

The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



Welcome to the Pastel Society of Australia Inc.'s April newsletter

Inside you will find details of the Alexandra Awards and a fabulous competition for the Expo 2020 Programme Cover, so it's time to get busy and start painting! We can't wait to see your entries.

President's Report	2
Noticeboard	3 - 4
Competitions	5 - 10
Competition Winners	11
Monthly Demo Schedule	12
Workshop Schedule for 2019	13
Workshops	14 - 15
Monthly Demo Report	16 - 18
Richard McKinley Interview	21
Article by Richard M^cKinley	24
Advertisements	25 - 29
Thanks to our Sponsors	30
Committee Members	31
NEW!! Advertising Rates	32
Submitting to the Newsletter	33



WORKSHOP
Schedules

13



ALEXANDRA
AWARDS 2019

5



an interview with

RICHARD
McKINLEY

21

How the last couple of years have flown as we have achieved so much due the constant hard work and attention to detail from our volunteers and especially the Expo committee. Over three years of planning and tedious hours of computer work by a couple of main people who I wish to thank graciously for your consistent labor of love which made such a success of our first major event. Thanks to my predecessors, who left large boots to try to fill, along with the many hands of the expo committee and volunteers who gave generously of their time, expertise, patience and good humor. Lastly but not least the tutors, what a beautiful show you presented, you inspire me, thank you each, one and all.

Now we are off and racing again EXPO 2020, 9 – 14 September. The renewed committee has already had a couple of Skype meetings. The venue has been pre-booked. The new web site has gone live with the first couple of pages to which we shall add as planning is compiled and schedules completed.

Looming much closer on the annual calendar is the AGM in August. The essential changing of the guard is imminent. We are calling for a new President, as of August I will have served my maximum term and what an amazing experience it has been and I thank you all for sharing this time through your participation in our events, workshops, demos, meetings, paint outs, newsletters and many trips including Brisbane, Sunshine Coast, Perth, USA and Stanthorpe. Skype has become a great means of attending meetings from afar, so keep that in mind if you consider nominating for our committee. Remember

my post will not be the only vacancy as we do need a new Vice President and general committee members also, please consider as there are exciting events ahead to be planning and attending.

We constantly need to have input from you when you can bring forward happenings in our wider art world to do with pastel. New events and updates is what keeps it fresh and interesting, not all things will work but you must try new things, that is what makes life interesting and lively. So CALL or EMAIL us with things you are doing in pastel, so we can move forward together.

Be inspired and inspiring.

Suzanne

Suzanne M Robinson

President, Pastel Society of Australia Inc.





If you're feeling that you are missing out on Expo this year perhaps you may like to consider going to the IAPS Conference in Albuquerque! 4th June to the 9th June 2019. There are still a few vacancies. Find out more

on the website: http://www.iapspastel.org/convention_welcome.php



PASTEL EXPO

9th - 13th September 2020
Caloundra, QLD

Visit the Australian Pastel Expo website to register your interest and find out more!

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

For information about PSA workshops, competitions and demos, please visit our website at:

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

Master Pastellist Exhibition 2019



All Master Pastellists please note and prepare if you are interested in being part of the biannual Master Pastellist Exhibition.

To be held in the **Old Fire Station Gallery** in Redcliffe from **16th October to 10th November 2019** (bump in Sunday 13th Oct after 3pm, pick up Sunday 10th Nov after 3pm).

Three one day pastel workshops already booked in this same venue during the time of the exhibition.

The Official Opening is set for Saturday 19th of October. We will need a full roster of MP's willing to donate a demonstration during the time of the exhibition. The Gallery will be open from 10am to 3pm, Wednesday through Sunday.



Join us on Facebook!

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

There you can keep up to date with meetings, workshops and announcements. Log into your Facebook account and search for **Ozpastels**, or go to <https://www.facebook.com/OzPastels/>

Publish your artwork online!

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

Photos:

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

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

Artist profile: A short biography or resume of your artistic career. Not to be confused with artist statement. 500 to 800 words.

Artist statement: What you want to say as an artist. The story you are telling with YOUR art. (below are two short descriptions explaining the difference) 1500 - 2000 words

Exhibitions: A chronological list of exhibitions you've participated in. If any. OPTIONAL

Awards: A chronological list of Awards that you've won. This including point 4 may include all exhibitions and awards in any medium. OPTIONAL

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

Please send this information to Hettie in the following format.

Images in Jpeg format. 600px wide.

Word documents - each category separate please so there is no confusion between exhibitions and awards or artist statement and artist bio when entering it onto the website. Please label every page clearly eg Kelcey Burman artist statement etc. This should avoid any mix-ups.

Artist Bio

Your professional artist bio is basically a resume in paragraph form and is written in third person. It is meant to highlight your top achievements and explain who you are as an artist. Your bio should include information about you, how you got started, important accomplishments and anything else you feel is necessary to give people a good look into who you are as an artist. If written correctly, your bio will give people a greater understanding of your art, your motivation for creating, and also serves as a guide on how to interpret your art. You should attempt to make your bio longer than your statement, but not too lengthy, otherwise your readers may lose interest.

Artist Statement

Your Artist Statement is about your art, not about you. This should be written in first person and contain information about the current direction of your work. This is not about your work's history. Your statement should be a brief section of writing that compels the reader to want to view your work and learn more about it within one paragraph. Avoid adding information about teachers or other artworks that have influenced you, save these things for your bio. Remember that this is your statement, not theirs, so it should only be about you and your current work. By keeping your statement concise and interesting, you should be able to create a successful piece.

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

The Pastel Society of Australia Annual Awards Exhibition 2nd to the 4th of August 2019

The Auditorium, Botanic Gardens, Mt Coot-tha.



2018 1st Place *Reflecting in Paris* by Lyn Diefenbach

This exhibition will encompass the Annual Awards which is open to all members of our Society and the Alexandra Awards which is for members only who have never won a first prize award in any competition with a pastel painting. Non-members are invited to exhibit one artwork in the Annual Awards category.

The exhibition will give our Society the opportunity to showcase the exquisite qualities of the pastel medium in paintings of an established genre.

SEE CONDITIONS OF ENTRY ON THE FOLLOWING PAGES

To register follow this link: <https://ozpastels.com.au/event/2019-annual-alexandra-awards/>

Juried EXPO 2020 Programme Cover Competition

We're looking for an artwork to be featured on the cover of the
EXPO 2020 Programme. Here's your chance to shine!

