

# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



The Pastel Society of Australia

ANNUAL AWARDS

# EXHIBITION 2023

See inside for all the details

ENTRIES  
CLOSE  
FRIDAY  
21<sup>ST</sup> APRIL



**ZOOM COMPETITION  
WINNERS**



**PSA DEMO REPORTS**



**PSA WORKSHOPS  
COMING UP**

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**President's Report**

The exciting stage of preparations for the Annual Awards Exhibition is here! We are looking forward to seeing what you have been working on, and what you will be presenting to the world as the pastel art of the PSA.



The PSA is a member of the International Association of Pastel Societies (IAPS) and I was present at a presidents' Forum via Zoom on Tuesday morning Feb 7th (At 3 am !) There were 45 attendees apart from the IAPS Executive (including Lyn Henry from NZ).

The IAPS Executive Director, Susan Weber explained that this first meeting was to delineate the roles of the Executive, and establish the Zoom process as a form of International communication.

We congratulate the New Zealand pastellists on their successful Conference. We look forward to seeing the President of the Pastel Artists of New Zealand Lyn Henry at the PSA Zoom 11th April, when Lyn will speak on "Regaining Your Mojo".

I look forward to seeing your work in the Annual Awards, and if you can help out on the roster, please contact me,

Sincerely

*Tricia Reust*

### Introducing a new Pastel Magazine

Pastel World is a new magazine and had featured our 2022 Australian Pastel Expo story, it's a fabulous read!

The magazine is looking for articles and artists who would like to be featured as well as subscribers.

For more info, email Catherine directly at [pastel\\_world@163.com](mailto:pastel_world@163.com)



### VALE Moira Shapcott

Late of Gordonvale. Moira passed away peacefully, at the Cairns Hospital, on Friday 3rd February 2023, aged 69 years. A private family farewell was held for Moira on Friday 10th February 2023. Rest In Peace.

Moira's animal and child portraits are featured in the Member Gallery on the PSA Website. Moira also donated her talent to the Welfare Donkey With Heart (NSW) annual fundraiser for the last two years - where the winner received a pastel painting of their pet by Moira.



### Stanthorpe Paint Out - 2023 **SAVE THE DATE!**

**April 18th - 24th 2023.**

Imagine 6 days of painting and visiting some of the best places in the Granite Belt!

This year Ron is going to try and pull together an exhibition of the artwork at one of the local wineries.

To stay up to date you are invited to join the facebook group at <https://www.facebook.com/groups/stanthorpepaintout> or contact Ron at [ron@ronbryant.com.au](mailto:ron@ronbryant.com.au) or text 0408 884 346



## WORKSHOPS AT BIENARTE

### Portrait in Pastels | Lyn Diefenbach

**Bienarte Brisbane, Tues 27 - Wed 28 June 2023**

\$450pp (PSA members receive 10% discount)

Learn to create portraits that are full of character and life. All aspects of portraiture will be covered, in particular how to achieve a good likeness. This workshop will assist you to a greater understanding of the relationships of line, tone, colour and edge to enable you to infuse your work with dimensionality and impact.

Lyn will discuss pastels and pastel surfaces as well as application appropriate to the subject. Enjoy clear, informative demonstrations and individual attention at your easel.

Through demonstrations and a series of 'hands-on' exercises, you will learn easy methods for painting portraits.

This workshop is suitable for all skill levels, however basic knowledge and skills in oils and colour is a prerequisite.

Follow the link for booking details: [https://bienarte.com.au/course/Lyn\\_Diefenbach\\_Portrait\\_Pastels](https://bienarte.com.au/course/Lyn_Diefenbach_Portrait_Pastels)



### Portrait Drawing in Graphite | Lyn Diefenbach

**Bienarte Brisbane, Monday 26 June 2023**

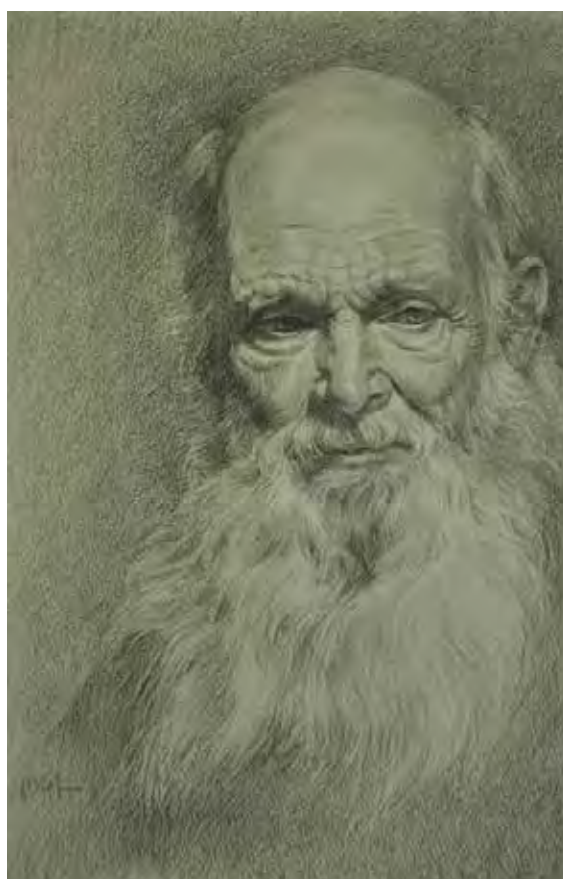
Experience the wonderful world of pencil drawing using the portrait as your subject. In this 1 day workshop, Lyn will take you through the basic skills of portrait drawing showing how to gain a good likeness and sculpt the planes of the face. You will work from your own photo reference.

Included in your workshop is a FREE video introducing you to the fundamentals of technical know-how valued at \$30.

Once you have booked in, please log in to your student portal to see the free video from Lyn that you must watch before coming to the workshop. THIS IS ESSENTIAL VIEWING!.

This workshop is suitable for all skill levels.

Follow the link for booking details: [https://bienarte.com.au/course/Lyn\\_Diefenbach\\_Portrait\\_Graphite](https://bienarte.com.au/course/Lyn_Diefenbach_Portrait_Graphite)



## Flinders Ranges Painting Holiday With Ron Bryant and Tricia Taylor

11 days of travelling and painting through the Southern, Central and Northern Flinders Ranges. Artists Ron Bryant and Tricia Taylor will host your tour. Meeting in Adelaide for one night, travelling to Hawker for 3 nights then onto Leigh Creek for 5 nights before returning via Clare for one night and ending in Hahndorf for our final day. Adelaide will be our last nights accommodation.



It will be wildflower season so the scenery is set to be spectacular.



Travelling by 4WD we will drive you to each of our painting destinations. Painting the colours of the ranges at various times of day. You will see unsurpassed rugged scenery, relics of the early settlers, art and craft galleries, bush pubs and unique eating places, railway history and more.



Ron and Tricia will host **“Daily Downloads”** where every evening we talk about the day’s adventures, show and tell and critique opportunities along with tips and tricks to plein air painting by professional artists. It is also a time to socialise and share our love of the painting. All mediums are welcome.

**6<sup>th</sup> to 17<sup>th</sup> September 2023**

**\$2700 includes twin share accommodation and transport.  
(Flights to Adelaide not included.)**

**\$3395 Solo accommodation.**

**\$500 deposit secures your place. Balance due 30<sup>th</sup> May 2023.**

For more information including the cancellation policy and terms and conditions – email Ron [ron@ronbryant.com.au](mailto:ron@ronbryant.com.au)

or Tricia [artist@taylorart.com.au](mailto:artist@taylorart.com.au)

To book your spot go to. <https://forms.gle/iYtcy5p8Yj17jXFQ9>



# Colours of Australia

Exhibition

Tricia Taylor, Karen King, Ron Bryant and Jo-Ann Middlebrough

Invite you to join us for our shared art exhibition

Matthew Flinders Gallery  
191 Sunderland Drive  
Banksia Beach, Bribie Island  
Tuesday 18th April 2023 to  
Sunday 30th April 2023

**Meet the Artists Saturday 22nd April @ 2.00pm**

Tricia Taylor [artist@taylorart.com.au](mailto:artist@taylorart.com.au)      Karen King [karenking.1@bigpond.com](mailto:karenking.1@bigpond.com)

## PSA's NSW Group

*The Pastel Society of Australia now has a New South Wales group. The NSW group of the PSA now joins three other groups: Brisbane, Gold Coast and Sunshine Coast. Our objective is to promote ideas for pastel art workshops, demonstrations, mentor programs and hosting monthly (bi-monthly) meetings to discuss ideas.*

We will be working hard to provide greater focus and representation in NSW with visiting Master Pastellists and promoting the benefits of PSA membership to wider NSW.

This is an exciting time to be involved, with all our activities backed and supported by the Pastel Society of Australia. If you would like to be involved let us know. We ask for your support and ideas.

Contact for the group is Gillian Napper at [pastelns@gmail.com](mailto:pastelns@gmail.com)

## MUDGEES Paint Out

**Saturday 29<sup>th</sup> April to  
Saturday 6<sup>th</sup> May 2023**

Mudgee Paint Out is confirmed for Sat 29th April to Sat 6th May.

Exhibition dates are Friday 5<sup>th</sup> and Saturday 6<sup>th</sup> May.

For further information contact Joan Schultz [bonesm@bigpond.com](mailto:bonesm@bigpond.com)

or Elizabeth McGrath [brianliz21@bigpond.com](mailto:brianliz21@bigpond.com)

## Congratulations members on this exciting achievement!

*The International Association of Pastel Societies (IAPS) has recently awarded its prizes in the Spring Juried Exhibition, for both the 42nd Magic Circle and Open Divisions.*

Four PSA members, a Master Pastellist and an Honorary Member were successful in being accepted by the jury panels into this exhibition. You can scroll through the juried entries at the IAPS website: [http://www.iapspastel.org/exiaps\\_current.php](http://www.iapspastel.org/exiaps_current.php)

Look for the following in the 42nd Open Division -

Stephie Clark "Marigold"

Julie Greig "Thicket of Ages"

Pierina Sannia "Forsaken"

Jane Wray "Rainbow Time".



*Jane Wray "Rainbow Time".*

And in the 10th Masters Circle -

Michael Freeman "5 A Day" and

Liz Haywood-Sullivan (Hon PSA member) "Incoming Fog".



*Pierina Sannia "Forsaken"*



*Stephie Clark "Marigold"*



Master Pastellist - PSA

**Tricia Taylor**

# Finding your Flow Seascapes in Pastel

**Pastel Workshop  
April 13 14 15**

*Join us...  
Don't miss out!*

*coming soon to*  
**Brisbane Street Art School  
Launceston Tasmania**



Learn to paint beautiful seascapes with one of the most highly recognised '*coastal*' pastel painters and teachers in Australia in this fabulous 3 day workshop.

Join us for this fabulous workshop in Launceston, and have an art break in the most beautiful city in Tasmania

Please contact the studio to enquire and enrol.

Email : lr.duff2@gmail.com.

PH. 0409542557

Deposit **\$160.00** on enrolment

Total Cost **\$560** Balance by Fri March 31st

Payments: Direct Deposit ...

Westpac **737608 739109** (please put your name on the pay't)

Card payments,

cheque or cash at the studio.... Open Tues to Fri 11-4

## The Tutor

Based in Moreton Bay, Tricia Taylor is a Master Pastellist with the Pastel Society of Australia and has won many awards including Pastellist of the Year 2010. Tricia's work has been published in a variety of national art magazines including Australian Artist, Art Edit and Paint and Draw Magazine UK. Teaching from beginners to advanced students for many years Tricia her workshops are in demand in Australia and internationally including Fiji, New Zealand and the USA.

Unison Pastels, a handmade pastel company from the UK have endorsed Tricia's artwork by creating the Tricia Taylor pastel sets. Seascape, Rock and Earth and Sand colour selections are available on her website. With their 30th Anniversary in 2017 they have recently made Tricia an Accredited Unison Artist.



