

The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



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Welcome to the August 2022 PSA Newsletter.

Only a month to go before the Pastel Expo! If you haven't booked your spot yet, don't delay. This is a wonderful opportunity to learn from the best of the best Tutors in the world with workshops, demonstrations and of course the Trade Show, exclusive to attendees, where you'll get access to an amazing range of pastel products at great prices.

Inside this newsletter you'll find Monthly Demo Reports, the EXPO Schedule and all the details about this year's Annual Exhibition. Entries have now closed and we eagerly look forward to seeing your beautiful art on display and the winners being announced at the Gala Dinner on Saturday 3rd September at the RSL Caloundra. Tickets are available at <https://www.trybooking.com/BOQWA>

The AGM is coming up and nominations are now open, so if you've been thinking about nominating someone or joining our wonderful committee, now's the time to put your hand up.

Kind Regards
Jeanne Cotter
Newsletter Editor



Dear Members,

With this newsletter just before EXPO and the PSA Annual Awards Exhibition, it is timely to highlight our wonderful sponsors, some of whom have been donating to the PSA over many years and those who have recently come on board in our pastel journey.

Leah Gordon took over Arthouse Northside two years ago and not only graciously continues sponsorship of the PSA through discounts to members and the People's Choice Award but increased the generosity to include monthly prizes in the PSA Zoom meetings.

Oxlades has been a loyal sponsor through prizes and donations to raffles and generous discounts to members for too many years to count.

Softpastels.com.au has sponsored the Scapes section of the Annual Awards for years, and Art Spectrum the Abstract category, and they both give generously through donations to EXPO.

Art House Reproductions has come on board with the second prize in the Abstract category. Other sponsors for targeted areas include; Sunshine

Coast Art and Framing; Artable; Sunshine Coast Gallery and Framing; and Faber-Castell.

Gwen Thiesfield and Barbara Alexandra (now the Estate) have been loyal for years in their generosity. Please consider our generous sponsors when you are shopping for your pastel and framing needs, and acknowledge their loyal sponsorship with your custom.

At this point in writing you have time yet to enter the Annual Awards and to consider whether you can contribute to the work of the PSA through putting yourself forward for a position at the AGM. Please support the work of Vanessa and Tricia Taylor and the EXPO Committee through visiting EXPO, attending the Gala Dinner and Award Presentations Saturday evening, or participating in the workshops. Visitors that Saturday 3rd September can also purchase a raffle ticket – over \$1500 in goods on offer in multiple prize packages.

Your PSA membership entitles you to a presence on the website, with some images and biographical information – send to Hettie. Louise Corke is finalizing the information on submissions for MP and AP status, and it is exciting that some NSW members are organizing meeting up together under the umbrella of the PSA.

I must mention our Treasurer Vanessa who has been dealing with membership renewals and EXPO matters on a daily basis. This dedication is amazing. We are so very fortunate to have Vanessa in the administration area of the PSA, together with the number of members who quietly go about their volunteering through the newsletter, organising meetings, greeting members, dealing with correspondence, attending to PSA matters in whatever capacity is needed.

It is a privilege to be a member alongside these generous people.

You will have received notice of the passing of Ivy Jeffery, who along with her husband John founded the Society. We are indebted to their vision and dedication, and will be honouring their memory at EXPO.

Sincerely

Tricia Reust

Monthly ZOOM Competition

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

General Competition

The General Competition is open to all members and runs every month.

Free entry for a chance to win a \$25 Gift Voucher from Arthouse Northside
\$15 cash prize for MPs and APs

Maximum - Two Entries per person

Set Subject Competition

The SET SUBJECT competition is run three times per year.

Free entry for a chance to win \$300 cash prize for General Members and
\$100 cash prize for MPs and APs

Maximum - Two Entries per person

- October set subject: Surface interest - Textures

Send a JPG image of your painting to

<https://pastelsocietyofaustralia.com.au/monthly-zoom-competition/>

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

Reminders are sent by email and SIGNAL.

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

EXHIBITION OPPORTUNITY

The Roma on Bungil Gallery has offered an invitation to PSA Members who are interested in exhibiting in their beautiful Gallery in 2023.

The exhibition dates available for 2023 are:

3rd February to 2nd April 2023 OR

9th June to the 6th August 2023

If you are interested get in touch with Di Griffin for more information.