SEE CONDITIONS OF ENTRY ON THE FOLLOWING PAGES

Entry form available at: <https://ozpastels.com.au/expo-programme-cover-online-juried-competition/>



"The Pastel Society of Australia Annual Competition 2019"

Encompassing both Annual and Alexandra Awards

Conditions of Entry
2nd – 4th August 2019

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 completed in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA.
3. Maximum Size of finished painting **550mmx750mm** (excluding frame)
4. Maximum of **3 entries/member – in different categories** . **Non Members maximum 1 entry**. All members must be financial by 31 July 2019.
5. Categories for 2019 are People and Animals; Scapes; and Still Life. All paintings can be traditional or contemporary in style. Prizes in each :1st \$1000; 2nd \$500 and 3rd \$300. Pastellist of the Year Award \$500.
6. Alexandra Award entries are invited for **members only** who have never won a first prize award in any competition (PSA or other) with a pastel painting. Members may enter the Alexander Award Section and the General Competition (3 paintings).
Subject is "Spring is in the Air" Prizes 1st \$600 2nd \$200 3rd \$100.
7. Members Entry fee of **\$20 for each painting (max 3)**. Non Members **\$30 (one only)**.
8. All works are to be for sale and there is a 30% commission on sales.
9. Media reproduction of entries is allowed for promotional purposes by PSA.
10. Online entries are available via website www.ozpastels.com.au with payment via direct deposit. Or manual entry forms can be returned via post or handed in with payment at a general meeting.
11. All Entry forms to be completed with payment of entry fees by **Friday 19th July 2019** or post your completed entry form with cheque to the PSA Exhibition Coordinator Greg Steele, 29 Varndell Street, Bald Hills, 4036, Qld. **NO LATE ENTRIES ACCEPTED**
12. All works to be **clearly labeled on the back** with artist's name, address, phone, title and price.
13. All works are to be ready for display with hanging wire or cord and "D" rings firmly attached. Works arriving with no D rings or D rings too small to be used, cause a problem for your fellow volunteers hanging the exhibition, and can be a cause for your work to not be hung. These D rings are essential for safe hanging, if double hanging is needed. Gallery specifics requires additional "D" hooks to be placed 75mm from the top of frame with the "D" facing upwards. **This is essential**. [See page 8 for diagrams](#)

14. All works will be seen by the judges, though all works may not be hung if the available space restricts. The judges' decisions are final.
15. All care will be taken in storing and hanging of art, but no responsibility will be taken by the PSA Society, or those associated with the Botanic Gardens.
16. Exhibition will be held at **The Auditorium, Botanic Gardens, Mt Coot-tha. Open daily**
17. Receipt of works by hand at **The Auditorium, Botanic Gardens, Mt Coot-tha** from **9.00am – 10.30am Thursday, 1st August 2019.**
18. Post courier/freight works, to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, Qld 4019 Australia.
19. All works being couriered must be received by Monday 29th July 2019. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organised and prepaid by the entrant. Payment of a \$10 repacking fee is required for the PSA to repack your artworks, and packaging must be of a standard to enable safe repackaging. **A freighted or couriered work** means that the work is securely packaged and boxed and sealed and has transit Insurance cover taken out by the artist to ensure that the PSA does not incur any responsibility or liability whatsoever, in transporting the work to and from the exhibition venue. The artist incurs a repackaging fee. The artist accepts that their work will be stacked along with other boxed works in an already full vehicle and their box will only be opened upon arrival at the venue.
20. Personal **collection of sold and unsold works** will be after **4pm and until 5pm Sunday 4th August 2019.** **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.

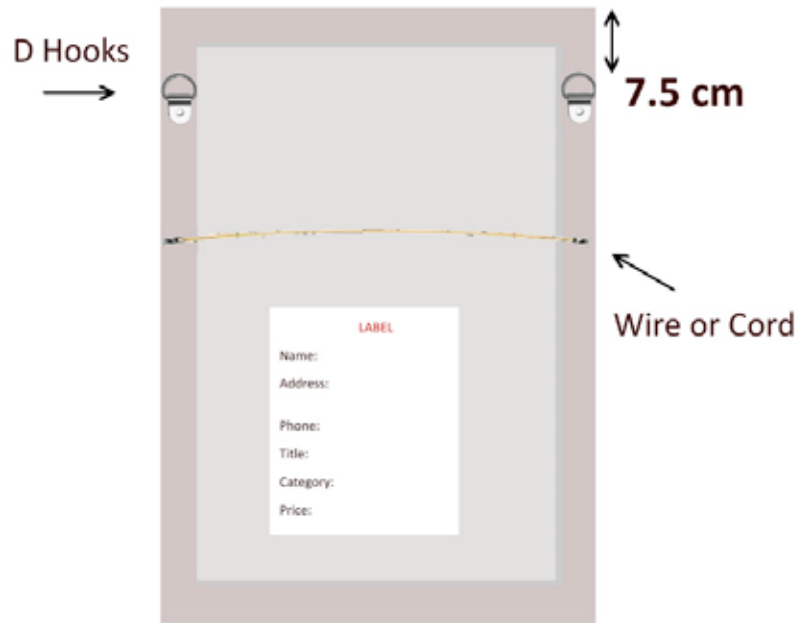
All proceeds from sales and prizes will be paid by EFT within a month after the exhibition closes.

Diary of Dates -

- ✓ **Entry form & fees in by 19th July – by mail, hand, or on line.**
- ✓ **Exhibit delivery by freight by 29th July to 168 King St., Clontarf, Qld 4019.**
- ✓ **Exhibit Delivery in person: 9.00am - 10.30am, Thursday 1st August to The Auditorium, Botanic Gardens, Mt Coot-tha.**
- ✓ **Judging 2-4pm Friday 2nd August.**
- ✓ **Presentation of Awards Friday 2nd August 6pm for 6.30pm. 8pm close. All participants, members and friends are welcome. "Gold Coin" donation requested.**
- ✓ **Close of Exhibition: Sunday 4th August 4pm. Collection of works after 4pm and until 5pm Sunday 4th August.**

Enter online on this link:

<https://ozpastels.com.au/event/2019-annual-alexandra-awards/>



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

Requirements for Expo Cover for PSA Online Juried Competition 2019

1. It will be printed as an A3 image
2. Painting must be a minimum size of A3 image, preferably larger
3. Landscape orientation
4. The painting must have the correct ratio to be printed as an A3
5. 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.
6. Entries must be the original work of the entrant, which precludes works completed in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA or anywhere else. It must not have been published anywhere in either a hard or soft copy.
7. You are to take a photo of your painting digitally in high resolution for submission.
8. The winners painting will be professionally photographed at the PSA expense but if you wish to display it at the Annual exhibition 2019 and the 2020 Expo you will have to have it framed at your expense.
9. All entrants must be PSA financial members by 31 July 2019.
10. Entry fee is \$25 the first submission and each subsequent one \$10 up to a maximum of 5 paintings in total per member
11. There will be a shortlist of 10 paintings.
12. If your entries are not shortlisted, you can still submit them to the PSA Annual Exhibition 2019.
13. Judging will be done by 3 people, 2 Australians and 1 international.
14. Only 1 judge will act as the selector, but all 3 judges will have equal voting rights to determine the winner.
15. Judging will be final, and no discussion will be entered into.
16. The entry form, digital image of work to be submitted and payment of the entry fee must be submitted to www.ozpastels.com.au no later than 21st June, 2019.
17. You will be notified of acceptance into the competition by Friday 21st June 2019 and the winner will be announced by 5pm Friday 28th June.
18. Prize money is \$1000 for the winner
19. You will own the copyright of the original painting and may sell it if you wish but the PSA will own the copyright of the professional digital image to be used only for the 2020 Expo Programme cover and possible future Expo promotion.
20. The painting must be evocative/reminiscent/significant of the Sunshine Coast as the expo will be held at Caloundra Sunshine Coast QLD.
21. As the last painting for the cover was of a beach scene with lots of people on the beach, it is recommended not to be similar.
22. Your signature can either go on the extreme right-side bottom or the extreme left-side bottom.
23. The spine will be stapled to it is advisable to have no heads or other items of interest to be in this area. ...PTO