## Know Her Name \* Exhibition, Brisbane Open until 4th June

“Ethel Spowers and Eveline Syme were trail-blazers at a time when men dominated Australia’s art scene.” (McDonald 2023)

The display is mostly works on paper, which will go into extended storage when this touring exhibition ends. It’s a great opportunity to catch up with two significant female artists of the 1920s-1930s.

Both women enjoyed the advantages of economic support from their Melbourne families and an excellent education. They were able to travel and study in Paris and London.

But the arrogant and insular context of the Australian art scene meant that they gravitated to the modernist camp. In London, they both studied with printmaker Claude Flight and therefore produced their most memorable works in coloured lino-cutting.

It’s a small collection of works by such talented artists and will give us some insight into their influence.



*McDonald, John 2023, Leading lights on show, Sydney Morning Herald, Spectrum: Art, Jan 21, page 8.*

### What, where and when:

Spowers & Syme NGA Touring Exhibition

**QUT Art Museum Brisbane**, near the city Botanic Gardens

Opening Hours

Tue-Fri 10am-4pm; Sun 10am-2pm; Closed Mondays, Saturdays and Public Holidays

\* Know Her Name is an initiative of the National Gallery of Australia (NGA) to celebrate the work of all women artists and to understand their contribution to Australia’s cultural life.

The PSA Committee has agreed to some changes for the presentation schedule at meetings from 2023. There are 10 meetings each year in the venues of Brisbane, the Sunshine Coast and the Gold Coast, with no meetings in January and December. There will be six PSA subsidised presentations at each of the three venues, with the individual groups arranging activities for the other meetings which are marked on this following table as TBA.

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
4 April	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Chris Clark	Loosen Up
15 April	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella M van Leusden	Push and Pull; Finding Idea and Form
11 April	5.30 - 7.30pm	ZOOM	Lyn Henry - NZ	Regaining Your Mojo and Abstracts
18 April	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Karol Oakley	
2 May	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Gail Higgins	2023 Annual Awards information
13 May	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Group Activity	Setting up a still life.
9 May	5.30 - 7.30pm	ZOOM	Leoni Duff	
16 May	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	
6 June	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	TBA	
10 June	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petra Daecke	Trees of the Australian Bush
13 June	5.30 - 7.30pm	ZOOM	Julie Greig	Set Subject 'Crowded'
20 June	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Dan Toohey	Photography
4 July	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Anne Yang	Pastelling a Garden Scape with Pizazz
8 July	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	
11 July	5.30 - 7.30pm	ZOOM	Stephie Clark	
18 July	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Penelope Gilbert Ng	TBA

1 August		Members are invited to attend the Mt Coot-tha Botanical Gardens for plein air work and to gather for lunch.		
12 August	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Dan Toohey	Photography
8 August	5.30 - 7.30pm	ZOOM	Stan Sperlak (pre-recorded)	Louise Corke judging entries.
15 August	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	
5 September	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Reust	Portrait on Collage
9 September	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Oxenford Framers	
12 September	5.30 - 7.30pm	ZOOM	Hettie Rowley	
19 September	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Chris Blake	
3 October	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Penelope Gilbert Ng	
14 October	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	
10 October	5.30 - 7.30pm	ZOOM	Dawn Emerson (pre-recorded)	Penelope Gilbert Ng judging entries.
17 October	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Tricia Reust	Using Pastel Wet in Portrait from Life
7 November	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Christmas & Art Trivia Night	
11 November	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Tricia Taylor	Colour chords and how to use them
14 November	5.30 - 7.30pm	ZOOM	Lyn Mellady	Using the Partnership of Shadow and Light
21 November	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	

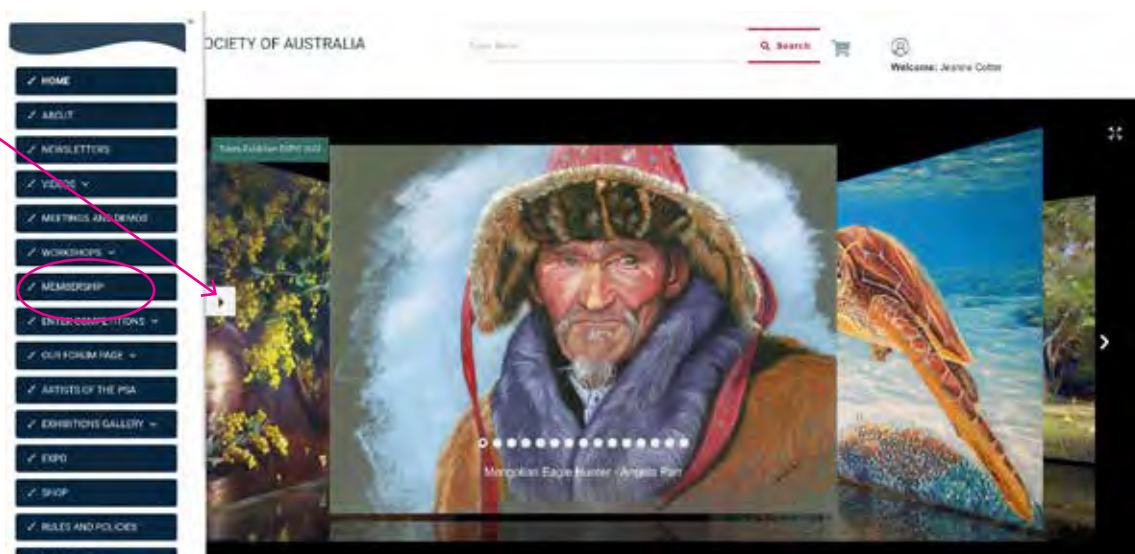
## 2023 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
<b>SUNSHINE COAST @ Buderim Craft Cottage, 5 Main St Buderim</b>		
15/16 April 2023	Tricia Reust	Portrait in Charcoal and Grey Pastel
5 August 2023	Gail Higgins	Birds in Pastel
7/8 October 2023	Betty Sutton	Beginning Pastel
<b>BRISBANE @ Queen Alexander Home, 347 Old Cleveland Rd, Coorparoo Qld 4151</b>		
22 July 2023	Anne Yang	TBA
25/26 November 2023	Stephie Clark	TBA
<b>GOLD COAST @ TBA</b>		
15 April 2023	Dan Toohey	TBA
<b>NSW @ Newcastle, Henry Park Community Hall in Hamilton South NSW</b>		
3/4 June 2023	Tricia Taylor	Finding the Perfect Colours

All bookings can be made online at: <https://pastelsocietyofaustralia.com.au/>

Click on the arrow on the left and choose WORKSHOPS, then choose your location.

Click the arrow to open the menu



**Brisbane Meeting**

**Tuesday 4<sup>th</sup> April from 6.30pm**

Demo Artist: Chris Clark

Subject: "Loosen Up"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust  
presidentozpastels@gmail.com  
0416967320



**Gold Coast Meeting**

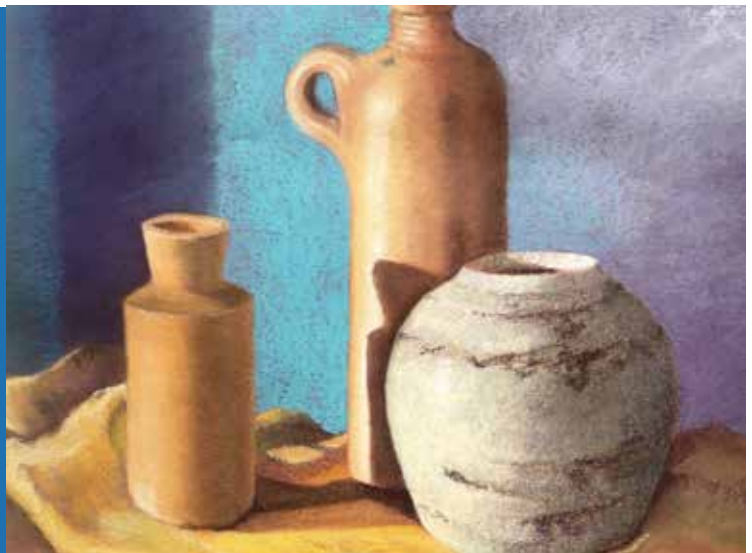
**Saturday 15th April 1.30pm**

Demo Artist: Petronella M van Leusden

Subject: " Push and pull; finding idea and form"

Address: Old Post Office, 57 Railway Street,  
Mudgeeraba

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



**Sunshine Coast Meeting**

**Tuesday 18 April 6 - 9pm**

Demo Artist: Karol Oakley

Subject: TBA

Address: Buderim Craft Cottage, 5 Main St  
Buderim

Contact: Vanessa Thomas  
TreasurerOzpastels@gmail.com  
0414571090



**Brisbane Meeting**

**Tuesday 2nd May from 6.30 - 9.30pm**

Demo Artist: Gail Higgins

Subject: "Painting birds on water in pastel"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust  
presidentozpastels@gmail.com  
0416967320



**Gold Coast Meeting**

**Saturday 13th May 2.30 - 5.30pm**

Group Activity

Subject: 'From big shapes to details' Setting up a still life.

Address: Old Post Office, 57 Railway Street, Mudgeeraba

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



**Sunshine Coast Meeting**

**Tuesday 16th May**

Demo Artist: TBA

Subject: TBA

Address: TBA

Contact: Vanessa Thomas  
TreasurerOzpastels@gmail.com  
0414571090



## Stephie Clark Demo Geraniums and Painting Gems

21st February, 2023 - Written by Andrea Quinn

To an excellent turnout of Sunshine Coast pastel devotees, Stephie Clark shared both her wisdom and technique during a demo' at the Buderim Craft Cottage. A reference photo taken at a seaside villa at Brittany, France, formed the basis of Stephie's geraniums piece on a 30 x 30cm section of Clairefontaine Pastelmat. All the while, we were regaled with stories from her art adventures and tips about the magic of mark-making with pastel. And there were lots of tips...about painting generally, about pastels in particular, and about Stephie's style as an artist. Stephie had never painted – at all – until 2011, when a snapshot in time became the sliding door moment that her life changed direction. She has painted every day since. Every. Day. One of her gems of the evening was that “miles at the easel matter.” Nowadays, painting is as much a part of her daily practice as it is to her wellbeing. And pastels are her only love (after husband Gavin, we were assured!), because she's “never had time to wait for paint to dry.”



Stephie staged the painting demo working “from back to front, and from darks to lights”, layering colour at each step. She described her use of darks as critical for creating negative spaces during underpainting and, as we saw, it created the ground from which foliage and flowers would later emerge. A lighter background section provided tonal contrast and the direction of light, and would subsequently frame the subject matter. After laying down her darks and lights, Stephie then ‘pushed’ the edges out of focus, changing and shaping values as she worked. Sometimes, when background areas don't blend well, Stephie suggested that Pastelmat might need more pigment “to play with”, to help soften the harder edges between hues and values. At the end of the first stage, the background had formed a soft romantic ambience, with atmospheric touches reminiscent of Renoir, one of Stephie's admitted inspirations.



As she moved to the mid-ground, Stephie began to include focal colours. This is when some of her “lost and found edges” began to form the substance of the painting, through value changes. Sometimes, these were dramatic, such as when a bright coral was layered over a generous red, with gentle lights added behind the main subject area. It was at this stage that Stephie stopped blending, adding “just a touch” here and there instead. She began working the foliage, adding hard and soft edges to create the “impression of leaves”. Lighter values added depth, shapes formed from colour, and gentle lines provided hints of leaves hanging everywhere. “Just have a play”, we were counselled, let the “the pastels do the magic”. Once the mid-ground was near complete, Stephie ‘pulled out’ other values to add depth and form.

Then it was time to move to the foreground, where some of the more technical elements were evident, such as the suggestion of “little stalks” among the foliage and flowers. Details were added to reveal the subject of the painting in its fullness. It was here that we learned edges are “everything”, along with variation, that “stroke direction is key”, to “paint it the way it grows.” Once she was happy with her values, it was time to add warmth, and it was here Stephie chose her “next level reds”, her “beautiful, beautiful” Henri Roche reds that she would “sell a child to buy”. She was probably joking. Probably. The finishing touches include what she refers to as “something unexpected” which, in this piece, were stunning touches of contrast where light falls on the geranium leaves, as well as some Jackson fluorescent strokes for that final ‘pop’. As she stated, “less is more, so sometimes just the suggestion is lovely.”