Di Griffin

ROBG President

email: sydeva@skymesh.com.au

Website: <https://www.romaonbungil.com.au/>

Facebook: <https://www.facebook.com/romaonbungilgallery/>



Roma on Bungil Gallery Inc

PO Box 922, Roma QLD 4455

Hawthorne St, Roma QLD 4455

Phone: (07) 4624 0301

Coolum Art Exhibition - Friday 30th September to Sunday 2nd October 2022

Spring Expo, October long weekend

Once again with up to 20 local artists exhibiting their latest work, visitors have the opportunity to see outstanding, quality artwork at affordable prices to adorn their walls at home or office.

Open 9am – 5pm each day on at the Coolum Civic Centre, Coolum. Entry free. All welcome to the opening event at 4.00pm on Saturday 1st October.

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

<https://www.facebook.com/CoolumArtGroup>



Noosa Open Studios - 1st to 9th October 2022

Noosa Open Studios Art Trail provides locals and visitors to our beautiful region on Queensland's Sunshine Coast with the unique chance to visit over 100 artists in their private studios over 9 days in October.

Find all details on their website: www.noosaopenstudios.com.au

Sunshine Coast Paint Out - October 2022 (dates to be confirmed)

Each year a Plein Air Paint Out is held on the beautiful Sunshine Coast in Queensland, Australia. It is usually held in August in conjunction with the Yandina Street Fair. As there have been changes made to this year's Street Fair, we have decided to change the month of the Paint Out from August to October as a stand-alone event. The



Paint Out consists of 5 days of painting in some of the best localities on the Sunshine Coast. Local as well as interstate plein air painters are invited to participate. Further information on the October Paint Out will be published on the Sunshine Coast Plein Air Paintout Facebook Group site. During the Paint Out, participating artists can share their work, comments and favourite painting sites. Our Facebook page is best for updates - <https://www.facebook.com/groups/186701345029677>

Mudgee Paint Out - Saturday 29th April to Saturday 6th May 2023

Mudgee Paint Out confirmed for Sat 29th April to Sat 6th May. Exhibition dates are Friday 5th and Saturday 6th. For further information contact Joan Schultz (bonesm@bigpond.com) or Elizabeth McGrath (brianliz21@bigpond.com)

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

April 18th - 24th 2023.

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

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

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



PASTEL SOCIETY OF AUSTRALIA



Annual Pastel Awards including
Pastellist of the Year
and
the Alexandra Awards
(For any member who hasn't won a prize.)

Sept 1st – 4th
Event Centre
Caloundra.

pastelsocietyofaustralia.com.au/annual-exhibition/

Entries close 31st July.

Introducing PSA's new NSW Group

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

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

Our main aims are to:

- create a connection that establishes us as a group of like-minded friends and mentors
- to have demonstrations either on Zoom or a place convenient for members.
- conducting in-person workshops
- plein air paint outs to NSW PSA members
- share time working together sharing ideas, techniques, exhibition know-how.



Art by Hettie Rowley

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

Contact for the group is Mark Tippett at PSANSWgroup@gmail.com



ARTHOUSE NORTHSIDE

Dear Pastel Society of Australia Members,

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

Why is this better?

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



Why have we done this?

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

How Does It Work?

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

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

In A Nutshell:

