



The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



Wishing you and your families a peaceful and happy Christmas and New Year.

As we take some time to rest and recharge in preparation for a bustling 2020 we'd like to acknowledge our wonderful Committee and members for your tireless devotion, commitment and on-going support. Without you the PSA wouldn't be what it is today.

Happy holidays!

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Presidents Report, December 2019

... from the hills of country Queensland

In our last Newsletter for the year I am going to give you a task to think about, call it homework if you like! Yes, something to think about over the Christmas holidays, until we meet up in February again. It's about you, and being part of the PSA membership.

Ask yourself what can you do better next year. It might be to do with painting, or not. Take a while to think about it, let it mull over in your mind for a few weeks. Write down the one thought that keeps coming back into your mind, the most persistent powerful thought.

Don't tell anyone, this is for you. Write it on a big colourful page and put it where you can see it everyday. What is your better for next year? Upcoming 2020 is about doing and being the best we can, individually and as a PSA member.

Hence a question to all members, how can you make a contribution to share an idea in our newsletter? Maybe it's an inspiration, a handy tip or some revolutionary new fangled tool you invented or read about. You are part of the PSA so please join in. We love reading about this sort of stuff. In the New year, not now, email Jeanne Cotter at the PSA Newsletter with your written idea along with a photo and/or reference link. It is simple to be involved, help other members with your ideas and to share. Let's do more, be the best we can.

The PSA Newsletter is the link for all members, anywhere across the world, it is an International publication that doesn't happen by itself. It is our fabulous Newsletter. And it is ours. It is what we contribute, and what Jeanne Cotter collates that makes it so informative and such a great read. I know you will join me in giving a huge thank you to Jeanne Cotter for her skills and her volunteered time in putting it together, Jeanne you are an amazingly talented lady.

So my friends I sincerely thank you for being part of this society and part of a group that gets along so well. All your help and kindness toward each other is inspiring, it lets me know that we can do more together next year. We can work toward being the best we can, individually and as a society, at home and on an International stage.

I wish you all the best for the Festive Season, a happy Christmas and time out... with homework.

Yours sincerely,

Karol Oakley

Karol Oakley, PSA President

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

We gratefully acknowledge Steven Huang's BCC Ward office - who kindly print and staple our Newsletter (in black and white at no charge – not even for the paper) for members who need a hard copy posted to them.



Congratulations to Tricia Reust on her win of 2nd prize and an Honourable Mention in the 10th International Drawing Biennale, hosted in Melbourne by the Polish Art Foundation. See Tricia's winning artworks at <http://triciareust.com.au/award-in-10th-international-drawing-biennale/>



Congratulations to Henry Leung, winner for October's Set Subject 'Clouds'.



Congratulations to Anne Yang for her pastel painting, "Caloundra, On the Rocks". It has been selected as the winner of the 2020 Australian Pastel Expo Cover Competition.

A word from the Editor... I'd like to take this opportunity to thank everyone for your kindness, patience and understanding whilst my mum was ill and during her recent passing. Everything, including this newsletter, had to take a back seat for a while, but I'm back on track and looking forward to an exciting year ahead.

Best wishes for the festive season, take care, Jeanne

AUSTRALIAN PASTEL EXPO

9th - 13th September 2020 in Caloundra, QLD

It's on again! Thanks to overwhelmingly positive feedback from those who attended the 2018 Australian Pastel Expo, the Pastel Society of Australia is delighted to announce that Expo is returning to the Sunshine Coast's Caloundra Exhibition Centre from 9-13 September 2020 – so mark the dates in your diary!

The Australian Pastel Expo is the nation's only major gathering of pastel artists, teachers, enthusiasts, students, suppliers and people discovering the medium for the first time – held over a few action-packed days of workshops, demonstrations, en plein air paint-outs and fun social activities.

In 2020 we are proud to welcome two US guest artists, Gwenneth Barth-White and Rita Kirkman, and Julie and Michael Freeman from New Zealand who, along with some of Australia's most talented pastel tutors, will be coming to Expo to share their expertise and join in the fun!

The crowd pleasing 'paint-around' will again grace the main stage, and we will be treated to an artist's paradise of favourite materials, new products and enrichment ideas with the return of our very popular Trade Show.