A sample of the 2018 Expo Programme cover:



Layout	Back of Cover	Front of Cover
	<p>This must also be of some interest</p>	<p>Top 20% must be bland enough to allow legibility of the title text to stand out</p> <hr/> <p>Main Area of Interest must be on the right hand side of the painting</p> <hr/> <p>Bottom 15% must allow legibility for a brief description</p>
	<p>Bottom 5% for web details</p>	
	<p>Spine</p>	

Closing Date: 21st June, 2019

Entry form available at: <https://ozpastels.com.au/expo-programme-cover-online-juried-competition/>

Any further queries please contact

Kelcey Burman on 0413 027 463 or secretaryozpastels@gmail.com

Hettie Rowley on 0406 180 121 or hettie@magickmirrors.com

Online Country Members Competition Winners

Congratulations to everyone who entered this year's competition, we had 89 entries and the artwork was all of exceptional quality. Below are the names of first, second and third place winners in the Master Pastellist and Members categories. We will publish them again, along with images of the artwork and all the award winners in the June PSA Newsletter.

In the meantime, view the entries on this link:

<https://ozpastels.com.au/country-members-2019/>

GENERAL MEMBERS CATEGORY

FIRST: More than a Pear - Rachel Cant

SECOND: A Mother's Love - Lynette Orzlowski

THIRD: Colours of Toowoomba - Susanne Wood

MASTER PASTELLIST CATEGORY

FIRST: By the Roadside - Yvette Hugill

SECOND: Bridge at Collaroy- Maree Angus

THIRD: Deirdre - Maxine Thompson



More than a Pear by Rachel Cant



Wow!! We are delighted to announce that one of our PSA members, Joanne Cotton, has been invited to join the IAPS International Advisory Team.

The IAPS governing body have formed an International Advisory Team to advise and council the governing body on global pastel concerns. Joanne will be representing Australia and pass on ideas from Australia and will pass back to all pastel artists in Australia any developments.

So if you have any 'cracker' of an idea or even a 'jeez this is worth thinking about' concept or anything else you consider would be useful in the wonderful world of soft pastels please contact Joanne on joannepowercotton@gmail.com and she will convey your ideas to the Team.

This is a huge honour for both Joanne and the PSA. Thank you Joanne for doing so much to advance soft pastel art.

Entry: Members \$5, non-members \$10

Brisbane - 7pm, first Tuesday of each month at Mt Gravatt Showgrounds, Community Hall (upstairs), 1644 Logan Rd, Mt Gravatt. Coordinator: Margaret Van Maanen, 0423117730

DATE	TUTOR	THEME
2nd April	Anne Yang	Backlighting a country scene
7th May	Chris Blake	TBA
4th June	Betty Sutton	The importance of signatures on your work
2nd July	Christine Clark	Flowers
6th August	Lyn Mellady	
3rd September		
1st October	Tricia Reust	
5th November	Chris Blake	
3rd December		

Gold Coast - 1pm, first Saturday of each month upstairs at RQAS, 25 Broadbeach Blvd, Broadbeach. Coordinator: Louise Corke, lou2345@bigpond.net.au

DATE	TUTOR	THEME
6th April	No Demo this month due to the Surf Carnival this weekend	
4th May	Tricia Reust	
1st June	Penelope Gilbert Ng	Warm & cool colours in portraiture
6th July	TBC	
3rd August	Lyn Mellady	Light effects on water
7th September	Mako Waki	Animals
5th October	Chris Blake	Journey into florals
2nd November	TBC	
8th December		

Sunshine Coast - 6.30pm, third Wednesday of each month at Woombye School of Arts, 1-3 Hill Street, Woombye. Coordinator: Kay Weber, keyweber@bigpond.net.au

DATE	TUTOR	THEME
17th April	Louise Corke	Charcoal on the run
15th May	Christine Clark	Impressionistic flowers
19th June	Karol Oakley	TBA
17th July	Chris Blake	TBA
21st August	Anne Yang	TBA
18th September	TBA	TBA
16th October	TBA	
20th November	Christmas Breakup	

Members \$90 per day, non-members \$110 per day**BRISBANE**

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE
	8 June	Margaret Turner	Sand Dunes	TBA
	3 - 4 August	Maree Angus	Annual Exhibition and Plein Air Workshop	Botanical Gardens
	29 - 30 Sept	Christine Clark	Impressionistic Flowers	TBA

GOLD COAST

Coordinator: Louise Corke, lou2345@bigpond.net.au

CODE	DATE	TUTOR	THEME	VENUE

SUNSHINE COAST

Coordinator: Pat Pennell, kppennell@bigpond.com

CODE	DATE	TUTOR	THEME	VENUE
	13 - 14 April	Tricia Reust	Preparing & Retrieving Pastels & Papers	TBA
	22 - 23 June	Karol Oakley	Planning your painting	TBA
	10 - 11 August	Lyn Mellady	TBA	TBA

DARWIN NT

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE

Preparing and Retrieving Pastels and Papers

Tricia Reust

SUNSHINE COAST

2 day Workshop

13th - 14th April 2019

8.30am - 4.00pm

In this workshop participants will prepare various surfaces for pastel through texture and collage, retrieving old papers and surfaces as well as working on new surfaces, in readiness for new pastel paintings. We will create at least two completed pastel works over this time, one a landscape and one an abstract. Participants will receive a handout detailing the techniques covered through the workshop.

ABOUT TRICIA

Tricia Reust is a visual artist working in most media. She exhibits regularly, teaches, and judges competitions.

Tricia is a member of several art societies and is a Master Pastellist with the Pastel Society of Australia.

Among many awards she won the National Mortimore Prize in 2012, and has had work accepted numerous times in the Bald Archy National Touring Exhibition. She has recorded an episode on TV's "Colour in Your Life", is published in International books and the Australian Artist magazine; her book "Landscape as Story" is available on Amazon and she has three instructional videos available through Pulsar Productions.



Details:

TBA - For more information contact: Pat Pennell, kppennell@bigpond.com

Cost: \$90 per day for PSA Members, \$110 per day for non-members

Planning your Painting

Karol Oakley 2 Day Workshop

SUNSHINE COAST

Sat 22nd & Sun 23rd June 2019



What you will learn

This two-day workshop is an opportunity for Pastellists of any level to get involved in the successful planning of their painting.