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

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

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

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

Best Wishes

Leah & The Team At Arthouse Northside

Congratulations to June Zoom Winners

Judging and comments by Lyn Mellady

MEMBER'S AWARD



1st Place

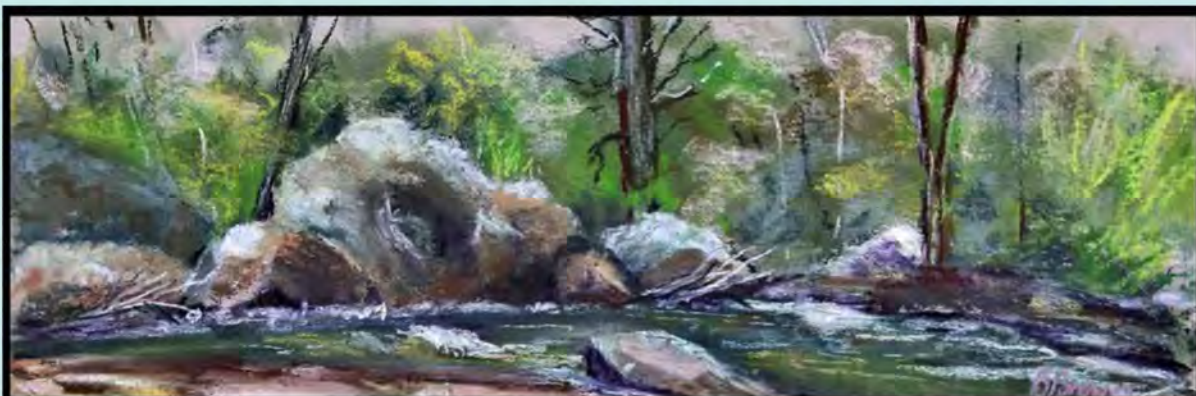
Mesmerised by Gayle Newcombe

We see the story first, then how it is told. The composition takes us to the eyes. The drawing describes the form and the texture of fur is beautifully handled. Density and contrast is strong around the eyes – the window to thoughts. We are drawn into his thoughts and the fascination beyond .

Highly Commended

Manyana Beach Stroll by Wendy Simmonds

The is such a recognisable truth in this painting. Light, colour and quiet action – all happy! Maybe just soften the very dark shadows of the people a little.



Highly Commended

Girraween. Plein Air by Barbara Brown

A step back allows the harmony of colours and flow of shapes to be appreciated. A good plein air observational study that has enough to inspire and possibly ask for a larger painting.

MP & AP SECTION

1st Place

Adrian by Penelope Gilbert Ng

An arresting painting that demands attention. The colour drama of contrast is beautifully handled. The form is drawn with pigment giving instant energy recognition.

Adrian is a high energy individual clothed in non dramatic daily work colours. Love the cool warms against the sunlit warms all glowing against the cool.

The texture is very appropriate – not refined, polish



Highly Commended

Waiting the Season by Karol Oakley.

The light is glaring – the colours scream I'm drained, I'm weathered, I'm thirsty.

It makes me feel that I've been shown a reality that I hadn't noticed before. Love It!

Congratulations to July Zoom Winners

Judging by Leah from ArtHouse Northside



General Members 1st Place

Up, Up & Away by Margaret Ollerenshaw

“Wonderful use of the medium to capture the moment and create a sense of atmosphere and movement.”



Subject Competition

General Members 1st Place:

Looking Up by Christine Leaming

“Love the interesting Point of View for this piece and the use of colour to create light and shadow is very clever, have a real sense of light dancing.”



Master & Accomplished

1st Place

Follow The Sun by Anne Yang

“Beautiful use of light to draw the viewer into the scene. Love the licks and touches of warm tones that just reach the tips of the grass to help contrast with the cool shadows of the landscape.”

PSA Meeting Schedule

June - November 2022

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
02 Aug 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Leah Gordon	Framing Pastel Artworks
09 Aug 2022	5.30-7.30pm	ZOOM	Stephie Clark	TBA
13 Aug 2022	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Tricia Reust	Pastel on Canvas
16 Aug 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Tricia Reust	Pastel on Canvas
06 Sep 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	No Meeting	
13 Sep 2022	5.30-7.30pm	ZOOM	Cathy van Ee	TBA
10 Sep 2022	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella van Leusden	Matching pastels by tonal value
20 Sep 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	No meeting	
04 Oct 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Louise Corke	TBA
11 Oct 2022	5.30-7.30pm	ZOOM	Desley Stewart	TBA
8 Oct 2022	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Chris Blake	TBA
18 Oct 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Group Activity	Plein Air
01 Nov 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Group Activity	Christmas Party
8 Nov 2022	5.30-7.30pm	ZOOM	TBA	TBA
12 Nov 2022	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Group Activity	Christmas Party
15 Nov 2022	6pm - 9pm	TBA	Group Activity	Christmas Lunch

Joan McNaught Feature Artist

NOOSA EVERGLADES

A series of pastel paintings by Joan Macnaught -- Master Pastellist

The Noosa Everglades series of paintings was inspired by a trip to Tasmania!