The Australian Pastel Expo is a must if you are looking to expand your knowledge, develop your skills and connect with others who work in the medium. In 2020, we want to encourage even more people with a passion for pastels to join in the fun – and we need your help!

Let us know you'd like to be part of Expo 2020 by filling in the form on our website www.australianpateleexpo.com.au and please share this message with your creative friends, students, art societies, bloggers or anyone who may be able to help us get the word out.

If you would like to stay in touch all year round by joining the Pastel Society of Australia, or would like to apply to volunteer at the event, please let us know and we will contact you directly.

The Australian Pastel Expo 2020 will come around quickly – start making your plans today!



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

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



Wondai Regional Art Gallery

December 2019-January 2020 Exhibition

Pastel Society of Australia Members Exhibition (Whole Gallery)



The Pastel Society of Australia Inc is a not for profit art society devoted to the education of member artists and promotion of the use of soft pastels as a fine art medium. Soft pastels are pure pigment in a stick form. Members are predominantly based in South East Queensland but also have many country, interstate and international members. Many members are gaining worldwide recognition for their talent and the trend seems to be exponentially expanding. Soft pastels are gaining worldwide popularity even in China where it is an integral part of the art curriculum in education from preschool onwards.

The Wondai exhibition is open to all members to showcase the wide variety of subjects and styles that can be created using this medium. All styles may be represented and may include examples of photographic realism, impressionistic realism, representational realism to even abstract. It is hoped that the general public viewing these works will appreciate the versatility and luminosity of soft pastel as a medium and may even purchase a painting to enjoy forever.

Further information can be found at either website www.ozpastels.com.au, <https://www.australianpastelexpo.com.au/> or on Facebook (<https://www.facebook.com/OzPastels/>).

“Kids Korner” Wondai State School

Opening Night: Friday, 6th December 2019, from 6pm.

\$5.00 entry includes Hot & Cold Supper & Punch

Wine will be served by Clovelly Estate Winery / Live Entertainment

The exhibition will remain in the Wondai Regional Art Gallery until 4pm on Sunday, 2nd February 2020.

The exhibition will be open 7 days a week, 10.00am till 4.00pm. Free Entry.

Telephone: 07 4168 5926 or email wondaiartgallery@southburnett.qld.gov.au

Wondai Regional Art Gallery Exhibition December & January

Opening night was Friday 6 Dec at Wondai Regional Art Gallery. Wondai is a country town in the South Burnett Region of Queensland.

The **PSA All Members Exhibition** is on for the two months of December and January with members from Gold Coast, Brisbane, Sunshine Coast, Maryborough and Gin Gin sending works in.

78 paintings were hung

Open daily 10 to 4 pm (except public holidays).

A wide variety of subjects from all levels of artistic talent are on display.

The exhibition was designed to showcase all members work and to bring the PSA to country Australia, it is the first exhibition outside the Brisbane and coast areas.

Our aim is to connect artists from the country with the city and encourage conversation about pastel and to showcase pastel to a wider community.

Wondai is a 4 hour drive from Brisbane. It's a lovely country town and there's plenty to see and do, with accommodation available for a country 'get away'. Why not take a drive and visit the Exhibition soon?



Sue Robinson and Alphonse checking paintings in to the Wondai Exhibition



Just some of the delivered PSA paintings to Wondai.



PSA members at the Wondai Opening Friday 6 December 2019

PANZ National Convention and Exhibition with Dawn Emerson

DUNEDIN 20-22 March 2020



Pastel Artists of New Zealand are gearing up for the annual National Exhibition and Convention weekend in Dunedin, the Edinburgh of the South, opening Friday March 20, 2020.

We are excited to have as our guest **Dawn Emerson**, from Oregon USA. She is the author of “Pastel Innovations”, which explores creative mark-making and mixed-media techniques.

Dawn will take a three-day Masterclass workshop following the convention, as well tutoring six 2-day workshops around New Zealand.

The exhibition will be held at the Art Station Gallery at the beautiful Dunedin Railway Station, running until 18 April. The convention venue is the spectacular Harbour View Lounge, in the Edgar Centre. We have planned a diverse and interesting programme of demonstrations and talks to stimulate pastellists.

On Friday 20 March, as well as the exhibition opening, there will be a one-day workshop with Maxine Thompson. This will be a refresher on basics (skies, trees, foreground, and animal portraits).