What characterises the delicate beauty of Stephie’s work are three key elements that she includes in all her paintings:

1. They all have hard lines,
2. they all have lines that disappear,
3. they all have something unexpected.

Stephie also described the benefits of working with Pastelmat as helping to prepare a dry ground for underpainting. Like most pastellists, she has her preferences for materials and waxed lyrical about the Sennelier green 179, her “absolute favourite” ...and the dark blue 463. Well, we quickly learned these were only the first of many “absolute favourites”, like Art Spectrum’s cool grays, which Stephie uses often. Others applied in the background sections were the aptly named eggplant (Terry Ludwig) and the “beautifully vibrant” periwinkle. And, of course, there was her Henri Roche collection of reds, to which her Art Spectrum reds run a close second.

And, while we were all afforded an abundance of insights into Stephie’s artistic choices, we were also bequeathed some of her art gems, including:

- Paint from back to front and from darks to lights.
- Go darker than you think you need, to make most advantage of the lights.
- Sometimes the background is more important than the subject in directing the viewer’s eye.
- Establish the light source and look to where the light goes.
- Value, value, value! Include a dark, medium, and light, at least one of each, to create depth and volume.
- Use tonal contrast to establish negative spaces.
- Be “a little bit confident, a little bit brave” – “there is no right or wrong with this medium.”
- Use a variety of pastels, hard and soft – “each has a place.”
- Step back and take note of the values, give yourself perspective.
- And, of course, miles at the easel matter!

## Gold Coast Demo

### 'Pastel Pencils with Abandonment' with Louise Corke

Written by Petronella van Leusden

Louise Corke's demonstration 'Pastel Pencils with Abandonment' showed us a loose approach of using pencils where many strokes made the whole. When using a pencil, she pulled the still life slowly into existence, working from the whole shape towards detail, capturing light and colour, never seeking to actually outline her form.

She started creating a background using blues and washing this in, to create a mid tone, leaving wash marks on the paper, preferring this to a white surface. The paper colour chosen was in a contrasting hue to the colour of the subject, but not complementary, allowing this colour to be added in later for emphasis and to liven up the red of the cup.

Pointers:

- Different pastel brands react differently with water.
- Drips (use easel, move paper around) vs no drips (let paper dry flat).
- Methylated spirits or isopropyl can be used as solvent instead of water – these dry quickly.
- The benefit of using pastel for the underpainting is that it can be erased easily.
- Apply pastel primer only to those papers that can take a wet media, to help pastel bind to the paper.
- Surface can be sanded back with wet-and-dry sandpaper to reduce grittiness.
- Pastel paper can be reused by washing the old painting into an underpainting.

The still life was arranged and the point of interest was indicated to be the light on the eggs and the effect of light and shadow on the form. Louise pointing out her delight with the darker form shadow on the egg.



## Pointers:

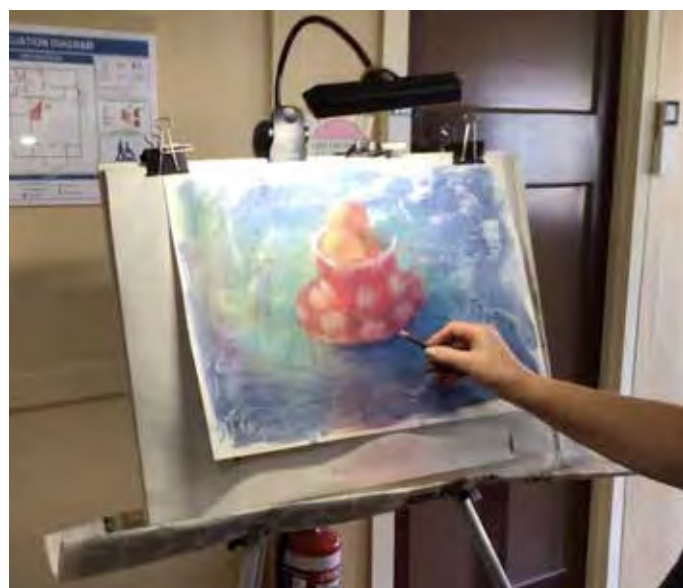
- Every picture tells a story, so decide what story you are wanting to tell.
- Warm or cool lighting of the subject is a matter of preference, but paper should be lit in the same way as the subject.
- Working from a set-up is always easier than working from a photograph, but be aware that light changes.

Louise used a very loose “scribbling” technique; not being concerned with contours or edges at this stage. She did not sketch the subject first, instead she built up the FORM rather than looking for CONTOUR or OUTLINE.



## Pointers:

- Hold the pencil fairly loosely at the end (rather than the standard way of holding it).
- Making light (vs heavy) marks means you can create lots of layers.
- Faber Castell pastel pencils are good because they are glued all the way down the shaft, so dropping the pencil does not shatter the pastel.
- Soft pastels can be combined with pastel pencils at any time.
- Use a feather to soften edges.



When working, Louise pointed out that this linear method of building up line over line, still leaving bits showing, allows the eye to mix the colours, which means it is impossible to make mud. Louise left the darkest darks and lightest lights to the end, pulling out the form.

## Pointers:

- Do not change perspective during painting.
- Problem with ellipses? Turn painting upside down.

When working with a limited range of reds, she showed that you could achieve the approximation by mixing with other colours to make them warmer or cooler e.g. by offsetting the colour with the complementary in the background and thereby making the red look brighter.

- Relate painting to background – eg how is the light spilling across?

- Colour shifts from warm to cool to indicate roundness of cup/eggs.
- Although the spots on the cup and saucer are white, they are not painted white; cup/saucer forms rely on the spots to show changes in surface (lost and found edges).
- Green/blue background next to cup/saucer will make them look more red.

Louise's work became a delightful piece where every line created interest, with hints of light and shadow playing with the form.



## Darwin Demo

February / March 2023 - Written by Louise Corke

Wet and wonderful. Darwin took me by surprise. I had few expectations but was met with generosity of friendship and sharing. The monsoon season did its usual share of rain downpours.

It is the people that make the place, and I was not left wanting here.

Over two weekends I taught two workshops, one in pastel on the use of gradations in our artwork and a second workshop on using pen to create little drawings (lap art). A demonstration evening sat in between the two weekends. Several coffee meet-ups, dinner with new friends and a storm drenched attempt at café sketching on the wharf that proved challenging filled the week. A visit to Fogg Dam netted many more photographs, especially of the lotus flowers.

The gradation image (pears) illustrates in vibrant colour, the gradations from light to dark, from vibrant colour to duller colour and from warm to cool in the orange colour family. Gradations facilitate movement, the speed of the movement and path direction. These are important aspects of painting that apply to any medium.

The pen work is of A5 size and became a serious addiction to most who attended this workshop.



## March GC PSA meeting

'Adding Colour to Tone'. Written by Petronella van Leusden

The Gold Coast Pastel Society March meeting's subject was 'Adding Colour to Tone'. The meeting was an opportunity for participants to play with colours, explore tonal range and share ideas.

In this meeting black and white photos were used for inspiration with the aim to transform a photo into a colour painting by following the tonal values provided. A variety of painting subjects were provided to choose from. There were simple as well as complex photos of landscapes, still life, flowers, buildings, land and water.

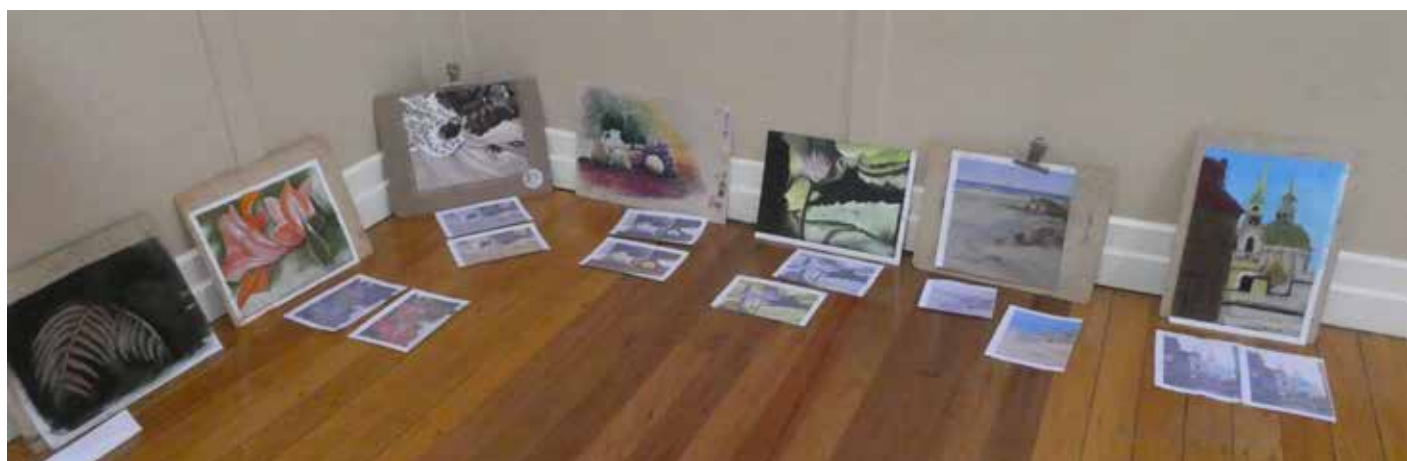
Petra Daecke guided this meeting. She assisted students in finding the right tone of colour, matching these to their chosen piece, as well as creating a palette that worked harmoniously. Furthermore, help was given with design, what to change, what to eliminate and what to add to make a pleasing composition.



This exercise prodded artists to apply previous learning, deepen their skill with tonal values and composition, yet left enough freedom of creative expression.

Towards the end, the outcomes were evaluated by the group and their choice of colour compared with the, then revealed, colour print of their subjects.

Everyone enjoyed the exercise and found the results pleasing and satisfying.

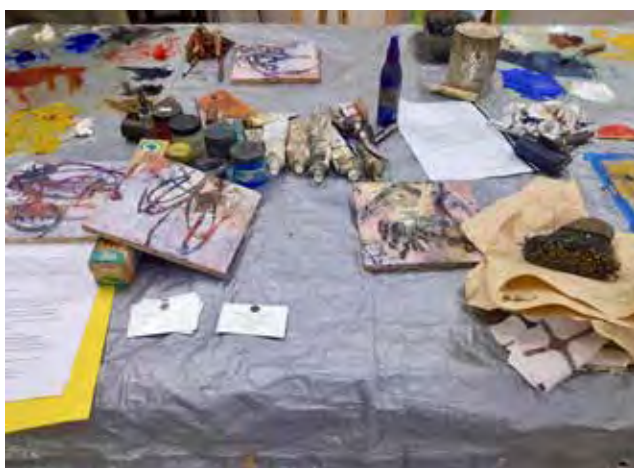


## March Sunshine Coast PSA meeting

### Kym Barrett demo – Abstract Landscapes in Oils and Cold Wax

Kym Barrett was artist of the moment for our March demo' at the Buderim Craft Cottage. She began by declaring her belief that we were already proficient in pastel, and that she had some other 'stuff' to share with us instead. And indeed, she did! With little more than her core materials and evident skill, Kym took us on a tour of working wet-in-wet, as each painting emerged, layer by layer, from a naked ground. The entire process was projected on to a sizeable screen too, so we could immerse ourselves in the experience. Each choice of tool and hand movement were fully accessible in every detail.

First was our introduction to the materials Kym uses, some of which were entirely new to the die-hard pastellists present. Her choice of cold wax medium is melted natural beeswax with Langridge castor wax added as a hardener, the 'recipe' for which was available to the intrepid among us. With only distant echoes of domesticity, that's a recipe I could get into! The mixture was then softened with Langridge 75 solvent, and, despite its low toxicity, Kym recommended good air flow and ventilation. Odourless mineral solvent is an option, but not regular turpentine - good self-care practices foster a long and productive creative life!