Karol uses a step by step guide to explain how to use colour and tone in a simple easy to follow way that can make your painting stand out from the crowd. This guide also includes many other foundation tools that are mostly overlooked in the hurry to make our painting.

Does it sound like you? Come along plan, play and explore the possibilities available for you to make an average painting better.

Bring your lunch, sense of humour, camera and water and a chocolate for the teacher. A materials list will be supplied on booking.

About your Tutor

Karol Oakley is a very experienced tutor, who generously shares what she knows and loves about pastels and painting. Her workshops are structured to help those new to pastels or wanting to further develop their skills and confidence.

Karol's workshops are informative and fun, with the often heard comment of "Oh I learnt so much". Tutoring is with step by step demonstration, explanations, and discussion with equal time individual help.

View her work at www.oakleyfineart.com

Karol Oakley is a Master Pastellist of the Pastel Society of Australia Inc. and the Pastellist of the Year 2014/15. There are pastel features and articles in Australian Artist magazine of Karol's paintings.

Details:

Chancellor Park State School, 164 Sippy Downs Drive, Sippy Downs Qld 4556

Time: 8:30 setup, 9:00 start to 4:00pm

Cost: \$90 per day for PSA members (\$110 per day for non-members).

Materials list available on booking.

More details contact Kelcey Burman secretaryozpastels@gmail.com or Vanessa Thomas treasurerozpastels@gmail.com

**PSA Brisbane February Meeting
with Louise Corke**

Written by Gillian Collom

Photos by Margaret Van Maanen

Gestural renditions from the heart

In Louise Corke’s view, to paint well we need skills, passion (or enthusiasm) and

sensitivity (being tuned in to see things other people don’t see). In her demonstration

she showed us how this works in practice.

What subject?

Choose subjects that give you a tingling feeling of excitement that will stay with you the whole way through the painting.

- Never choose a subject because it looks easy.
- Choose on the basis of thrill excitement and love.
- Commissions can be a problem if the subject is not something you love.

Louise looks for a shape, a colour or a texture that she can put her passion into.

Louise chose a photo with good composition and workable colour changes, but drew our attention to the context: In Cornwall (UK) it’s cool weather, in a fairly remote place, on a narrow road.

The grasses are a ridiculous fresh green, the flowers in the field are dancing, and there are no snakes! Also, it’s an art-focussed trip, so the stage is set.

Without the context, the image looked like so many scenes we’ve all passed by without really seeing the potential. Can we capture the excitement?



Preparation

The dark paper was recycled with excess pastel removed, and the surface re-primed.

The centre was yellow stained from previous use. Louise had chosen suitable pastel colours, and included some Unison Giants. (Scroll down this page to see a size comparison https://www.painters-online.co.uk/techniques-and-tips/view,creative-colours-robert-dutton-puts-unison-soft-pastels-to-the-test_15031.htm)

Underpainting

With lots of cool greens in the foreground, Louise chose to put a warm dark pastel layer over the area, and treated it with methylated spirits spray and a soft brush. The yellow patch was left as a base for the meadow.

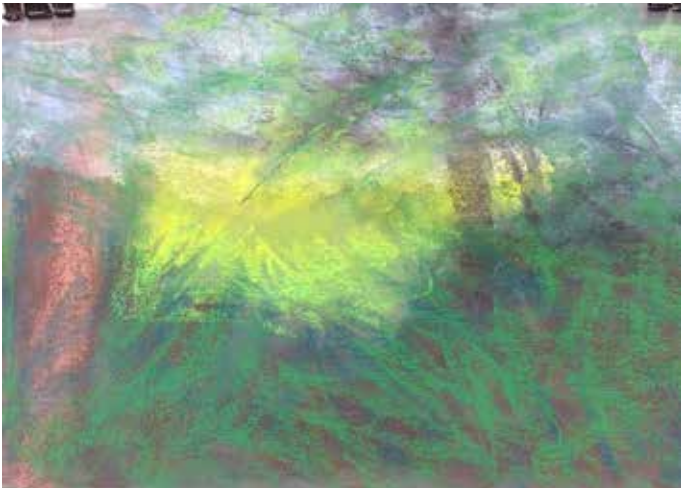


Setting the foundations

Once this was dry, Louise put down ideas, not the details, by skating over the surface of the whole painting to mark in shapes and forms. At this stage, it was a bit obscure what is going on.

In the foreground, she used angular strokes in darker greens to suggest the pattern of the grasses. While adding the medium greens, Louise suggested the viewer needs the feeling of running through friendly soft-edged grasses. The lighter greens lead in and connect the viewer with the meadow. It’s a slow tonal progression – “come with me” or “see what I’ve found” – with the warm dark layer still showing through.

In the meadow, there’s a gradation of colours, dark to light. In the distance, darker marks set the meadow forward.



Refining and restating

If you use light layers of colour early, you have the opportunity to add more colour with ease. But don't make things too tidy, or you will lose the excitement.

The pathway is a good example of matching what

something looks like with what something feels like: if you keep the marks soft, the grasses will not look spiky, and the viewer will feel an animal or person passed through.

You may now create more linear marks, but allow your emotions to direct the marks, and not the photo's detail. The forms and colour progressions of Louise's work became clear as she moved to and fro to different areas.

The final test: Are you still excited about it?

Louise said she was happy that she had expressed something in her heart, with unbridled love and excitement.

Now it's up to us to do likewise! Thanks very much for unveiling the beauty of such a lovely quiet spot.



PSA Sunshine Coast February Meeting

Demo by Carolyn Sheather 'Travel Sketching'

written by Kay Webber

Carolyn's demonstration - indeed, her art - is based on the premise that the sketchbook is THE most valuable tool for any artist (pastellist or otherwise). She asserts, "It is where we become what we are going to become!"

Carolyn aroused the interest of all present by making a vast collection of her sketchbooks and the variety of kits she uses to produce them the focus of her discussion. She commended the sketchbook as a place where one is able to work in a more experimental or exploratory manner.

Her Subject Matter

Travel. While travel is most often the focus of the sketchbook, Carolyn explained that in choosing her subjects she considers places, objects, and experiences that will take her back to the spot.

Recurring themes. Sketchbooks can reflect subjects other than travel. Carolyn shared her delightful "Donkey" sketchbook. And she confessed that "Tea and Cake" was a recurrent theme!

She says "Art stops time... there's a lot to learn and appreciate about the ordinary day to day subjects as well. Creativity isn't a luxury!"

In sketchbooks Carolyn makes Art with a small "a"...it only takes about 15 minutes a day!

She noted that, as if reflecting life itself, often pictures in her Sketchbooks are "incomplete."

Materials

Sketch books. All sizes—they don't have to be big. Carolyn recommends Stillman and Birn and favours 150gsm and hard-bound (these are triple-bound so they can be opened flat.) Watercolour paints, aqua brushes, water soluble pencils, coloured pencils, pencils, pens (permanent and non-permanent). Carolyn suggested using carbon-fibre



pens, especially grey for a very different look from black. Lamy Safari brand is a favourite. Mon Martre brand brushes were recommended as inexpensive and good quality.