The 3 day Master Workshop with Dawn Emerson will be a full-on workshop to challenge and extend artistic growth; new methods, new materials, new thinking! This will be the only three-day workshop during Dawn’s visit.

Other Dawn Emerson workshops will be held in Invercargill, Mapua, Wellington, Morrinsville, Tauranga and Auckland.



Explore Otago

Autumn is the most spectacular time to visit NZ’s southern region. Dunedin is home to the famous Taieri Gorge train trips. The Taieri Gorge Railway excursion is a four-hour return trip to Central Otago. The Seaside is a two hour spectacular coastline journey. Penguins and albatross colonies, quirky designer stores and magnificent architecture, are all within the Dunedin area.

Wineries, rail trail biking tours, the Southern Scenic Route, Arrowtown (the Autumn Festival kicks off 16th April), Queenstown and magnificent Fiordland and Milford Sound are all reasons to stay a while in the south– you will be spoilt for choice.



For any enquiries, please visit
www.pastelartists.co.nz

or contact
briarfieldfarm@outlook.co.nz

Entry Fee: 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
FEBRUARY 4th	Karol Oakley	Creative Pastel
MARCH 3rd	Betty Sutton	Pastel - a loose start
APRIL 7th	Louise Corke	Gestural Portraiture
MAY 5th	Tricia Reust	Pastel over a collage ground
JUNE 2nd	Anne Yang	Poultry
JULY 7th	Chris Blake	Atmospheric skies with boats (TCA)
AUGUST	Annual Exhibition/Competition	No Monthly Meeting
SEPTEMBER	PASTEL EXPO	No Monthly Meeting
OCTOBER 6th	Pen Gilbert-Ng	Still life [from life]
NOVEMBER 3rd	Multiple presenters	Pastel Tips - on tools or techniques

**Above meetings are subject to availability of Tutors and could change*

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
<i>Gold Coast details coming in the next newsletter!</i>		

Sunshine Coast - Arrive at 6pm for a 6.30pm start, third Tuesday of each month at Craft Cottage, 5 Main Rd Buderim, 4556. Coordinator: Kay Weber, keyweber@bigpond.net.au

DATE	TUTOR	THEME
FEBRUARY 18th	Karol Oakley	Creative Pastel
MARCH 17th	Louise Corke	Portrait
APRIL 21st	New Products/Play night	Oxlades and Chroma
MAY 20th	Christine Clark	
JUNE 16th	Bus Trip to Goma	Brisbane
JULY 21st	Chris Blake	
AUGUST 18th	Anne Yang	
SEPTEMBER	PASTEL EXPO	No monthly meeting
OCTOBER 20th	Interactive Paint Around	
NOVEMBER 17th	Chrstitmas Party	Pub dinner or lunch

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

ozpastels.com.au

Members \$110 per day, non-members \$130 per day**BRISBANE 2020**

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE
	22 - 23 March	Karol Oakley	Creative Landscapes	

GOLD COAST 2020

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

CODE	DATE	TUTOR	THEME	VENUE

SUNSHINE COAST 2020

Coordinator: Pat Pennell, kppennell@bigpond.com

CODE	DATE	TUTOR	THEME	VENUE
	16 - 17 May	Louise Corke	Portraits	

***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/>

Brisbane Demo with Karol Oakley

Report by Geoff May

CREATING A MOOD IN PASTEL – KAROL OAKLEY

Rather than jumping in and converting the reference photo into a pastel painting, Karol asks that we slow down and think about the composition and the mood that we want to create in the painting.

Part 1 – Creating a Peaceful Mood

Karol's photo reference was a green summer bush landscape near her home. There were no standout features and so Karol cropped the image by folding it in different ways to create smaller images, eventually finding an interesting arrangement of foreground trees and background mountains and some shadows that would provide contrast in the final picture.

What mood should the artist impress on the landscape? Should a drought mood be created using oranges to replace the greens in the reference photo? Should the colour selection be based around a particular time of day?

When choosing colours, there are 3 aspects to consider - Colour, Tone and Feeling

Karol noted that rounded shapes and calming blues would assist in creating a peaceful mood. Colours with tones around the middle of the tonal range would be appropriate, ie 3 to 7 in a tonal range of 1 to 10 (black to white). A 1-10 black to white tonal chart was pinned to the easel to ensure selected colours met tonal requirements.