Next, we were taken on a bit of a voyage through the specifics of cold wax, such as adding 30 to 50 per cent of the medium helps with drying and "adds a luminosity". Kym sources her beeswax from a beekeeper, but a ready-made version can also be bought from Waxy Art Supplies (e.g., Gamblin Cold Wax Medium, a more expensive option). And there were gadgets, lots of them. Such as Kym's well-loved tube-wringer, Sennelier oil sticks, a soft brayer, an odd looking stiff-bristle brush for texture effects, a fine-liner solvent pen, oil paints, gold pigment powder, and her Stabilo 'Woody' (which generated snickering here and there). These and other objects appeared from the depths of a dark container beside her workstation. In her home studio, Kym also uses a glass palette mounted on a wheeled kitchen trolley – it follows her everywhere, like an obliging helpmate.

As Kym shared her thoughts about tools and techniques, she began the first painting with a clear cold wax medium, deftly applied with a squeegee, and followed by loose mark-making with her Woody. Working on Arches paper mounted with "low-tack" tape, Kym then painted straight on to the surface with a red-gold oil mixture applied with a soft, clean brayer. Questions from the audience about her 'planned approach' were answered with an emphatic no – Kym's abstract style is more spontaneous and exploratory. The point was well illustrated when she used a skewer to cut through the paint layers, creating an unexpected textured appearance, the hard edges of which were gently softened with a squeegee.

Kym then called upon the audience for ideas about the next layer of colour – green was the reply, to reflect the colours of a landscape. Yellow was first applied using a palette knife and plenty of paint to the upper half

of the paper, and the lower half filled to each corner with a squeegee. Once each area was again softened with a squeegee, Kym led a discussion about colour choice and tone for the next stage – blue? Payne’s Gray (no, too opaque)? Brown perhaps? – which was painted on paper as a type of print base and pressed on the paint surface with a brayer. Another option was a ceramic tile, and a technique Kym referred to as a “dead dry”, which allows paint to be ‘printed’ on to the painting surface without taking paint away. Old-fashioned transfer paper was suggested another option, perhaps applied with tools such as a skewer. Apparently, anything goes!

And then it was time to...just play!! Kym used stencils and torn paper to create forms with contrasting colour. She suggested that stencils can be made from 100gsm paper with both sides sprayed in oil and allowed to dry, to be used again and again. The low-tack tape also morphed into a stencilling tool – nothing was safe! Next, a “quick paint”, began with an ochre and red wax-oil base, layered with the brayer and palette knife and squeegeed to a smooth foundation. At this point, the squeegee itself became another tool for creating form. Dark loose lines were then followed with swathes of white, black, and ochre, then patches of pale blue, patted down with crumpled paper for texture, and moved about with a squeegee. What Kym referred to as an exercise in “resurrection” quickly evolved into an inspired work of autumnal colours and echoes of Japanese art forms. Thus it was that two abstract works emerged from Kym’s rapid and deft handiwork, exposing unexpected movement and symmetry from an unassuming background.

Kym also promised to show us how to seal a pastel works without the need for glass – well, that piqued our interest! Using a ‘squeegee’ the wax can be layered across a previously fixed pastel work, then left to dry overnight. The example she shared with us had first been sealed with about three layers of workable fixative. Another approach is to use pigment powder mixed with the wax. Once dry, the surface can be buffed with a lint free soft cloth, from an initial matt finish to a soft glow. Because light penetrates the wax, it develops into a lovely glow that provides added depth to a painted work, with more layers adding even greater depth. Acrylic works usually preclude use of this technique, but by layering clear gesso over the work to prepare the surface, the wax can again be layered to provide depth and luminosity to any work in this medium. What’s not to love?





Kym's tips and tricks for working with cold wax and oils:

- Try not to worry about form, focus on layers.
- 'Implied texture' can be more effective.
- Gadgets and found objects make great creative tools – “the sky's the limit!”
- Paint chunks on the brayer can be a problem – smooth it out.
- Not all mark-making can be done wet-in-wet.
- Contrast and tone are important – in any work!
- The techniques are the techniques – they're not the painting!



From this.....



to this!



## Report of 7 March Brisbane PSA meeting

### The impact of inauthentic Aboriginal art products with Michael Connolly

#### Michael Connolly, his art and work

President Tricia Reust introduced Michael to 20 PSA members present and they were treated to an interesting and informative talk. Michael, with his wife Jo, run a successful art gallery and retail shop “Dreamtime Kullila-Art” which sells a range of original, royalties-paid Aboriginal art products on the Redcliffe Peninsula, north of Brisbane, Qld.

Michael (who also uses his artist name Mundagutta Kulliwari) told us of his background growing up in Charleville, South-West Qld as a descendant of the Kullilla tribe from the Thargomindah/Eulo region of south-west Qld (on his father’s side) and from the Murruwari People from the Goodooga/Brewarrina region of north-west NSW (on his mother’s side) who can trace their traditional trade links with Central Desert as well as S.A. and north-west NSW Aboriginal Communities.



From his early years, Michael was heavily influenced by the spiritual world and stories of his elders and trips to the desert where he was taught to stop, listen and observe and to draw what he saw and what he felt. He became deeply immersed in his cultural heritage and has applied his unique interpretation of it in his roles as a leader, an educator, a mentor of youth and through his visual and performing arts. As well as a visual artist, Michael is an accomplished didgeridoo player and performer and has represented Australia in overseas cultural visits.

In his youth support role, Michael currently donates towards the promotion of the Aboriginal Australian Cricket teams, speaks at Local Councils, schools and community groups, and offers mentoring and workshops to youth, particularly on the making and playing of didgeridoos.

## Inauthentic Aboriginal Art

Since turning his love of Aboriginal artwork, craftsmanship, didgeridoo playing and storytelling into a business, Michael has encountered the issue of authenticity when selling art, particularly souvenirs, and has in recent years devoted much of his time, along with artists Stephen Hogarth and the late David Miller (Munuyar) in identifying and trying to influence government to outlaw fake Indigenous art.

Michael informed members that in December 2022, the Productivity Commission handed down its final report into the impact of inauthentic arts and crafts.

The report found that the overall market for Aboriginal and Torres Strait Islander visual art and craft, including souvenirs, was worth upwards of \$250 million. Of this, the market for souvenirs is worth \$80 million, yet two out of three products are fake and have no connection with Indigenous people and are often cheaply made imports. They are sold solely to make money.

Michael explained how inauthentic Indigenous-style products not only mislead consumers, but they also deprive authenticated artists and designers of income and disrespect cultures.

Michael showed members examples of artefacts such as boomerangs and rain sticks, which were passed off to buyers as authentic Indigenous Australian art products by “Birubi Art Pty Ltd” (Birubi). In 2019, the Aust. Competition and Consumer Commission (ACCC) took Birubi to the Federal Court and they were fined \$2.3m for making false and misleading representations that boomerangs, bullroarers, didgeridoos, and message stones they sold were made in Australia and were hand painted by Australian Aboriginal persons, when in fact they were made in Indonesia. The misleading representation arose from the use of words such as “Aboriginal Art” “genuine” and “Australia” on the labels. Birubi subsequently went into liquidation.

As Michael explained, there is no effective industry standard for authenticity. While the ACCC can act against a company if it intentionally misleads its customers about authenticity using labels, it cannot take action for imitation products that are not explicitly claiming to be authentic. In other words, there is no law in Australia that says you can’t make fake art and you can’t misappropriate Aboriginal and Torres Strait Islander culture.

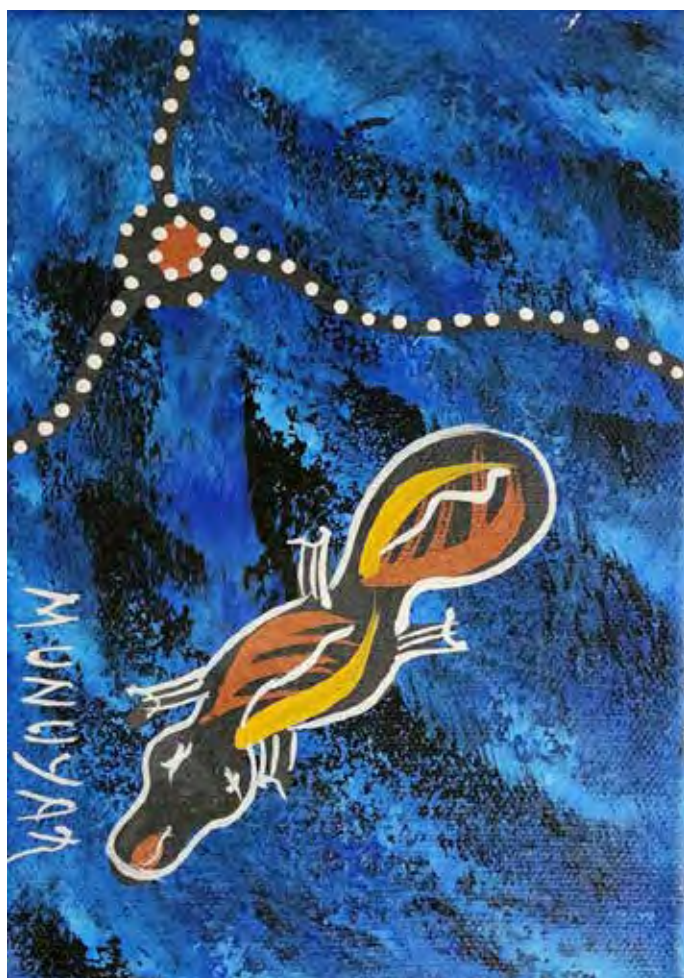
Michael reiterated that fake art causes harm and offence by misusing sacred symbols and stories, as well as undermining traditional laws. Michael is working to see that changed.



## How can we recognise authentic art and crafts?

Michael offered a number of tips to look for when considering purchasing Aboriginal or Torres Strait culture artefacts.

- Authentic Aboriginal art should credit the ancestral lands the object was produced from or which language group they represent.
- Look for the artist's name and their story. A story, most often related to the Dreaming, should be associated with the artwork.
- Authority to use style or symbols. Has the artist the authority from the relevant members of the Aboriginal community to paint in a particular style or use a particular set of motifs or icons?
- In the absence of a national label of authenticity your best bet is to buy from a gallery, art centre or at an art fair. Make sure you visit a First-Nations owned and controlled business before you decide to buy.
- Avoid gift and souvenir shops, large markets, and businesses in high volume tourist locations. Research First Nations owned businesses ahead of your travel so you know where to go. Know which materials First Nations artists do not use for their works, e.g. bamboo.
- Be especially mindful, before buying from online auction sites.



Our members came away with lots to think about and a greater understanding of this complex issue. Visit [www.kullillaart.com.au](http://www.kullillaart.com.au) for more information about Michael's family-owned business and online retail shop.

Below is an example of an authentic Aboriginal artwork (by David Miller) sold by Dreamtime Kullilla-Art and the Artist Statement that accompanies it.



## Fake Art Harms Culture Campaign (#FAHC)

The Fake Art Harms Culture campaign was created by the Arts Law Centre of Australia, the Copyright Agency and the Indigenous Art Code in 2016 to address the concern of widespread sale of works that have the 'look and feel' of being Indigenous but actually have no connection to Aboriginal and Torres Strait Islander communities. As well as raising awareness of the issues involved, they are lobbying the government to introduce legislation to stop the production and sale of artworks and artefacts appropriating Aboriginal and Torres Strait Islander culture and designs.

For the information of PSA members, below is reproduced the media release about their final submission, in response to the Productivity Commission's study and interim report (prior to the final report in Dec 2022 that Michael Connolly referred to in his Brisbane PSA meeting talk). If you would like to learn more about this campaign, which is ongoing, please see the link in the last sentence of this media release.