We took a boat trip into the world renowned Gordon River wilderness. The trip was totally enjoyable and I was surprised to meet up with an old school friend on the trip who now lives at Maroochy River. I remember making the observation to her that while the area was indeed beautiful, it was rivalled, in my mind at least, with the Noosa Everglades in Queensland. I had made a recent trip to the Everglades, and taken lots of photos with the vague intentions of paintings in the future. I returned home with enthusiasm to create a set of paintings to depict something of the tranquillity & unique environment which I experienced when I visited the Everglades.

The series is made up of twelve paintings, six full sheet and six half sheets of Canson Mi-Teintes Pastel paper. Some were painted quickly and some more considered, but I felt content to stop there and take on new subject matter. This was my first series and challenged me to put on paper an emotional response to a spectacular natural environment.

The paintings were first displayed at Cooloola Regional gallery in Gympie, quite close to the locality they depict.

My original thought was to sell them only as a collection, but when the then Qld Governor requested to purchase one, and another sale followed, I obviously changed my mind! The remainder have stayed with me till recently when I donated them to the Greenslopes Hospital for their cancer ward in the newly constructed Jean Pocket wing. My sister died from cancer in this hospital so there was another emotional connection. Surely art and emotions belong together, and the journey is different for each of us.



"Noosa Everglades 1" 52 x 35 cm Soft Pastel

The greenness of the environment and the quiet stillness of the Everglades linger with me and I hope speak to you from this painting.



"Noosa Everglades 2" 52 x 72 cm Soft Pastel

Paperbark trees abound in the area and some are twisted and gnarled by time and the elements. The foliage catches the light and gives a wonderful golden glow to the scene.



"Noosa Everglades 3" 52 x 72 cm Soft Pastel

This is my favourite of the series. The inky darks of the water provide such a wonderful background for the glorious reflections of the trees.



"Noosa Everglades 4" 51 x 70 cm Soft Pastel

The drama of the area would be very different on a cloudy day. My delight was to capture dramatic highlights created by sunlight and shadow and this tree which shouted "I'm centre stage!"



"Noosa Everglades 5" 52 x 35 cm Soft Pastel

Another gum shouted for attention, and surrounded by palms and a myriad of spindly melaleucas, created another riverbank landmark.



"Noosa Everglades 6" 52 x 35 Soft pastel

Mangroves declare the tidal nature of this area and lots of egrets make the most of the sheltered habitat.



"Noosa Everglades 7" 52 x 72 cm Soft Pastel

Reeds and grasses are prominent as well in this locality and the sky created bright patterns through the canopy of trees.



"Noosa Everglades 8" 35 x 52 cm Soft Pastel

I used red paper this time in an effort to create the effect of morning light and the lovely warmth it brings.



"Noosa Everglades 9" 35 x 52 cm Soft Pastel

In this area river banksias become a feature of the environment. They obviously love to have their "feet" in water!



"Noosa Everglades 10" 52 x 72 cm Soft Pastel

What wonderful subject matter river banksias make with their leathery leaves and fascinating flowers. I just had to try a couple of "up close and personal" paintings, as for me, these are the stars of the Everglades show.



"Noosa Everglades 11" 52 x 72 cm Soft Pastel

The red in the banksia paintings was quite a relief after so many green scenes and the red tannin in the water in this area made a perfect natural environment.



"Noosa Everglades 12" 35 x 52 cm Soft pastel

It seemed almost criminal for the boat motor to rev and voices grow louder as we left this wonderful place. I had to make some record of the change as the water rippled in response and the reflections disappeared.

Zoom Demo with Lyn Mellady - June 2022

Report by Christine Leaming



Sandy Rockpool....or Go with the Flow

The inspiration for this demonstration developed from the statement Go with the Flow and the discovery of a Sandy Rockpool on the beach.

When planning the composition be conscious of setting the scene, making space for the subject and avoiding a central placement of the main interest to increase free movement within the space.

Lyn drew on Canson paper using charcoal, which she then tissue off to blur the line.

Using Art Spectrum Burnt umber she blocked in the wet sand lightly along with the area under the background waves. Initially she avoided making any marks to indicate waves. The foreground of dry sand will be in a lighter tone.

Each subject has a tonal value as well as a colour and temperature variation, so the rocks, sand, water, foam and weed will all be different.

Lyn worked over the wet sand where the light hits the water with a darker pastel to deepen the

contrast indicating wetter sand with a purply brown pastel. Add mid blue for the deep water using horizontal strokes with highlights of lighter blue.