Execution of the painting began by outlining major shapes with charcoal. Then blocking-in took place with the major colours, using pale yellow in the underpainting to help create the peaceful mood.

Green colours were selected with blue components. After blocking-in, Karol commenced layering to bring the colour scheme together and cooler colours were introduced to visually cool the picture.

An uneven application of colour was used along the tops of the distant hills to avoid a stark horizon. Greenish yellow was used for distant trees. Foreground



Reference Photo

features were layered in with large pastels using a loose application. In placing foreground trees, Karol first removed some of the sky colour with a scraper to avoid colour contamination. Using blocking strokes, these trees were given loose tree-like shapes and then overlaid with the finer details of the branches. Blues were used in the dark shadows of the trees to connect with the peaceful blue themed colour scheme.

Finally, some of the green tree foliage colour was applied to the middle ground to visually tie the painting together. Using strokes in the direction of the grass form, foreground grass was defined with lemon yellow to repeat some of the lemon passages in the middle ground (Photo5).

Part 2 – Creating an Active Mood

The reference photo used in Part 1 was again used in Part 2, but a different mood was created.

Karol underpainted with bright colours such as red yellow, blue, red and green, then wet the painting with water and partly brushed the colours into each other to complete the underpainting.

In creating an active painting, hot, bright colours should be applied with sharp movements. Colours should be highly contrasting with tones from the 1 and 9 ends of the tonal chart.

For layering-in, Karol chose a pale orange sky, turquoise where green occurred in the reference photo, mauve on the blue mountains and yellow was applied over the red areas of the underpainting. The pastel colour was applied using large marks and large hand movements – in contrast to the small blocking-in movements used in Part 1.

Mistakes were not erased, but incorporated into the progressing painting. Underpainting colour was allowed to show through. Changing directions were used in the stroke making that no longer followed the form of the vegetation.

Dark blue was used for the strong middle foreground shadows using broad expressive strokes. Black was used in the tree trunks to show against the already dark shadows. Lighter grey was placed on parts of the black tree trunks to reduce harshness.

Again, some of the upper tree trunk colour was wiped off to prevent colour contamination of the yellow-green leaf colour. Karol found that this colour almost matched that of the middle distance yellow and was scrubbed out and replaced with a bluish hue.

Finally, purple nicks were added. Yellow linear marks in the foreground matched the earlier linear strokes in the background mountains.





The two finished paintings side by side and allows the results of the different approaches to be compared.

Brisbane Demo with Tricia Reust - November 2019

Report by Gillian Collom

Portrait from life

Typically, Tricia Reust will draw from life and take a few photos. She gets much more information from the drawing than from the photos, which distort perspective and tones.

Preparation and drawing

Tricia set up her subject, Hector, with a simple light source, for a $\frac{3}{4}$ portrait. She recommends that, if you are just starting out to paint portraits, you choose a full-face aspect, as the proportions are easier to grasp straight away.

Tricia chose soft umber Colourfix paper, her preferred warm tone support. She began the drawing with light warm grey pastel, making sure the face image was not larger than her fully stretched hand (this being



a typical face size). She was looking for shapes, finding rectangles, triangles, and sausages of tone, without calling the shapes by face-part names. Anyone can draw a rectangle or square – there may be inhibitors in your memory preventing you

from drawing “eyes/nose/ears” etc. At this point, it’s important to step back to check how the face sits best on the page.

While adding finer dark marks, Tricia was getting these early marks as accurate as possible, and watching the negative shapes. (As an example of using negative shapes, Tricia says that if you draw the inside of a teacup handle first, then draw the outer edge, you’ll get a much better shaped handle.) When happy with the face shapes, Tricia was ready to introduce colour.

Painting

Some areas of the human face are more taut, and have less flesh cover, e.g. ridge and ball of



nose, inside of eye socket, corner of chin, forehead near hairline. In these areas, Tricia used brick red as an under layer. Next she added orange in some areas, pressing lightly so the earlier marks were not obliterated. The next colour was Payne’s Grey, which varies in hue across

media and brands. Tricia’s choice was quite blue-grey against her other colours, and was applied to the shadow areas, and used as a glaze to unify everything. During this process, Tricia was checking the shadows were in the right place, and joining the shadow shapes to model the face.