### Fake Art Harms Culture

October 27, 2022

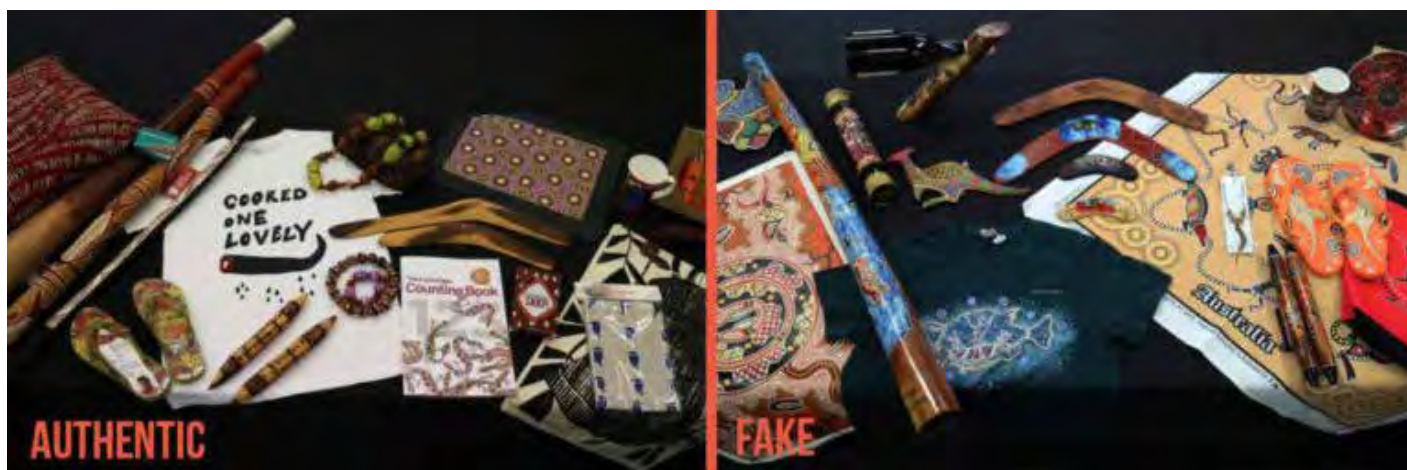
Earlier this month, Arts Law, the Copyright Agency and the Indigenous Art Code submitted a second joint submission to the Productivity Commission's study into the market for Aboriginal and Torres Strait Islander visual arts and crafts as part of the Fake Art Harms Culture campaign. The joint submission, which is yet to be published, responds to the draft findings and key recommendations of the Commission's Draft Report and reiterates many of the proposals included in our previous joint submission to this study.

We support some of the draft findings made by the Commission, including:

- Recognising the cultural and social significance and financial benefits of Aboriginal and Torres Strait Islander visual arts and crafts
- The negative effects of inauthentic visual arts and crafts.
- The difficulties Indigenous artists face in accessing legal and support services.



In relation to the proliferation of inauthentic goods, our submission reiterates that the main causes of this problem are the current legal deficiencies of Australian intellectual property laws and consumer law. These do not prohibit the creation or sale of inauthentic Indigenous-style visual arts and crafts products. This problem is exacerbated by a lack of awareness and understanding of the harms caused by inauthentic products and an inability to distinguish authentic goods amongst consumers and retailers. We believe banning the sale of inauthentic product is necessary to protect Aboriginal and Torres Strait Islander artists and culture.



We agree with the Commission that a voluntary industry-wide labelling scheme for authentic products is unlikely to be an effective or appropriate solution to counter the proliferation of these products. In order to address the harms of inauthentic goods, the long-term focus should not be on implementing a labelling scheme or raising consumer awareness of these products, but on preventing retailers and producers from bringing these products into the market in the first place.

The report recommends labelling of inauthentic product which we do not think is an adequate solution as it ignores the harm done by inauthentic product and preferences consumer choice over cultural harm. We do not think that a mandatory labelling scheme is an adequate response to the harms caused by inauthentic product as, unlike a ban on such products, it would permit the sale of fake art and the associated harms to Aboriginal and Torres Strait Islander cultures to continue. Our view is that a permanent ban on the sale of inauthentic art should be included in the Australian Consumer Law. This should be the first step to implementing a stronger regulatory framework to protect Indigenous Cultural Intellectual Property (ICIP), followed by the subsequent introduction of standalone ICIP legislation, which requires further community consultation.

In addition our submission responds to the Commission’s findings regarding ongoing unethical conduct towards Indigenous artists and the difficulties artists can face in accessing justice and support services.



We also comment on the recommendations to increase resourcing of the Indigenous Art Code and proposals for a strategic approach to building the industry workforce and strengthening the sector.

We would like to acknowledge Allens Linklaters, especially Partners Ted Hill and Andrew Wiseman and their teams, for assistance in researching and preparing initial drafts for parts of our response. Their contribution has helped shape our response relating to intellectual property law, amendments to the Australian Consumer Law, and the prospects of a mandatory code of practice for the Aboriginal and Torres Strait Islander arts and crafts market.

Our full submission is expected to be published on the official website of the Commission’s study, here: <https://www.pc.gov.au/inquiries/current/indigenous-arts/submissions>

## Maxine Thompson Demo Painting a Dog

February, 2023 - Written by Christine Leaming

Due to severe weather, the scheduled Zoom Demo by Maxine Thompson was cancelled. Luckily Vanessa recorded a practice session which you can view on the website.

Whilst the cyclone built up outside, Maxine Thompson built her painting of a dog.

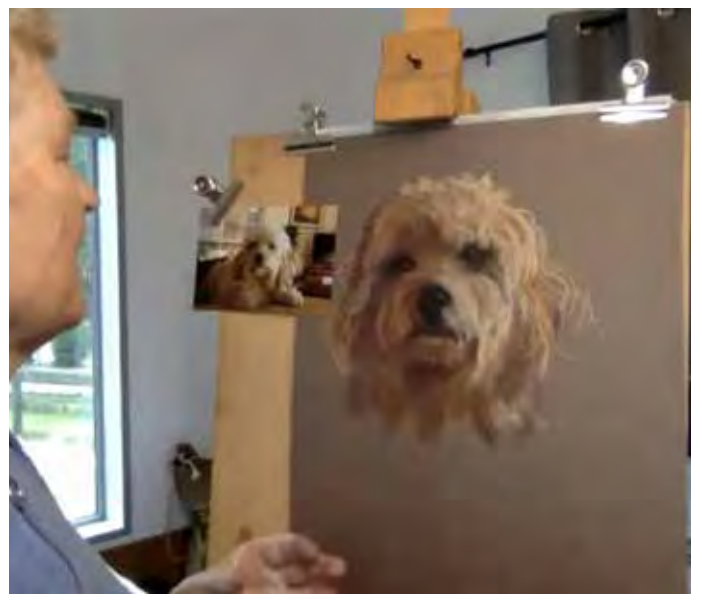
Before she began, she discussed her approach to commissions.

As NZ laws perhaps differ to Australia, here is the website to reference.

[www.artslaw.com.au/case-studies/what-happens-to-an-artists-copyright-when-commissioned/](http://www.artslaw.com.au/case-studies/what-happens-to-an-artists-copyright-when-commissioned/)

Maxine firstly placed the eyes and nose down. She then check measured using a pencil. Using economy of marks and some light blending, Maxine quickly got a likeness of the dog on the paper.

Thankyou Maxine.



## Gwendolin Lewis Demo Wetlands

March, 2023 - Written by Christine Leaming

Trees and water are two of Gwendolin's favorite subjects to paint.

The colours of pink, blue and yellow greens in this reference attracted Gwendolin. She prefers intimate landscapes rather than vistas.

Tonight Gwendolin is using Pastel Premier in a light grey with a variety of pastel's including Schminke, Sennelier and Art Spectrum Extra soft.

Set Up.....marking the Centre and middle edges of the reference and paper ensures the proportions are correct. The reference is placed in bottom right of the paper and diagonal line to top left corner of paper ensures the painting will be in proportion.

She creates a Notan to define the lights and darks and then does a small sketch to establish the lines and colours of the piece.

The painting is blocked in using a conte stick followed by roughly applied pastel which is washed in using methylated spirits in a Windex spray bottle and a large soft brush.

Darks are then applied first and she gradually teases out the details through shape and tone.

Lighter pinks are added to middle ground grasses. The water is blocked in followed by the trees. Layers are built loosely and no finger blending is done.

Details of the vertical trees and grasses added with other areas reworked to keep the correct balance of lights against darks, hard and soft edges.

Gwendolin finished by glazing gently to add highlights and softness and recognized that the process of pastel painting takes time to go from messy to a finished image !

Thankyou Gwendolin

View the video of this demo on the website.







## PSA Zoom Meetings

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 2023, 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 enables 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. If you wish to receive a meeting reminder on your phone on each Tuesday, please join the ‘SIGNAL’ app and activate it, then let Vanessa know you have done so.

Members can upload images of their pastel work via the “Competitions” menu option on the PSA website front page, by 9.00 a.m. (AEST) on the Monday before a Zoom meeting. The works are judged (while artist signatures are masked) by whomever is presenting at that particular meeting. A small award is offered across two categories, one being for General Members and the other for MPs/APs. All the images are then shown as a slideshow at the Zoom meeting and the judge can offer brief critiques on entries, especially the winning ones, before delivering their presentation for that evening. Please note that several judges have commented previously on the quality of the submitted photograph. It is worthwhile spending 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.

After each Zoom meeting, the slideshow of members’ artwork shown there is uploaded to the PSA website under “Videos” for members to enjoy at their convenience.

### For 2023:

- There are two set subject themed Zooms with increased prizes – June “Crowded” (your personal interpretation might include anything from a crowded fruit bowl, seaside, room etc through to a crowded assembly of abstract colour) and November “Light in Shadows” which is a more technical consideration of how much light is there in shadow?
- Prizes for Zooms other than set subject: general members \$50 (comprising \$25 cash and \$25 gift certificate Arthouse Northside); MP/AP \$25 cash
- Prizes for set subject Zooms: general members \$200 cash; MP/AP \$100 cash

An exciting addition for 2023 is that we have engaged more International presenters. Maxine Thompson (February) and Lyn Henry (April) from New Zealand, and Stan Sperlack (August) and Dawn Emerson (October) from the USA. Of Note is that both Stan and Dawn will have pre-recorded presentations which will not be saved to the PSA website, and therefore only available for view through your attendance at the Zoom sessions those evenings.

Another presentation of note is Gwendolin Lewis (March) who will also touch on the development of the NSW group of the PSA. See the list of presenters for the year in the Monthly Meeting Schedule elsewhere in this newsletter and consider attending if you haven’t done so before. After the first time, when you will be made welcome and given any assistance that you need to participate, I am sure you will have experienced the benefits of these presentations so that you will attend more.

We are ready to welcome you!

Tricia Reust

President

## 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
- Exhibition of submitted pastel works
- Demonstration by a pastel artist or presentation by someone in the pastel industry.

Artworks 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.

From 2023 in February, March, April, May, July, August, September, and October members can submit pastel works on any theme.

General Members prize will be \$50 (includes a \$25 Gift Certificate from Arthouse Northside). 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.

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## **2023**

**The June theme is "Crowded"**. Members may interpret this in an individual manner e.g., a crowded forest, fruit bowl, beach, garden, cage, abstracted assemblage of crowded colour etc.

**The November theme is "Light in Shadow"**. With this more technical set subject members can explore shadow as the main theme of a pastel work with the various tones and colours to be found in areas of shadow; refracted/reflected light etc.

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

*From 2023 it is important to note that these monthly Zoom awards do not count if you are thinking of entering the Alexandra Awards section of the PSA Annual Awards.*

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

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

Reminders are sent by email and SIGNAL.