Some Technical Tips

- Don't start your work on the first 3 or 4 pages of a new sketchbook—"You never do your best work there!"
- Never hold your pencil as you would for writing.
- Try direct brush drawing. It dries lighter, and any excess colour wipes off easily.
- Preserve an original drawing on cheap paper by coating with gesso, then adding the colour over the top.

Carolyn's Kits

In the same manner that Audrey Hepburn might have had handbags for every occasion, Carolyn has sketching kits! There is one to fit into any necessary space. These kits were awe-inspiring! They were contained in tiny tins, handbags, and totes—limited only by necessity and imagination.

Bookmark activity

Carolyn made the strong impression that one doesn't leave the house without a sketching kit in one's handbag. It followed, then, that one

did not go home from the PSA meeting without a sketch. To this end, everyone finished the evening with their own take-home pencil or pen sketch on a bookmark.

An evening of fun and inspiration. Thank you, Carolyn!



PSA Brisbane March Meeting

Demo by Penelope Gilbert Ng

Written by Gillian Collom

Photos by Margaret Van Maanen

Tonal portrait with a twist

The purpose of this demonstration, and the upcoming workshop, by Penelope Gilbert-Ng was to give us another approach to portraiture, and she certainly achieved that!

Preparation

The subject was the profile of a man from Papua New Guinea, photographed in cool light. The main focus was to be the area of the eyes across the cheekbones, and the subject's dreadlocks made a strong path sweeping up across his shoulder.

Pen had completed a thumbnail from her reference photo to plan the design and tonal composition – this sketch was about 15 x 12 cm. She drew up the figure in 2B pencil on white Colourfix paper. This was underpainted with gouache, using Winsor & Newton white and ivory black, to block in the grey tonal shapes.

[Gouache is an opaque water medium, similar to watercolour, except that gouache dries darker, while watercolour dries lighter. Gouache usually does not fill the tooth of the paper.]

Painting in grey

Using an Art Spectrum set of warm and cool greys, Pen began to establish the subtle shifts in temperature without the confusion of deciding on colours. A warm grey across the hollow of his cheeks began the process, following the shapes of the underpainting, but with the awareness of the facial planes and the need to follow where the form turned away e.g. forehead moulds around to the other side. Cool greys were added where the cool light was directly falling e.g. cheekbone and upper lip.

The background was developed along with the portrait to bring out the profile. In this painting approach, the background remains neutral. As Pen was painting a brown/black skin tone, she chose a light background, but would probably choose a darker support for a Caucasian skin tone.

Details

Pen chose to suggest some of the personal curiosities, such as the beads on the ends of the dreadlocks, and the neck ornaments, but they were very loosely treated so the primary attention is not shifted to those areas. Similarly some veins on the temple added a personal touch.

Adding colour

Seeing thin glazes of colour added was a fine lesson in how we could use temperature shifts. For example, Pen used cool red over the warm grey of the cheek hollows to make them more sunken, and a dark ochre on the temple. Similarly, look at the way the cheek folds in towards the side of the nose. More sombre colours e.g. purple, on the skin and hair around the ear, meant that the ear suddenly stood away from his head, with bright colours showing the light streaming through the tissues. Rust red highlights on the hair added form without detail.

At his eyebrow level, Pen glazed an "orange" white over the background, and added a touch of this colour to the shoulder. Note the space between the neck and dreadlocks: this was originally painted the same as the background, but soon it was much too obvious, in strong contrast to the dark neck shadows and dark hair. Pen took this 'white' down a few tones, to make it less obvious.

With some time to spare, Pen moved across the painting, softening some edges and emphasising others. For example, the nose edges are soft except for the bridge, which draws attention to the eye. Increased contrast between skin tone and background also draws attention to this area. Then she showed us the effects of shifting the tones of the background a little darker, first in the upper right behind the top of the head, and then in the lower left, so there is less distinction of the edges in those areas.

In conclusion Pen threw out a challenge:

- What's warm and cool in your colours?
- What happens if you put one beside the other?

An inspiring journey into exploring our wonderful pastel medium!

PTO for photos.....

1



2



3



RICHARD MCKINLEY: A PAINTING IS NOT A DESTINATION - IT'S A JOURNEY**Interview by Gillain at Artable**

Richard McKinley has reached dizzy heights of success in his 40-50 year career as an artist. This year was Richard's second visit to Australia to teach offering the opportunity for fellow pastel artist Desley Stewart to sit down with Richard and get into the nitty gritty of being an artist and all round amazing human. I was gutted I wasn't there for the entire conversation. On my return to pick up the group of workshopers for dinner that night there was a 'buzz' in the air as everyone kept talking about all of the amazing things that Richard shared. Enjoy the read!

**Q: What's the most important thing you've learned on your art journey?**

A: To be present. I think in our mind we want to understand and control and figure things out, but what we lose is we don't listen by being present with the scene, especially in landscape.

It's the same in people. I have a good friend who needed to travel to the other end of Oregon. It's about a five-hour drive and his wife said: "Richard I can't go, why don't you ride with Bob on this trip?" So I did and literally Bob talked the whole way! It was interesting – he's a fascinating man. We did the appointment and drove back. That weekend his wife told me: "Bob said you're fascinating!" I looked at her and said: "I didn't say a word!" She laughed and said: "Bob kept saying how fascinating you were" and I told her: "I listened".

And that, to me, is what I learned when I'm out painting - to not look with prejudice, to try to be innocent and to take it in and be present and to see what comes out in the painting.

Q: What's currently on your easel at home?

A: A lot of unfinished, unresolved paintings! I love what was shared earlier about how our friend here finishes everything, because that really was kind of my nature – but there was a point where I would always 'over-finish'. Many decades ago I started setting things aside and then becoming obsessed on something else.

People are telling me they can't sleep at night because they're still trying to resolve a painting they are thinking about - which can sometimes lead to being bad friends or bad parents because you're not really present when you're thinking about what's on the easel.

So I acquired the ability to set it aside. When I come back into my studio I keep a few of my paintings up visually – not too many because you can become overwhelmed by your failures – and I'll start leafing through and go: "Oh, today – you and I are going to play". And that one goes on the easel, and we play until I say: "Ok, I'm going to put you back in the stack for a little while now..."

Interesting studio point – if every time you walk into your studio everything in there is telling you how bad you were, you don't realise how negative you become. The rest of the world never sees that part.

Q: How did you narrow in on your current painting style when there's so much subject matter available?

A: I keep talking about self-exploration and my encouragement is for people to become introspective. I call it a rear-view mirror. If you keep looking at: “does this feel right, is this enjoyable?” and you don’t talk yourself out of it, you find those things.

It can be a ditch or a pile of rocks and you say: “I shouldn’t paint that because I’m here and there’s all this” or “this is the current trend” and yet you keep glancing back at it and saying: “but I’m fascinated by that”.