Tricia swapped to Faber Castell pastel pencils in black, white, flesh/pale orange, and alizarin crimson. The finer lines help make subtle changes to correct the shapes.



At this stage Tricia was positioned so she could see the model by moving only her eyes. It is important to reserve all your energy for the drawing – wasting energy by having to move the body around for observation is needless. Here are a few of the finer points:

- The pupils seem to be connected to the shadow under the eyelashes.
- To make the model’s gaze appear more direct, angle the eyebrows slightly upwards just at the end by the nose.
- Look for the warm lights e.g. side of nose, top of lip.

She tackled Hector's dark wavy hair with black and Payne's Grey, carrying the grey back through some mid-tone areas. For clothing and background colour, Tricia chooses these in an early colour study. She rarely makes the clothing edges a continuous line, but softens them with highlights to break them.

Tricia was not happy with the accuracy of her quick demonstration, and what it says about the model's character. In the studio, she would use various tactics, such as looking at the work in a mirror, or turning it upside down. It was a privilege to watch as she made small changes, moving closer to capturing the model's expression.

A very inspiring follow-up to the September 3-way demonstration ! Thanks Tricia.



Sunshine Coast Demo with Chris Blake - October 2019

Report by Emma van Leuson

Chris' subject was a photo of Callistemons from his garden.

Prior to the day, Chris had given the painting two practice runs: one with lots of blue sky in the background and one with more contrast and dark areas. He decided to demonstrate the set up with the stark contrast.

Chris chose a black background paper because he wanted to give the painting vibrancy.

To set up the sketch he used a red, hard conte crayon. He warned not to use white to make a sketch on a black background as it would be very hard to work the sketch away into the painting; the lines of the red can be dissolved as marks within the painting.

Chris selected the colours he most likely was going to use in his painting. He cautioned not to put the colours you use back into the box as you are using them, as then you may not be able to find them again.

Chris started filling the darker areas with dark pigments to lay down the base colour for this area. He was using dark greens and dark blues plus browns on the branches. Then he proceeded with



two lighter blues to roughly and loosely lay in the local colour of the sky. He did not shade in the area completely. He approximated the negative shapes leaving the areas for flowers and branches empty. He later stressed that it was important to keep the colours pure, by not having any darks or blues in the areas of the flowers. He left the flowers to last and set up the darker red first.

To keep the highlight colours pure, Chris recommends to use a lighter colour on the darker colour, instead of white for the highlights. He suggest that this is easiest achieved by spraying the original colour with a very light spray of fixative. The more layers of spray the darker the colour becomes. In this way you can use a single pastel stick to create darks and highlights. You spray and mask out only the area you need to darken.

Chris advises that there is a point where your painting inspires you and dictates what to do next



Practice run with blue sky

instead of the reference photo. He then proceeded making lots of marks for branches and leaves, highlights on the flowers and dots for the anthers. He emphasised the importance of the randomness of making these marks by turning his back to the work whilst continuing the dotting!



Practice run with stark contrast



Demonstration piece

Comparing his different approaches in the three paintings of the same subject, Chris emphasised the benefit of setting a time limit to keep your work loose and alive and that on a dark paper blending a light colour to fill in the groove dulled the colour. You pick your preferred outcome out of the three works!

Sunshine Coast Christmas Party 2019

Report & photos by Vanessa Thomas

We had 29 people attend our annual Xmas party held at the Woombye pub. Chris Clark had us well organised with a booze bus up and back. Dee Roy had us scratching our heads with questions about paintings and artists. Chris Blake's team were the outstanding winners.

We had 3 guests from our local art shop 'Sunshine Coast Fine Arts and Framing' and we look forward to a very collaborative 2020. They are very proactive and supportive of us. There was a big thank you to Sally Thomson and her enthusiastic volunteer team.

The night was a great success and the food was very delicious. We are all excited at moving back to Buderim next year on the 3rd Tuesday of the month to the Buderim Arts and Craft Centre.



Merry Christmas!



GWEN THIESFIELD

Barbara Alexandra



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- ▶ We deliver Australia wide as well as internationally.
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OPENING HOURS

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

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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 PSA newsletter is released bi-monthly. The next newsletter is due out in FEBRUARY 2020.

CLOSING DATE: Closing Date for February 2020 Newsletter is the 20th of January 2020.

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.

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.