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

FEBRUARY WINNERS



*General Members*

*Karen Christiansen 'Flight from our past'*



*MP and AP*

*Penelope Gilbert Ng 'I'll just move you there'*

MARCH WINNERS



*General Members*

*Dee Roy 'A Good Life'*



*MP and AP*

*Hettie Rowley 'Koi'*

## WORKSHOP - SUNSHINE COAST

### Portraits in Charcoal and Grey Pastel

with Tricia Reust MP PSA

Saturday 15<sup>th</sup> & Sunday 16<sup>th</sup> April 2023

PSA Members: \$180

Non-members: \$220

#### Course Outline

We will cover theory of facial features and basic design concepts with portraits and explore the portrayal of the human head.

On the first day, two quarter sheet portrait head studies will be created - one incorporating the theory covered, and the second work exploring using charcoal as a wet under-painting.

On the second day, participants will create a larger portrait using charcoal, and white and grey pastel. Pastel stroke making will be explored, and using pastel wet.

**Reference photographs:** Your reference portrait photos should be clear and detailed so that you can easily recognise the various features. It is preferable for all reference photos to be in black and white, but not compulsory.



Sunshine Coast

Sat 15th & Sun 16th April 2023

Tutor: Tricia Reust - PSA Workshop

Subject: "Portrait in Charcoal and Grey Pastel"

Address: Buderim Craft Cottage, 5 Main Street, Buderim Qld

From 8.30 am (for set up) to 4 pm.

Bookings online at the PSA website. <https://pastelsocietyofaustralia.com.au/workshops-sunshine-coast/>

## WORKSHOP - NEWCASTLE NSW

### Finding the Perfect Colours with Pastel

with Tricia Taylor MP PSA

Saturday 3<sup>rd</sup> & Sunday 4<sup>th</sup> June 2023

PSA Members: \$260

Non-members: \$300

#### Course Outline

Have you ever thought you never have the right colour?

In this workshop I will show you all about colour and how to mix it and control it. It's all about the hue, tone, temperature, and intensity.

- From mixing any colour using simple methods.
- How to get distance in the landscape.
- Using underpainting techniques to control colour.

Day 1. Mixing Colour and understanding hue, tone, temperature and intensity. Using a landscape to learn how to mix colour over distance, we will play with all of the elements of colour to get aerial perspective.

Day 2. The amazing effects of underpainting. Today we will play with techniques that will give you better control over colour. Especially the colour green.

Suitable for beginners to advanced – we could all do with a bit more understanding of colour.



Newcastle NSW

Sat 3<sup>rd</sup> & Sun 4<sup>th</sup> June 2023

Tutor: Tricia Taylor - PSA Workshop

Subject: "Finding the Perfect Colours"

Address: Henry Park Community Hall in Hamilton South NSW

From 8.30 am (for set up) to 4 pm.

Bookings: Online at

<https://pastelsocietyofaustralia.com.au/workshops-new-south-wales/>

## What is IAPS?

*The Pastel Society of Australia has been a member of the International Association of Pastel Societies (IAPS) for many years. PSA members have attended the conventions held every second year in the US (Penelope Gilbert-Ng and I attended one time and delivered a pastel portrait demonstration from life at a Convention). Lyn Diefenbach represented us at the recent IAPS Presidents' Forum. One of the outcomes was a commitment to providing Zoom sessions for Presidents to interact. I attended the first of these through Zoom on Tuesday morning Feb 7th 3am. There were 45 attendees apart from the IAPS Executive (including Lyn Henry from NZ).*

Some of the IAPS Committee members are here mentioned with brief notes from the meeting:

Welcome – IAPS Executive Director, Susan Weber (Susan explained that this first meeting was to delineate the roles of the Executive, and establish the Zoom process as a form of International communication)

### **Committee Statements -**

Education – Judy Richardson (Judy stressed that the IAPS resources are available to all members of the affiliated Societies and are accessible through the IAPS website – please promote this to our individual members).

Exhibition – Shirley Anderson (at the moment the Open on-line exhibition is receiving entries through Feb 15th, and another on-line exhibition is coming up in the Fall. The difference between Open and Master Circle is fully explained on the website. Memorial awards are funded through bequests; major awards through IAPS funding; Awards for Excellence are open to funding from individual Pastel Societies.) Any PSA member can participate in IAPS competitions.

Communications – Lisa Rico (Lisa explained four communication avenues. 1. the Globe – a newsletter available on the home page of the IAPS website under “Current News”; 2. Social media mainly Facebook and Instagram; 3. Emails to Societies; 4. The IAPS website.

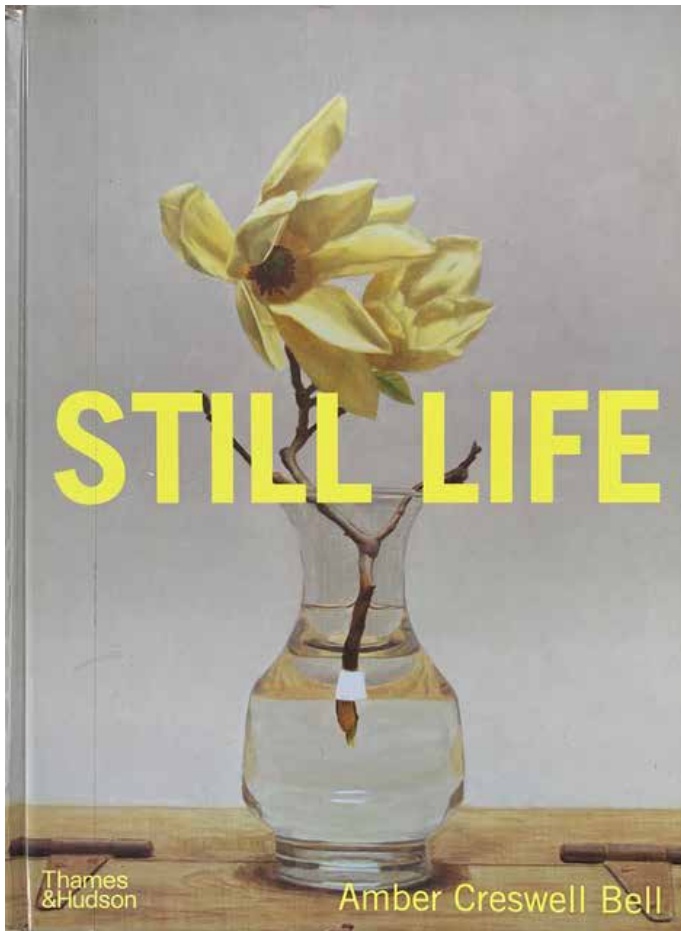
Finance/IT – Joe Baker (Joe is currently the Treasurer of IAPS)

President’s Statement – Richard McKinley (IT issues are paramount and changing often; IAPS wants more interaction with affiliated Societies; IAPS is non-profit and the only paid position is that of Executive Director – Susan Weber; thank you to those who were participating, especially those who were up for the meeting in their usual bedtime.

Some points I took from this meeting are for our PSA to ensure our information is up-to-date on the IAPS website. We can use the site to advertise our exhibitions and workshops.

Future Presidents’ Forum meetings will be more frequent, and topic or theme related. IAPS wants the Presidents to communicate through a Facebook page (I have sent in my email address so that I can be invited to this) and put forward topics for discussion. These forums will be recorded and made available on the IAPS website. You have access to this website because you are a member of the PSA.

Tricia Reust



Just like it says on the label ... a book about still life. And the text on the back is a good summary, without the hype normally found on back covers. [With my emphasis]

“Still Life explores the diverse practices of more than forty contemporary Australian artists and documents a repertoire of styles, subjects, visions and philosophies. Alongside flowers and food – mainstays of the genre – the works within these pages also incorporate objects such as books and beer cans, birds and balloons, adding energy and intrigue to both composition and the story revealed. This book captures the inanimate beauty of the everyday in a distinctly Australian context, and offers a meditation on human experience and the brevity of life.”

Why now? In her Acknowledgements, Amber makes this comment: “At a time when the people of the world were shut up in their homes, many artists turned to something familiar and accessible: the objects around them. Suddenly, landscape and portrait painters ... also became still life painters.”

The book is about A4 size with about 270 pages so the images are a generous size for each of the 40+ artists. Their works are mostly oil, with some acrylic and a couple of other media, variously painted on paper, fabric, wood and even aluminium surfaces. The scripts, woven around the images, talk about the artists' preferences for the set up / constructed / arranged subjects or the found / candid / incidental moments. Their styles range through bold and delicate, colourful and sensitive and dreamlike, detailed experience and imagination, narrative and overlooked or disregarded objects.

Recommendation:

Creswell Bell, Amber 2021. Still life: Contemporary Australian painters. Thames & Hudson Australia. (ISBN 978-1-760-76097-7)

Article written by Gillian Collom.

Following is a small sample of styles and subjects:



*John Baird, Heart shaped floral, 2014*





*Katherine Hattam, The grammar of living, 2017*



*Jane-Frances Tannock, Ironing board still life, 2018*



*Melanie Vugich, The wild beauty of banksias, 2020*



*Fiona Cotton, Flowering gum 2, 2020 (detail)*

## ***Expo Tutors' Artwork that was on show at the 2022 PSA Art Exhibition and Awards***

Each newsletter we will feature some of the artworks by Expo Tutors that were on display at the 2022 Art Exhibition and Awards in Caloundra during Expo.



*Chasing the Light by Stephanie Clark*



*by Christine Clark*



*Clowning Around by Michael Freeman*



*Lavender Fields by Karol Oakley*

## Did you know... You can advertise in this Newsletter?

*Reach a wide audience with an interest in soft pastles to promote your:*

- Private Art Classes
- Private Art Workshops
- Art Exhibitions
- Other art groups
- Traveling Art Workshops



Page Size	Millimeters & Orientation	PSA Member	Non-Member
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

### HOW TO SEND YOUR AD

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

**Have you considered getting a mentor?** What is a mentor you say? When you have exhausted all the workshops learning your skill but now need some guidance on what to do next. Someone that can help you find your story and make your mark. It is very different to a workshop where you are there to learn a new skill or technique. Mentoring is where you are guided to grow as an artist. Interested? I have been invited to join with the amazing international group Mastrius as one of their master mentors. Available via zoom on a monthly basis in a small group setting, We get to talk, listen, grow, set goals and much more. Go to their website to see how amazing the group is. There are also demos and pre-recorded interviews with other mentors along with an amazing community of artists all sharing their secrets to becoming an artist. Follow the [mastrius.com](http://mastrius.com) website or email me for more information. [artist@taylorart.com.au](mailto:artist@taylorart.com.au)



Mentoring  
with  
Tricia Taylor

Starting  
Wed April 19<sup>th</sup> 2023  
(every third Wed of the Month 9am AEST)

 **mastrius.COM**



# ARTHOUSE NORTHSIDE

Dear Pastel Society of Australia Members,

We are writing to you today to introduce you to our new loyalty program that will be starting from the 1<sup>st</sup> of July 2022 at Arthouse Northside called The Pigment Bank.

Why is this better?

- You don't have to remember to show us a membership card prior to the purchase of your items
- You will earn points on all art and framing supplies purchases PLUS continue to get discounts on a range of our products
- Everyone who shops with Arthouse Northside is rewarded



Why have we done this?

- To ensure that you always get your benefits with every transaction.
- To reward everyone that supports Arthouse Northside.

How Does It Work?

We will sign you up next time you shop with us using your mobile/phone number as a reference.

Each time after that we will ask for your number to add it into your sales. Every dollar that you spend will help you to earn credits that you can then use towards future purchases.

In A Nutshell:

- Spend \$250 and receive \$10 worth of credit
- Continue to receive ongoing discounts on a range of products in the shop whilst still earning points
- Full details are on our website: <https://arthousenorthside.com.au/the-pigment-bank/>
- More benefits will be coming in the following months.

We believe this is the best way to fairly and equitably support all of our customers and reward them for supporting our small business. It also enables us to continue to support the creative groups in our community that we currently partner with.

This will be replacing our current offering to you as members of The Pastel Society of Australia.

If you have any questions about this change please don't hesitate to contact Leah via email on [enquiries@arthousenorthside.com.au](mailto:enquiries@arthousenorthside.com.au) or speak to one of us in the shop next time you are in.

