. Artworks will be judged on creativity, originality and artistic merit from the digital images submitted by the entrant. To ensure that your artwork meets the criteria, please read the article on our TIPS AND TRICKS page on our website on how to photograph your artwork correctly.
10. Files must be in JPEG format and may not be smaller than 500 KB or exceed 1MB.
11. Send images of your unframed work. Photos over glass are unacceptable. Do not crop parts of your work or enhance it in any way. (Photoshopped)
12. Entries open Monday 3 March and close Friday 31 March 2017
13. Winners will be announced by the end of April 2017  
After the judging all images/paintings will be displayed on the PSA website.

How to enter:

**THE ONLINE ENTRY FORM WILL BE ON THE PSA WEBSITE IN MARCH 2017**

**[WWW.OZPASTELS.COM.AU](http://WWW.OZPASTELS.COM.AU)**

**PSA COMMITTEE****The Pastel Society of Australia Inc**

ABN 19639 420 407

NEW Address for all correspondence:

The Secretary: PO Box 3542, Victoria Point West Qld. 4165 Australia

Website: [www.ozpastels.com.au](http://www.ozpastels.com.au)

President Sue Robinson Phone: 0429 789 266 Email: <a href="mailto:president@ozpastels.com.au">president@ozpastels.com.au</a>	Secretary <a href="#">Margaret Turner</a> Email: <a href="mailto:secretary@ozpastels.com.au">secretary@ozpastels.com.au</a>	Treasurer Vanessa Thomas Phone: 0414 571 090 Email: <a href="mailto:treasurerozpastels@gmail.com">treasurerozpastels@gmail.com</a>
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Exhibition Co-ordinator Margaret van Maanen Phone: 07 3893 1088 Email: <a href="mailto:exhibitioncoordinator@ozpastels.com.au">exhibitioncoordinator@ozpastels.com.au</a>	Online Members Competition Hettie Rowley Phone 0406 180 121 Email: <a href="mailto:CompetitionsOzpastels@gmail.com">CompetitionsOzpastels@gmail.com</a>	Master Pastellist Submissions Penelope Gilbert-Ng Phone: 0403 882 079 Email: <a href="mailto:mpsubmissionofficer@ozpastels.com.au">mpsubmissionofficer@ozpastels.com.au</a>
Library Greg Steele Phone: 07 3261 7972 Email: <a href="mailto:gregorymarj57@outlook.com">gregorymarj57@outlook.com</a>	BVAC Liaison Officer <a href="#">Vacant</a> Phone:	Promotions Officer <a href="#">Vacant</a>

BRISBANE	SUNSHINE COAST	GOLD COAST
Meeting Reception–Brisbane Joy Richards Phone: 0403 235 701 Email: gwenda.joy.richards@gmail.com	Co-ordinator of the Sunshine Coast Anne Yang Phone: 0402 405 700 Email: anne@creations-art.com	Co-ordinator of the Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au
Meeting Demonstration Co-ordinator – Brisbane Hettie Rowley Phone 0406 180 121 Email: hettie@magickmirrors.com	Meeting Demonstration Team Sunshine Coast Sally Thomson Phone: 0403 017 832 Email: sally@sallythomson.com	Meeting Demonstration Team Gold Coast Louise Corke Phone: 0419 644 665 Email: lou2345@bigpond.net.au
Workshop Co-ordinator Brisbane Georgia Shine Phone: 0437 225 155 Email: workshopscoordinator@ozpastels.com.au	Workshop Co-ordinator SS Coast Sally Thomson Phone: 0403 017 832 Email: sally@sallythomson.com	Workshop Team Gold Coast Louise Corke Phone:0419 644 665 Email: lou2345@bigpond.com.au
Workshop Leader Brisbane Greg Steele Phone: 07 3261 7972 Email: gregorymarj57@outlook.com	Workshop Leader SS Coast Jenny Simpson Phone: 0407 164 390 Email: jennifersimpson12@bigpond.com	Conference Expo Team Tricia Taylor Judy Banks Vanessa Thomas Penelope Gilbert Ny Betty Sutton Joanne Cotton Karol Oakley Louise Corke Ron Bryant

### 2017 LIST OF COMPETITIONS

Where possible competitions are listed under the month the entries close.

For a list of some competitions around the country in a monthly calendar layout, check out:

<http://www.art-prizes.com.au/>

Tip: Australian Artist (AA) list monthly competitions from around Australia.

AA also runs their own themed online art challenge:

<https://www.australianartist.com.au/competitions>

The Society would appreciate members contributing to this list – please send information to the newsletter co-ordinator.

The information required includes:

- Area or Title of exhibition
- Two contacts – either web/email or phone/address
- The month by which entries are due/close