It really is giving yourself permission about what you want to do with colour or subject matter and then you go with it. And it changes. There’ll be times when it’s an obsession with low horizons or high horizons, or something happens with rocks or a body of water, or a ditch or roads - and everywhere you go you’re looking for pathways and roads. And they’re all out there.

Q: All artists hit a brick wall from time to time. They get frustrated with their current level of ability. What advice would you give to overcome this?

A: Look at ourselves as humans. Think of the frustrations children go through – and we all went through this – because you’re crawling and you see people walking and running and you want to do that. What happens is you climb up something and you’re very awkward and you fall down and cry and scream and somebody comes and rescues you. But you get back up and then pretty soon you’re running, and then pretty soon you get to my age and you’re falling over again!

I think the painting experience is a bit the same – the wall becomes an overwhelming sense when you first experience it.

Another analogy is the angst of those first teenage love experiences when they come home saying: “the world is over because so-and-so isn’t speaking to me anymore”. And because we’ve ridden the roller coaster of disappointments and exhilaration, we say: “Oh, you’re going to be fine – just relax”.

Again, bad days come up in painting - you’ll hit walls and get into trends where nothing seems to be working. Go for a walk, pull back, put things in perspective and realise you’re going to come out the other end. You always do. Just don’t get bogged down in that singular moment. A painting is not a destination - it’s a journey.

Q: What piece of advice would you give people attending a workshop or art retreat to get the most out of their experience?

A: Figure out on your own: ‘Why am I going?’ It doesn’t have to be profound.

You know the point about camaraderie – painting is an isolated thing. It’s you and a blank surface, it’s you and your space, it’s you out panting – so we need to share a commonality with other people who are in that journey too. You can mourn the failures together and celebrate the successes.

The learning part is: “what is it I really like about this person’s work?” Do your homework in advance and say: “is it their subject matter, is it their style – what is it I’m hoping to gain from this experience?”

If you take that responsibility going into a workshop, and the teacher is open to a dialogue, you’ll walk away with your needs met or at least encouragement about where to go – instead of thinking: “I need to paint exactly like that”.

Q: What piece of advice would today’s Richard McKinley give to a young Richard McKinley just starting out?

A: There was an artist I worked with in the New England area and his father was National Academy, had raised a big family and was a legendary artist – a little bit like the Wyeth legacy. So this son decided he wanted to be

an artist. He went to his father and his father said: “oh, you really don’t want to be an artist.” He said “no dad, I really want to be an artist.”

His father said: “well you’ve grown up in this – you need to first look at the negatives because whether it’s music or writing or whatever, art is not a stable career” - which is why most parents don’t encourage their children to do art. Then his dad said: “Well I’m not going to teach you because we will kill each other. But I’m going to send you off to be trained.”

So the first piece of advice is – embrace training. In western culture we’ve become so immediate. We want it now! Instant gratification! Pace yourself. Lighten up on that intensity.

He went off and really focussed on his training. When he came back and put all his paintings in front of his father, his father walked up and down, stopped and said: “Well young man, you can paint a painting! The world doesn’t need another good artist. What are you going to do with it?”

So it’s about training, patience, pacing yourself, lighten up - it’s not the end of the world that you’ve had some bad paintings or that you were rejected (in art that’s a daily occurrence). But it’s also:

What do you hope to do with it?

What’s the connection for yourself?

Why are you doing this?

And a lot of people can’t answer this.

Q: So why are you doing this?

A: For me, it’s a form of communication – it’s a base instinct that we all in some degree will pour passionately into a project. Why did we invent musical notes? Why did we come up with symbols that become a vocabulary?

I’m mystified by the caves in France - why did they think anyone would find this? Anthropologists are still studying that because one: it’s pitch black in there and two: this is not a high traffic flow! It isn’t like they put a ‘Gallery’ sign above the cave! And yet man felt they needed to leave this mark – something that you might find, that I did.

It’s not about ego or putting your signature a mile long across the bottom. You just hope that at some point, somebody wants to sit and look at your work and it brings them pleasure or calm. And maybe they then look at the world in a different way because of what you gave them permission to see - whether it’s colour or the objects you’re painting or the angle of vision you’ve composed it in - and they start looking at the world differently because you chose to paint that.

Richard will return to teach again in Australia in 2021 - make sure you add yourself to our mailing list (at the bottom of the web page) to get updates and our first round of offers for workshops with him.



With many thanks to Gillian at Artable for this wonderful interview and insight into Richard McKinley’s thoughts.

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

A Painter's Guide to Orchestration - Richard M^cKinley, PSA-HFH

President of the International Association of Pastel Societies (IAPS)

Orchestrating a Painting: Arranging the elements and principles of design are like conducting an orchestra. One relies on sound and the other sight, but they both rely on orchestration. At times you must silence one section of a painting and make another louder, just as a conductor does when leading an orchestra. How we utilize the elements and principles of design ultimately leads to ovations or jeers.

No matter how beautiful the subject matter or impressive the application technique, if the composition of visual elements within a painting are not strong, it will ultimately be considered a failure. When we set out to paint, it is easy to become seduced by the subject matter. We fall in love with what it represents, forgetting that for a painting to work, it has to successfully communicate our feelings. For painters, it is not merely enough to accurately portray what lies before them, they have to arrange and manipulate the visual elements to create a cohesive outcome. These elements are akin to grammar. The better an author arranges the words and punctuation, the better the document will relate to the reader.

The Elements of Design: The terms composition and design are often used synonymously. While they do work harmoniously, they do represent different visual characteristics. Composition signifies the arrangement of the visual elements and principles of design independent of subject matter. Design elements encompass: Line, Shape, Color, Value, Tone, Texture, and Depth. Design principles are: Balance, Contrast, Movement, Rhythm, Emphasis, Proportion, and Unity. These elements and principles form the nucleus of an artist's compositional tool chest. Every painting relies on them, but some will be more apparent than others.

Start From Sketch: When planning a composition, I like to start with a series of thumbnail sketches that allow for manipulation of certain design elements and principles. These doodles lay a foundation before applying any pigment to a surface. I experiment with and then indicate the placement of the main and secondary areas of interest, perceived horizon line, major shapes, and foremost value contrasts. Every change to a composition has the potential of conveying a different mood or attitude.

To avoid becoming compositionally predictable, I often experiment with various elements and principles of design, such as:

- **Line:** Altering the movement of visual elements within a scene can lead the viewer's attention to certain areas and create a better balanced visual flow.
- **Shape:** Tweaking the relative width and height of objects can affect proportions, vastly changing how we relate to them.
- **Color:** Adjusting the dominant color scheme, or weighing it towards a warm or cool color bias, can create unity and balance, as well as altering mood.
- **Value:** Varying the placement of light and dark within the composition can create emphasis, contrast, or balance, depending on intent.
- **Tone:** Modifying the intensity of colors can create emphasis, contrast, or unity depending on the mood or atmosphere being portrayed.
- **Texture:** Accentuating the perception of texture can create rhythm and emphasis on certain surface areas.
- **Depth:** Amending perceived distances can create an overall change in proportions, generating a sense of intimacy or separation to the subject matter.