Best Wishes

Leah & The Team At Arthouse Northside

## Take the best photos of your artwork

***The photograph you supply with your entry form in any online art competition is all the judge has to go on. So, try to make it a high quality, accurate image to increase your chances.***

If you are taking the photograph yourself, here are a few tips:

- Use a digital camera (DSLR, mirrorless, compact, iPhone or Android phone) with at least 4MP (megapixels). Most recent cameras have many more. *Note: For the PSA Annual Awards, entry images are limited to a maximum of 2MB (megabytes) so they may need to be resized once they are transferred to a computer.*
- Set up an easel or stand where you can position your flat, unframed artwork straight up without any lean forward or back, or bent corners).
- Ideally, set your camera on a tripod to reduce any movement that can blur the image.
- Set up in good ambient light (e.g. indoors beside a large window or door in natural light without direct sunlight. A cloudy day is ideal.). Make sure the light is behind the camera rather than in front of it. Avoid flares, glares or shadows from sunlight or the phone camera or your hand. Never do this at night as most cameras do not handle low light well.
- The tripod's height and the lens of the camera should align with the centre of the painting and the lens should be parallel to the surface of the artwork.
- Move the tripod close enough to the painting so it fills the viewfinder. Avoid using the extremes of the Zoom of your camera as this will tend to distort the image and it will lose sharpness/focus. Alternatively, set a mid-range zoom.
- Now take the shots, a few of them, checking to see all your art piece is visible.
- If your artwork is not a regular size proportional to the camera's image area, you may need to crop out the background once you transfer the image to your computer. It could be helpful to place a larger piece of black foamcore behind the painting.
- Your photo should be as true a representation of your painting's colours and textures as possible. Apart from squaring up the image and cropping, no filters or photo editing adjustments are permitted.



Too technical for you or you just don't trust yourself? Then ask someone who knows about cameras and photography to use these tips and take the shots for you. As well, there are heaps of helpful YouTube videos if you search "How to photograph your art".

## Freighting your Work

Have you ever wanted to enter a competition or send artwork via the post or courier but not sure how safe it is? If you pack it right, you have a greater chance of it arriving safely and it may be cheaper than you think. There are many ways to pack artwork, and this is just one way that I prefer.

Materials you will need:

- A box.
- Your painting
- Bubble wrap
- Extra paper or bubble wrap as fill.
- Packing tape
- Artist tape (or delicate surface tape # not masking tape as it leaves residue)
- Pen knife
- Scissors
- Cardboard corners
- Clean hands – Cotton gloves are an option too.
- Foam core
- Blanket for soft surface to work on.
- Glassine paper (Optional.)
- Elastic (or tape if you prefer)



Tip# The supermarket or some electronic stores that sell TV's might help you with a box. Or alternatively you can go to a packaging store and pay for Picture frame boxes. Or make your own by cutting up a box – it is only cardboard after all and easy to reshape.

1 Place your painting down on the table and use artist tape or delicate tape to tape the glass. # I usually only do this for sold paintings not for exhibition pieces. It is an optional over protection. Make sure you use delicate surface tape or artist tape. Do not use masking tape as it will leave a residue.



Tip# Lay a blanket or something soft over your table to stop any scratching of your frame.



2 Optional...Place a sheet of glassine paper on the glass side of the paintings. This will stop the bubble wrap adhering to the and leaving bubble marks.



3. Now for the bubble wrap. I lay the smooth side to the painting and the bubble side out to save any bubble marks. Especially If not using glassine paper. Wrap at least 2 times.

Tip# When folding the bubble wrap push it into the edge of the frame before you fold it over so there is extra bubble wrap on the end of the frame where you need it.



4 Instead of taping it down Karen King has shown me a way of using elastic to secure the bubble wrap instead of taping it down. It makes it much easier to unwrap and rewrap later. Use tape if you wish but I am loving the elastic idea. Thanks Karen. Use corners to protect the edges of the painting.



5 I place a piece of foam core board or cardboard on the glass side of the painting to be extra safe from any damage. Measuring every side and the depth I compare it to the box I have. I cut down the box to suit the painting leaving approx 2 inches on all sides for more packing.



Tip# Label **everything**. The bubble wrap, the corners even the elastic. Include the name of the painting so it is easy to match them up to return or pack for a buyer. It will make it so much easier for the packers to do their job. Imagine receiving 20 sheets of bubble wrap not knowing what belongs to whom.

6 Now I measure the width of the box and wrap the painting to the same depth. If it is a large gap fill with paper or more bubble wrap. Fill any gaps with extra paper or bubble wrap especially on the glass side.



7 Include your return prepaid label **before** closing the box. You can purchase these from any courier. Tape the box on all edges. It might slide around in a truck so every edge could help with some protection of tape. Fragile tape also helps. Label with not only the receivers address but your contact details and the name of the work. (no need for the price) Arrows showing which end they should open also helps. You are now ready to send your work.



Tip# if sending more than one painting - face the glass to each other for more protection of the glass.

**Who do I use to send it?** There are a variety of ways. Australia Post is very affordable and effective. But the boxed painting needs to be less than 105cm and best under 5kg.

Couriers please or Aramex (previously Fastway) are great, but you need to buy a book of freight tickets to use them which only works if you freight a lot of works. *Pack and Send* will pack the painting for you as a paid service and ship large works but it will be more expensive than the post. All of these options have websites where you can get estimates on their freight costs before you send.

Make sure you leave enough time if you are freighting your work as the cheaper options can take a week to 10 days to deliver at the discount rates. The example painting framed was 75cm x 55cm weighed 4kg.

Example fees

Flat rate postage using your own packaging

Australia Post

When you use your own packaging to send an item within Australia up to 5kg, your flat rate postage is based on the weight tier your item fits into. Parcels sent using own packaging up to 5kg are charged according to their actual weight or cubic weight equivalent, whichever is greater.

	Up to 500g	500g to 1kg	1-3kg	3-5kg
Postage only	\$9.70	\$12.25	\$16.65	\$20.05

Postage for items over 5kg

You can send up to 22kg, up to 105cm length, and up to 0.25 cubic metres with us within Australia

When you send an item over 5kg using our packaging or yours, your postage cost will be based on your item's actual or cubic weight (whichever is greater) and destination.

Use our [online tool](#) to estimate your postage cost and delivery timeframe.

**Tip#** If you sign up to Australia Post Business you can print the packing labels and print return labels at home before going to the post office.

Pack and Send



I hope this encourages you to send your work to the PSA Annual Awards this year. It is not as daunting as you thought, and the exhibition team take every care possible to treat your work with respect. If you have any questions or other tips and tricks to your painting packing let us know.

**Date reminders:** Entries close 21<sup>st</sup> April. Freight work is to be received by the 26<sup>th</sup> April so make sure it is sent the week before. Pre-payment of a \$10 repacking fee applies. See the conditions of entry on the PSA website for full details.

Report by Tricia Taylor





The Pastel Society of Australia

# ANNUAL AWARDS EXHIBITION

**1<sup>st</sup> - 7<sup>th</sup> of May 2023**

Pelican Waters Resort, Sunshine Coast

**OFFICIAL OPENING  
EVENING**

**Friday 5<sup>th</sup> May 6.30 pm**

**ENTRIES  
CLOSE**

**Friday 21<sup>st</sup> April  
at midnight**

**CATEGORIES:**

- People
- Animals
- Scapes
- Still Life
- Abstract

*The Meadow Calls Me* by Louise Corke

Entries are open from 1<sup>st</sup> February 2023 via the website  
[www.pastelsocietyofaustralia.com.au/annual-exhibition/](http://www.pastelsocietyofaustralia.com.au/annual-exhibition/)

### PSA Annual Awards 2023

*The PSA Committee is pleased to report that for 2023, the Annual Awards incorporating the Alexandra Awards will include a new development.*

There are two options to be considered with the main difference being that in option (E) for “Exhibition”, works will need to be framed, priced for sale, and presented for exhibiting at Pelican Waters Resort. Option (O) for “Online”, merely requires a submission of an image. Both options have a different prize schedule, and a different judge.

Members can choose to enter works across both options, for example, you might choose to enter a landscape in option (O) and a portrait and abstract in option (E) with a three-entry limit overall. Non-members can only enter one work overall.

**The Pastellist of the Year** is chosen from among the artists who place first in the categories from the Exhibition option, and this option’s judge will be asked to assess a consistently high standard when viewing the other entries by these artists. Therefore, the Pastellist of the Year will need to have made more than one submission in the Exhibition option.

The **Alexandra Awards** can only be submitted for Exhibition, that is, framed, priced, and presented for hanging.

#### **Sponsors**

Our sponsors softpastels.com, Art Spectrum, Art House Reproductions, Arthouse Northside and the Estate of Barbara Alexandra are to be thanked again for their ongoing and faithful sponsorship of the PSA.

#### **Announcements and Presentations**

The announcements and presentation of the prizes for these Annual Awards will occur at the Pelican Waters Resort in Caloundra, on Friday 5th of May, from 6.30pm.

The entries in the Exhibition will make a fabulous show, and the entries in the Online option will be exhibited on a screen at this Exhibition throughout the time of the awards. As always, we need members to come forward to be on roster for the hours that the exhibition is open.

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

*Tricia Reust*

President

## The Pastel Society of Australia Annual Exhibition 2023

1<sup>st</sup> to 7<sup>th</sup> May 2023

To be held at the Pelican Waters Resort

38 Mahogany Drive, Pelican Waters QLD 4551 (Sunshine Coast)

### Conditions of entry

There are two options for 2023: entry in the "Exhibition" (E) requires that works be framed and presented for the exhibition; entry in the "Online" (O) option does not. There are separate prize schedules for the Exhibition and Online entries, and no one entry can be entered in both. Members have a limit of three entries overall, no matter what category or option. Alexandra Award entries are not online and must be framed and presented for the exhibition. Please read these conditions below carefully.

### Diary of dates

Entries open via PSA website	<b>Wednesday 1 February 2023</b>
Entries close	<b>Friday 21 April</b> (midnight)
Drop off works for exhibition	<b>Sunday 30 April 10.30 a.m. - 2.30 p.m.</b> at Pelican Waters Resort, Caloundra <i>(please read labelling and D-Ring hanging instructions at end of Conditions)</i>
Freighted works in by	<b>Wednesday 26 April</b> (Read para #27 for details)
Winners Announced	Official Opening <b>Friday 5 May</b> 6.30 p.m.
Pick up	<b>Sunday 7 May</b> 1 p.m. to 3 p.m.

### Entries

1. All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
2. Entries must be the original work of the entrant, which precludes works undertaken in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have won any award in any competition in the previous 2 years prior to 1 February 2023 (excepting PSA online Zoom monthly awards).
3. Maximum size of finished painting for Exhibition (E) entries: 92cm x 122cm (including frame).
4. Maximum of 3 entries per member – across the different categories including online and Alexandra and only one painting per category/option. Non-PSA members may submit a maximum of one entry. All PSA members must be financial at the time of entering the competition and time of hanging the exhibition.
5. Members entry fee - \$25 for each painting (max 3). Non-PSA members - \$60 (one only).
6. All works (hanging exhibition at Pelican Waters Resort, Alexandra and online) must be for sale and there is a 30% commission on sales.

# Annual Exhibition & Awards 2023

7. Entries are open from Wednesday, 1 February 2023 via the website [www.pastelsocietyofaustralia.com.au/annual-exhibition/](http://www.pastelsocietyofaustralia.com.au/annual-exhibition/) which must include uploading of high-resolution images of artwork (Max 2MB). Payment via direct deposit, Pay Pal or credit card is available. Images of all entries (both hanging exhibition and online entries) will be uploaded on the PSA website after the exhibition closes. All online category entries will be displayed via a continuous video loop on a screen at the venue over the course of the exhibition.
8. All entry forms are to be completed online with the payment of entry fees by midnight on Friday 21 April 2023. If any difficulties arise, please contact [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or PSA Exhibition Coordinator Tricia Reust [presidentozpastels@gmail.com](mailto:presidentozpastels@gmail.com) or phone 07 3889 4619.