At this point, Lyn showed her palette and described the values and use for each pastel. She advised to only use pure white for final highlights.

When you put a colour down check if its light or dark enough.

Next Lyn looked at the rocks. Starting with a mid dark she built up the rocks tonally, being careful not to overdo the marks. Warm browns tones were added. The above water rocks require edges and as they recede under water they need to darken to show depth with a purple brown pastel.

Wet rocks are more intense in colour.

The channels in the water behind and to the side of the rocks were defined and the rockpool water given a wet sand colour.

Lyn worked over the piece adding more pastel to the wet sand areas to build up the contour of the sand.

“Try to keep it as simple as I can, for as long as I can”

Lighter sand around the rocks is sculpted using different marks so that the sand doesn't look too flat. Light tones are placed on the dry areas of the rocks to give more information, but not finish them.

Mid blue is laid over the wet sand to show water on the sand reflecting the sky and the rockpool is developed further by using a pale violet to find the edge of the rocks then blue is dragged over for reflections.

Sennelier brown is used to define the front edge of the rocks and a light blue line placed under the rocks and darker sand is built up.

At this point Lyn reassessed her piece...Is it on track?....Need to create the Flow....reset the storyline.

Need the sand and the waves to provide energy in the story.

The background was then developed with a golden tone of pastel on the wet sand keeping marks in direction of the flow. Depth was added to the ocean to ground things and a purply pastel was applied with soft, varied, uneven strokes to depict wave edges.



Tips

- A straight line is a fast line
- A broken line is moving line
- The movement of the water is diagonal, whereas the top of the water is horizontal. Light is more intense on faster moving water, reflections need still surfaces.

The foam is made up of uneven marks using pale blue and blue violet is added to the surface of the shallow water and reflective areas on the wet sand using horizontal lines. These build up the flow of the water.

Unison white is added to the edge of the foam with heavier marks. Schmincke blue is placed over the shallows...it is a softer pastel so lays down more easily.

Blue grey placed on back edges of the rocks to represent a stronger rock...this defines the objects more and darken some edges for variety.

On assessment, Lyn felt the background was challenging the front, so she demoted and neutralised the ocean.

Continue to assess and add lights to lift the top of the rocks, place in the dry sand with high value grey.

Flow lines in pale blue were added to the water and more placed over the wet sand.

The weed was now placed over some rocks using 3 tones of green/grey with loose lines and random shapes.

Lyn encouraged us to get up, walk around the painting looking for neglected areas and fix with darks and lights where needed.

STOP! Go With The Flow!

Zoom Demo - Presenting Pastels with Leah Gordon from Arthouse Northside

Report by Christine Leaming



Leah and her husband took over Arthouse Northside a couple of years ago. They are both artists and are very conscious of protecting and presenting art work so that it looks it's very best.

Whilst not pastellists, they know how to treat pastels when framing.

Things to Consider:

- Who are you framing for?
- Is it for your home or for exhibition, a commission piece or for an entrant in a competition?
- Leah recommends a neutral and sturdy frame for exhibiting, whereas for home it can be a personal choice to fit decor and taste.
- Matt boards...with or without? Each framer has their own style and knowledge but Arthouse Northside uses the following Sandwich method.

Choose a frame profile with enough depth to cater for this

1. Firstly allow enough space around your work to give space to place a spacer. Tape work onto a larger sheet of paper if necessary.
2. Use a matt (mount board) and an acid free foam core as the backing board. A plastic spacer is also used to keep the glass from the pastel.
3. The matt covers the edge of the pastel, losing 8 to 10mm and about 1 cm in total lies under the frame, so it's important to have extra space around your image.
4. The framing sandwich is created when all the layers are placed together.
5. The frame and glass envelopes the sandwich.

Which glass to use?

All framers should have a sample board showing the differences between the following glass types on offer:

- Plain...offers dust protection
- Reflection control, Non Reflective...gives a blurry result
- UV 99% ultra violet light protection, but still reflective

- Ultra Vue 70% uv protection, reflection control
- Museum 98% uv protection, reflection control
- Acrylic, Perspex is lighter but about as expensive as Ultra Vue glass

Why Custom Framing?

Leah said that the frames are more durable, they can be repaired. They are more professional versus pre made commercial framing.

The positioning of the D hooks and wire is important...it is clearly stated and illustrated on the Annual Awards form on the PSA website.