This article has been supplied by F&W Media (the Pastel Pointers blog)



2019 PAINTAWAYS WITH LYN DIEFENBACH - GET THE WOW FACTOR

Tasmania - All Things Pastel

6-10 March \$2,395

All studio based

Book at artable.com.au

US Pacific Northwest - Pastel and Oils

Plum Nelli Farmstay / Retreat

Limited to 5 participants

June 22 - 30 \$US 1,950

Studio and en plein aire

Book at plumnelli.com

France - All Things Pastel

At Haut Baran in the beautiful Perigord

5-15 July \$US 3,900

Studio and en plein aire

Book at www.hautbaran.com

Norfolk Island - All Things Pastel

October 1 - 8 \$2,499

Studio and En Plein Aire

Book at norfolkislandtravelcentre.com

For more details:

www.ldief.com/events

lyndiefenbach@gmail.com

+61 (0)7 4939 4482



EXPERIENCE

THE GREEK ISLAND Art ADVENTURE

7-17 SEPTEMBER 2020

Have you ever dreamed of a holiday in the Greek Islands? Last year Australia & NZ fell in love with Liz Haywood-Sullivan & now you can join her for a very special 10 days painting in Greece! We have put together the perfect painting holiday....turquoise waters, quaint fishing villages, sailing to secluded beaches, accommodation right in the heart of Skopelos Village life with breath taking ocean views and sunsets, daily painting & more. We are heading to the heart of where the movie 'Mama Mia' was filmed for some iconic creative inspiration. This is your chance to take your art to the next level and enjoy the authentic Greek experience. We have hand-crafted 10 days on a Greek island designed to give you plenty of painting inspiration as well as soaking up the stunning Greek sunshine, turquoise coloured sea & incredible Greek cuisine. If you want an art retreat which moves your painting to the next level with one of the best pastel teachers in the world, then this is it. Join us to see why Liz is so popular & why Artable took out the business awards for customer satisfaction.

*Please note that we walk to our painting destinations, you will need moderate fitness levels.



MEET THE TEACH
Liz Haywood-Sullivan

Liz Haywood-Sullivan, PSA-MP, IAPS/MC, is a representational landscape artist painting in the pastel medium. Her award-winning paintings are defined by strong contrasts and color, dramatic lighting, and graphic compositions, which often feature the interplay between man and the environment.

Liz has worked as a professional artist, art educator, and arts advocate since 1996. Liz became the Third President of the International Association of Pastel Societies (IAPS) in 2013.

She is on the Board of Advisors for The Pastel Journal, has earned Master Pastelist status with the Pastel Society of America and has her Master Circle designation with IAPS. Liz's paintings have appeared in art magazines & books.

A highly sought after teacher, this is an incredible opportunity to work with one of most highly respected pastel artists in the world as well as an unmissable opportunity, to explore Greece with award-winning business Artable..



Tick one off the bucket list!

\$4500* AUD Per person	\$500 DEPOSIT REQUIRED
----------------------------------	-------------------------------

To register your interest or for more information visit:
www.artable.com.au/travel

Please note our itinerary on the website is a guide only and is subject to changes to accommodate the group needs as well as weather considerations. Have a look at our inclusions for a list of what is and isn't included.

This trip is sure to TICK ONE off the bucket list.

2019 PLEIN AIR PAINT-OUT @ STANTHORPE

Tuesday 23rd April – Thursday 2nd May
2019



Once again planning for our Plein Air Paintout at Stanthorpe is well underway. Some of you have already booked accommodation.

Additional properties have been offered to us this year in Stanthorpe and surrounding areas. Plus the previous venues as well. So we have more places to choose now. How good is that!

For those who attended in previous years the registration arrangement is the same. (see below for accommodation fees.) Please give your name and e-mail address to receive a receipt. Take note to mention when booking that you are part of the Pastel Society Art Group. This will entitle you all to 10% discount.

All motel rooms have now new reverse cycle air conditioning units installed plus big screen T Vs.

(N B. Due to the demand of available accommodation we have made a pre booking of all (6) the Motel rooms, as well as 4 snugs- two of which are dog friendly. (First in first served)

As stated on the registration form, on the next page, remember to book and pay deposit direct to the Top Town Tourist Park with your choice of Caravan site, Campsite, Cabin, Cottage, Motel Room or Snug Room. (Google: Top Town Tourist Park, Stanthorpe to view the accommodation.

Price: Motel room: \$145 per 2 persons per night + \$10 per extra person (sleeps 4)

Snugs : \$120 per 2 persons per night

All linen supplied. (N B: No linen supplied for any extra persons in the snugs)

As with previous visits in addition we have the sole use of the large communal lounge and kitchen free of charge.

N. B. All bookings need to pay in full 1 week prior to arrival: 16th March

For further accommodation enquiries please contact:

Top of the Town Tourist Park. 10 High St, Stanthorpe ph 07 4681 4888

Bring your own food and art materials.

If you haven't already done so please return the completed registration form on the next page to us ASAP so that we can make up the registration bags for everyone.

Any further queries about the Paintout and the Registration forms please contact : Ph Penny 0403 882 079 or Betty 0417 672 771

Looking forward to seeing you all.

Cheers

Penelope & Betty

2019 STANTHORPE PLEIN AIR PAINT-OUT 23rd April - 2nd May 2019

Registration for painters @ Stanthorpe QLD 2019

Arrive Tuesday 23rd April (day after Easter Monday) - depart (Thurs) 2nd May

Plein air painting starting Wednesday at various locations around Stanthorpe and surrounding areas including Girraween National Park. The idea is painting with like minded artists with your chosen medium, exchanging ideas and camaraderie.

A Program Guide listing venues and activities will be issued at a later date.

Please complete your details and return by post or email ASAP to:

Penelope Gilbert-Ng's address: email: penelopegilbertng@gmail.com. Phone: 0403 882 079 or

Betty Sutton's address: email: betty.sutton@bigpond.com Phone: 0417 672 771

Name:

Partner/packhorse.....

Address.....Postcode.....

Phone..... Mobile.....

Email.....

We have booked into Top Town Tourist Park, 10 High Street. Stanthorpe.

Phone: 07 4681 4888 or Email: info@topoftown.com.au No./Yes

We will be arriving at the Caravan Park on..... or

Remember to book and pay deposit direct to the Top Town Tourist Park your choice of Caravan site, Campsite, Cabin, Homestead Motel Room or Snug Room. Please give your name and e-mail address to receive a receipt.

(N B. A pre booking of 6 Motel rooms and 3 snugs have been made.).Take note to mention when booking that you are part of the P S A Art Group.

N. B All linen supplied.

With our block booking we have a huge lounge room, conference room and group kitchen at our disposal plus a BBQ facility available for our use free of charge.