**NO LATE ENTRIES WILL BE ACCEPTED.**

## PRIZES

9. Categories: People; Animals; Scapes; Still Life; Abstract.
10. Each of these five categories has an option for "Exhibition" (E) entry (work must be framed and presented for the exhibition at Pelican Waters Resort) or an "Online" (O) option with a separate prize. No one entry can be entered in both options.
11. All paintings can be traditional or contemporary in style.
12. Prizes in **each category** except Abstract:

1st prize \$1000

2nd prize \$500

*Thank you to softpastels.com for the First Prize Scapes, to Art Spectrum for the First Prize Abstract, to the Diefenbach family for First Prize People, and to Art House Reproductions for the Second Prize Abstract.*

### 13. Abstract Prize:

1st prize \$1000 in Art Spectrum products

2nd prize- \$250 plus a High-Resolution Digital Art Capture of your artwork for a giclee reproduction with Art House Reproductions.

### 14. Online Option in each category (except Alexandra) - a single \$300 prize.

15. The **Alexandra Awards** are for those PSA members who have never previously won a first prize with a pastel work in any art competition. (Note: The PSA set subject is classed as a first prize, i.e. any painting by the winner of the PSA twice yearly 'set subject' competition is excluded from the Alexandra awards. Members may have one entry in the Alexandra and two other entries across the Awards – total three. Theme "Our World".

1st prize \$600

2nd prize \$200

3rd prize \$100

# Annual Exhibition & Awards 2023

**16. The Pastellist of the Year** (\$500) is only for PSA members and will be chosen from the five 1st Place awards across each category in the Exhibition (E) option. The judge is asked to consider other works entered by these First Prize winners and assess a consistent standard across all entries by this artist.

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

## Judging

18. There are two judges in 2023, one for all entries submitted for exhibition (which will all be hung) and one for online entries (which will all be screened during the exhibition).

19. All signatures on entered artworks will be blocked for judging only.

20. The judges' decisions are final, and no correspondence will be entered into.

21. Media reproduction of entries is allowed for promotional purposes by PSA.

## Presentation and delivery of works for Exhibition (E).

22. All works apart from online entries are to be framed in a professional manner and clearly labelled on the back with the title, category, price, artist's name and contact details.

23. All works are to be ready for display with hanging wire or cord and 15mm additional D-Rings firmly attached. Gallery specifics require additional D-Rings to be placed 7.5cm from the top of the frame to the top of the D-Ring with the "D" facing upwards. **This is essential. Please see diagram at the end of these Conditions.**

24. All care will be taken in storing and hanging of artworks, but no responsibility will be taken by the PSA, or those associated with the venue.

25. The Exhibition will be held at **Pelican Waters Resort, 38 Mahogany Drive in Pelican Waters (Caloundra)**. Members are asked to consider volunteering for the gallery duty roster during the exhibition which will be open daily from 10 a.m. to 4 p.m. from Monday to the following Sunday (1 p.m. exhibition closes). Please contact Tricia Reust at [presidentozpastels@gmail.com](mailto:presidentozpastels@gmail.com) to advise your availability to volunteer for the roster.

26. Receipt of works by hand at the Pelican Waters Resort will be from 10.30 am to 2.30 pm on **Sunday 30 April**.

27. Post courier/freight works, to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, Qld, 4019, Australia. (This is not a drop off point for anyone wanting their work taken to the exhibition for them. This is for **Couriered** work only. Please make other arrangements if you require help to deliver your works on drop-off day.) All works being couriered must be received by **Wednesday 26 April**. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organized and prepaid by the entrant. Pre-payment of a **\$10 repacking fee** is required for the PSA to repackage your artworks, and packaging must be of a standard to enable safe repackaging.

28. Personal collection of sold and unsold works will be between 1 p.m. and 3 p.m. on **Sunday 7 May**. No paintings may be removed before this date and time. There is no opportunity for storage, so any works remaining after this time will incur a significant PSA storage fee and/or be discarded. Freight works will be returned after this date.

29. All proceeds from sales and prizes will be paid by direct deposit or by credit card into the nominated bank account of each prize winner within a month after the exhibition closes.

# Annual Exhibition & Awards 2023

30. The only digital enhancement techniques permitted to be applied to images are the use of tools for rotating and cropping of the image. Any other digital enhancements are strictly forbidden. We are trusting in the integrity of entrants as to the accuracy of the photo submitted. Be aware that by entering this competition you are agreeing to all conditions as set out in this Conditions of Entry document.

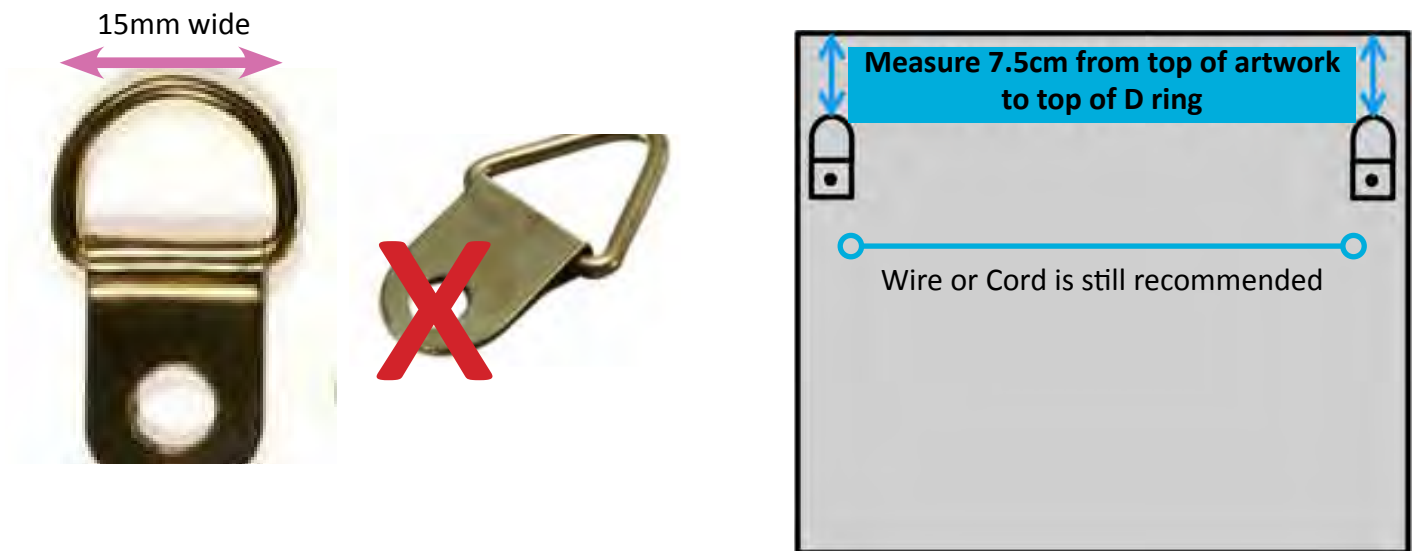
**Note:** *Because of the requirement for uploaded images of all artwork entries, it is strongly suggested that you consider having professional photos taken of your work (of course, before framing!) or that you obtain assistance from a PSA member who knows how to photograph artworks to show them to their best advantage.*

## D Rings

Tips: D-Rings should be 1.5cm (15mm) wide, facing up, and 7.5cm from the top of the artwork frame to the top of the D-Ring.

D-Rings are to be Rounded and not Triangular to fit our hanging system

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



Title
Category
Price
Artist's Name
Contact Details



GWEN THIESFIELD

Barbara Alexandra



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- Pastelmat
- Sennelier Pastel Card
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- ▶ We deliver Australia wide as well as internationally.
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[www.softpastels.com.au](http://www.softpastels.com.au)

**OPENING HOURS**

Monday - Friday 6:00am to 6:00pm  
Saturday 6:00am to 2:00pm

259 Brunner Road, Adamstown NSW 2289

Phone: **02 4957 1050**

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

## PSA POSITIONS 2022 - 2023

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

**Vice President:** Christine Leaming  
christine.a.leaming@gmail.com

**Secretary:** Merla Hynes  
secretaryozpastels@gmail.com

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

## COMMITTEE MEMBERS:

Gillian Napper gillnapper@gmail.com  
Sue Robinson suzart@live.com.au  
Greg Steele gregorymarj57@outlook.com  
Jan Lowe jan.lowe@camberwellart.com.au

## NEWSLETTER

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

## WORKSHOPS

Workshop Coordinator:

## WORKSHOP SUPERVISORS

Brisbane:  
Sunshine Coast:  
Gold Coast:

## EXHIBITION COORDINATOR:

Tricia Reust presidentozpastels@gmail.com  
Exhibitions Team: Priscilla Lawrence, Margaret  
Turner, Greg Steele, Elly Gundry and Merla Hynes

## WEBSITE

Webmaster: Hettie Rowley webmaster@  
pastelsocietyofaustralia.com.au

## MEETING DEMONSTRATOR COORDINATORS

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

**GOLD COAST:** Petronella van Leusden  
hello@petronella.gallery

**SUNSHINE COAST:** Karen King  
karenking.1@bigpond.com

**NSW:** Gillian Napper  
PSANSWgroup@gmail.com

## Meeting Reception Coordinator:

Brisbane - Pauline Meizer

## Meeting Reception:

Brisbane: Andrea Willis  
Gold Coast: Petronella van Leusden  
hello@petronella.gallery  
Sunshine Coast:

**Meeting Supper Team (Brisbane):** Gwen  
Thiesfield & Margaret Ollerenshaw

## Audio Visual:

Brisbane: Mark Lawrence  
Sunshine Coast:

**IT and Social Media Committee** (currently being  
formed): Louise Corke and Penelope Gilbert-Ng

## NSW Working Group:

Christine Leaming, Hettie Rowley, Gwendolin Lewis,  
Khing McCotter, Colleen McLean and Gillian Napper

**Public Officer:** Gillian Collom  
pastelns@gmail.com

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

Postal Address: Attention Vanessa Thomas, Pastel Society of Australia,  
PO Box 907 MOOLOOLABA QLD 4557.



## Showcase your artwork on the Pastel Society of Australia website!

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:

[webmaster@pastelsocietyofaustralia.com.au](mailto:webmaster@pastelsocietyofaustralia.com.au)

### 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 JUNE 2023.

**CLOSING DATE: 20th of May 2023.**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

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

**FORMAT:** The preferred format for written articles is Microsoft Word sent as an attachment to your email. Articles sent from an iPad or in the body of an email are not acceptable. Please send photos as jpg attachments to your email, not embedded in an email, and title each photo with your name and a number (eg: janesmith001.jpg) rather than send as a file number (eg: 2200957694.jpg). Please make ALL reports in text font ARIAL Size 12. Many thanks for your assistance.

**YOUR NEWS:** Please let us know of your pastel achievements. We want to celebrate with you!! The newsletter is a great way to let people know and to build your profile.

**YOU CAN CONTRIBUTE:** We'd love to hear about Workshops and Demonstrations that you've attended. Be willing to write up meeting demonstration and workshop reports and send to the Newsletter team ASAP - within a week of the event - (PLEASE not at the last minute). Many thanks.

## NEWSLETTER ADVERTISING RATES

Are you interested in advertising your workshop, tour or classes in our PSA Newsletter?

Page Size	Millimetres & Orientation	PSA Member Rate	Non-Member Rate
1/4 page	90w x 124h (portrait)	\$15	\$25
1/2 page	186w x 124h (landscape)	\$30	\$50
Full page	186w x 273h (portrait)	\$60	\$100
Email Attachments to PSA Members		\$10	\$20

1/4 page advertisements for events such as paint-outs, exhibitions and NFP that are arranged and held by PSA Members are free, larger advertisements will attract Members Rates (eg; Stanthorpe 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 image at strictly the correct size and orientation as listed in the table above. No variations will be accepted.

### HOW TO SEND YOUR AD

Please email the image of your advertisement to Jeanne Cotter at [pastelnewsletter@gmail.com](mailto:pastelnewsletter@gmail.com). Once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.