If you are preparing to hang in a commercial gallery use two sets of D rings, one wired and one set placed 7.5 cms from the top of the frame to suit their hanging systems.

Use felt buttons on bottom corners to keep the frame from moving and to give airflow behind the frame.

Leah offered many tips and pointers...

Trending frames are light tones, oak, white.

You should always be able to remove Art work from the frame in the same condition as it went in.

Humidity is a real threat to work under glass as framing is not hermetically sealed. Be aware of the position or conditions where a piece is hung as paper is vulnerable to the elements.

If you need to replace the tape on the rear.... sand off the old sticky residue and press down the new tape well

Reusing a frame....clean the matt, clean both sides of the glass, clean the frame.

A framer will cut matts to suit your work, sell pre cut matts and tapes, wires and hooks.

When cleaning the glass of a framed piece, do not spray the glass but spray the cloth so that moisture does not enter the frame.

Leah recommends plastic coated wire as it's safer and more durable than string which can fray and stretch.

Choose a frame to suit the piece, deeper frames can have more presence, an extra wide mould can add drama.



Float framing...suspending the art work in the frame can highlight a rag edge or a piece can sit in a box like void, eg, a piece done on pastelbord.

Posting your pastels....unframed can be covered in glassine, rolled and placed in a tube. Framed pieces should be well packed in strong boxes and sent with a professional company such as Pack n Send. Tricia uses Australia Post and finds air pillow packaging useful.

Arthouse Northside creates one off custom frames from their off cuts which may just suit your work. Custom matts can be cut to fit your piece.

They also stock Fine Art Supplies including Art Spectrum papers and pastels, Schmincke, Rembrandt, Conte, Faber-Castellated and Bruynzeel Pastel Pencils.

Glassine and presentation envelopes.

Tricia thanked Leah for her very informative presentation and for her continued sponsorship of the PSA.



Demo with Tricia Reust - Brisbane, June 2022

Report by Merla Hynes

Portrait from life (Sitter: Gillian Collom)

Tricia had pre-planned her goal to paint a “blue/mauve portrait with greyed down tones”. The sanded paper she used was Art Spectrum Colourfix Original in Soft Umber, which provided a warm background colour to complement the cool blue.

Placement of the head

Tricia approached the front-on study of Gillian, lit from above, by deciding the placement of the head in relation to the surface. Tricia’s Tip: Never make a portrait bigger than life size (unless it is to be much bigger) which equates to a hand span, of about 23cm/9in from the top of the head to the chin. Tricia chose to centre the head and shoulders on the surface and took a soft grey-turquoise Pan Pastel and sponge ‘Sofft’ tool with an edge, to establish the basic shapes.

Measurements of the face

Although every person is unique, there are some geometric measurements to consider when assessing the human head, which can be a starting point in the beginning stages of the drawing. “Differences to these classical measures, when carefully observed, are what gives the person being drawn the particular characteristics that help their likeness to emerge”, Tricia said.

The classic measurements to consider are as follows:

- Think of the head as a cube or ball, or some sort of three-dimensional object (especially when working from photographs which flatten the perspective and form) in order to think of yourself as the sculptor. Draw your geometric object, as close as possible to the shape of the head you are depicting and never lose sight of the “third dimension aspect” you are trying to create throughout your drawing. Tricia uses a sponge tool or the side of a pastel or charcoal at this point to create soft impressions rather than lines.
- The line establishing the middle of the eyes is roughly halfway down the head. Focus on establishing the width of one eye. The face is usually 5 eye widths across, the space between each eye being one eye width as well as the space on either side to the edge of the head.
- Establish a pupil in the middle of each eye space and the distance between the two pupils and the base of the nose forms an equilateral triangle.
- The bottom edge of the lower lip is usually halfway between the bottom edge of the nose and chin.
- A line through the eyebrows leads to the top of the ears and a line through the bottom of the nose



gives the bottom of the ears.

- The width of the nose at the nostrils corresponds to the inner corners of the eyes.
- The width of the mouth is traditionally as wide as between the pupils of each eye. An oblong drawn from the inside edges of the eyes along the sides of the bridge of the nose downwards will encompass the nostrils, the four middle upper teeth and the top two small muscles of the upper lip as well as the straight edge of the chin.
- The neck extends down from the outer sides of the cheeks in women and more from the side of head in men.
- Once you have used geometric shapes to align the facial features, you are ready to consider tone and establish dark and light shapes.