Bring your own food and art materials.

Margaret River Creative Art Tour

with Louise Corke

September 16-26, 2019

Just a few positions are still available!

Consider an all expenses paid trip to Margaret River in Western Australia (excluding airfares).



Discover our native wild flowers and create responsive artwork with a difference.

Tour includes – all accommodation, all ground travel, all meals, daily workshops, all art materials, daily excursions, studio tours, wildflower tour, perfume making and much more.

Contact Louise: louise@louisecorke.com.au

For \$5,549 you will be pampered and indulged for 11 flower filled days.

Colours of the Centre Art Tour

Uluru – Kings Canyon – Alice Springs



Hosted by Master Pastellist Tricia Taylor
9nights/10days Departs 13th May 2019

PACKAGE INCLUDES

- Airport Transfers
- 9 nights Twin Share Accommodation
- Private transportation
- Touring and National Park Fees listed on itinerary
- Meals as listed
- Optional Extras available at cost
- En Plein air painting, sketching and photography opportunities sunrise and sunset.

PRICES FROM

- \$3389 per person Twin Share for Artists
- \$3189 per person Twin Share non artists



Details on my website
triciataylorart.com.au/workshops
Email artist@taylorart.com.au
Or contact my travel agent below

To find out more call **Karen Murray**
your personal travel manager

0407 410 233

karen.murray@travelmanagers.com.au
[facebook.com/Karen Murray](https://www.facebook.com/KarenMurray) - Personal Travel Manager
travelmanagers.com.au/KarenMurray

Part of the House of Travel Group ACN: 113 085 626 Member: IATA, AFTA, CLIA

DeliciousART

Pastel Classes for Adult Beginners

Weekly in Western Suburbs, Brisbane

If you've wanted to try pastels as an art medium, this is the perfect place. These classes are especially designed for the adult beginner, you don't need any experience and everyone is welcome. Our classes are small, fully guided and tutored and non-competitive.

Come and learn how to paint clouds and sky, grass, trees, still life, fur, feathers and more with Jeanne.

Book online at <http://deliciousart.com.au/shop/>
Enquiries: Jeanne Cotter 0413 374 634



The largest range of soft pastels and specialty pastel papers in Australia.

Pastels

- Art Spectrum
- Blue Earth
- Conte
- Generals
- Girault
- Holbein
- NuPastel
- Pan Pastels
- Rembrandt
- Schmincke
- Sennelier
- Unison

Papers

- Ampersand Pastel Board
- Colourfix
- Colourfix Smooth
- Fisher 400
- Hahnamuhle Velour
- Hahnamuhle Pastelfix
- Mi-Teintes
- Mi-Teintes TEX
- Pastelmat
- Sennelier Pastel Card
- Sennelier Velvet and Felt
- UART Premium

- ▶ We deliver Australia wide as well as internationally.
- ▶ We provide value pricing everyday and run monthly specials.
- ▶ We are a unique family run business with friendly service and help.
- ▶ Our range only consists of artist quality materials. New items are constantly sourced.

www.softpastels.com.au

OPENING HOURS

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

259 Bruncker Road, Adamstown NSW 2289

Phone: **02 4957 1050**

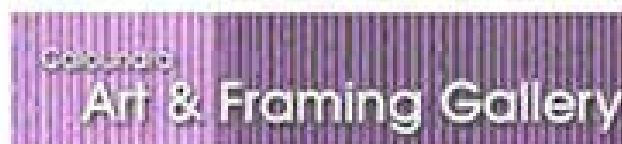
Email: colours@softpastels.com.au

Thanks to our Sponsors

GWEN THIESFIELD



Barbara Alexandra



President

Suzanne Robinson 0429789266
PresidentOzpastels@gmail.com

Secretary

Kelcey Burman 0413027463
SecretaryOzpastels@gmail.com

Treasurer

Vanessa Thomas
treasurerozpastels@gmail.com

Vice President - Vacant**Committee Member**

Terry Wilkinson 07 32076134
terrywilkinson@bigpond.com

Committee Member

Greg Steele 07 32617972
gregorymark57@outlook.com

Sub-committees

Public Officer
Gillian Collom
PublicOfficerOzpastels@gmail.com

Exhibition Coordinator

Greg Steele 0468898265
gregorymarj57@outlook.com

Membership Secretary

Vanessa Thomas
treasurerozpastels@gmail.com

Webmaster

Margaret Turner 07 3300 5340
webmaster@ozpastels.com.au

Webmaster Assistant - Vacant**Communications and Advertising**

Laurel Donaldson
commsozpastels@gmail.com

Promotion Officer - Vacant**Newsletter Editor & Design**

Jeanne Cotter 0413 374 634
jeannecotterbrisbane@gmail.com

Newsletter Team

(postal/mail out)
Margaret Ollerenshaw 0435413726

Library

Greg Steele 07 32617972
gregorymarj57@outlook.com

Competition Coordinator

Hettie Rowley 0406180121
competitions.psa@gmail.com

Workshop Coordinator - Vacant

Gold Coast: Louise Corke 0419644665,
lou2345@bigpond.net.au

Sunshine Coast: Pat Pennell 0447971369
kppennell@bigpond.com

Master Pastellist Submissions

Louise Corke 0419644665,
lou2345@bigpond.net.au

BVAC Liaison Officer - Vacant**Expo Committee**

Vanessa Thomas & Sue Robinson
Pastelexpo@gmail.com

Expo Tutor Coordinator

Louise Corke 0419644665,
lou2345@bigpond.net.au

Meeting Support Team

Margaret Ollerenshaw & Gwen Thiesfield

Meeting Demonstration Coordinator

Brisbane: Margaret Van Maanen 0423117730
Gold Coast: Louise Corke 0419644665
Sunshine Coast: Sally Thomson 0403017832

Meeting Reception

Terry Wilkinson 0419799286
Assistant
Gail Lusted 0422217582

NEWSLETTER ADVERTISING RATES

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

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

1/4 page advertisements for events such as paint-outs, exhibitions and NFP that are arranged and held by PSA Members are free, larger advertisements will attract Members Rates (eg; Stanthorpe Paintout).

Advertisements for PSA monthly events, workshops and expos will be at no cost.

Advertisements for non-members of the PSA will be charged at the Non-Member rate.

*Note * These activities are not covered by the PSA volunteer's insurance or the PSA responsibility.*

FILE TYPE REQUIRED

All advertisements must be supplied as a JPG image at strictly the correct size and orientation as listed in the table above. No variations will be accepted.

HOW TO SEND YOUR AD

Please email the image of your advertisement to Jeanne Cotter at jeanne@deliciousart.com.au, once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.

The newsletter will be released bi-monthly. The next newsletter is due out in JUNE 2019.

CLOSING DATE: Closing Date for June 2019 Newsletter is the 20th of May 2019.

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to JEANNE COTTER at jeannecotterbrisbane@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 11. 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.

CLOSING DATE: Closing Date for June 2019 Newsletter is the 20th of May 2019.