Tricia had been keenly observing relationships between features such as the width of the face, ear to ear, relative to the length of the face, hairline to chin, and using the extended arm with pencil method of measuring the comparative distances. Using an Ultramarine Blue pastel stick on the side she started defining the darks in the face with the shapes of the eyes, mouth, nose and ears positioned according to her measurements and adding patches of darks in the hair. With a light blue pastel, she identified the light areas of the face and used a very light lilac on the hair. She then pushed these pastels around to begin building the underlying tones.



Working up the portrait

Using mostly Art Spectrum soft pastels, Tricia laid down the first colours of the face and neck in mauves and blues, all the time re-checking shapes and distances between features specific to Gillian's face. Tricia said she is always drawing and looking for shapes, even the smaller ones inside and around the eye. She continued to use the light blue for mild lights (and mild darks) and move the pastel around with her finger. Then it was time for the light burnt umber

to be used to pull back some of the blue and to add pink where the skin is stretched over the cheeks, nose, chin and forehead and on the neck and ear lobes. More cool darks were added to the hair as well as a complementary warm apricot colour. (Insert Image 3)

The process then continued with the pushing of the cooler colour blues and mauves and the corresponding pulling back of the chroma using warmer neutrals such as burnt umber and greys. Tricia works across the whole portrait all the time. She glazes the colours lightly over each other to highlight the light areas and to grey up areas of colour (using a complementary colour). Gillian's jacket was represented by a deep blue with her white blouse glazed over a lighter blue underneath.





Adding small shapes and lines of colour with pastel pencils

For adding small shapes and lines of colour, Tricia uses pastel pencils. She prefers a mix of Faber-Castell Pitt as they are dependable and rarely break inside, or Conte A Paris for their softness, and Bruynzeel for their bright colours. She will sometimes use charcoal to get the required darks in hair. Her approach when doing the detail of the eye, is to look for everything as a shape, e.g., the white of the eye is a triangle. The direction of the eye alters according to the size of the white triangle. Black charcoal is suitable for the eyelid, shadow beneath the upper eyelashes, the pupil and the eyebrow. For the hair, add warmth with apricot, then cool mauve, all the time looking for shapes within the hair structure. The lips and the smile crease lend themselves to an Orange.

Adding finishing details

The upper eye creases, eyelids and the pupils were added to the eyes with charcoal pencil and the eye highlights were added in with colour. Light mauve was used for all the highlight areas. Turquoise

blue was the main colour for the shadow areas. In men, Payne's Gray is a better colour choice for shadows. Orange was used in the forehead. For the hair, Tricia used her fingers to work the pastel into the direction the hair strands were going. For the finishing touches, she added soft white Conte pencil to create a selection of hair strands and then orange pencil to tone the face.

An added background of Turquoise sits behind the lower half of the face and shoulders to really make the portrait pop.

Tricia did well to have a nearly completed life-like portrait available after less than an hour and a half. She said this was the time to step back and let the painting sit in her studio for a while to allow her to assess what changes need to be made to colours, edges, tone, or texture. After making those finishing touches, Tricia gifted the final work to Gillian at the July 2022 Brisbane PSA meeting. Thank you, Tricia, for allowing us to see your processes and giving us some tools with which to approach portraits as sculptors.

Any member interested in learning the measurements and finer details of portrait can register to attend the two-day Charcoal and Grey Pastel Workshop with Tricia on 24-25 Sept 2022 at Queen Alexandra Home, Coorparoo, Brisbane, Qld. Details are under the Workshops section of the PSA website.



See the following page for Tricia's Portrait Workshop in September.



Charcoal/Grey Pastel PORTRAIT WORKSHOP

TUTOR: Tricia Reust

Explore the portrayal of the human head.

Charcoal/Grey Pastel Portrait Workshop

We will cover theory of facial features and basic design concepts with portraits and explore the portrayal of the human head. On the first day, two quarter sheet portrait head studies will be created - one incorporating the theory covered, and the second work exploring using charcoal as a wet underpainting. On the second day, participants will create a larger portrait using charcoal, and white and grey pastel. Pastel stroke making will be explored and using pastel wet.

About your Tutor

Tricia Reust is a visual artist working in most media. Her work is founded on strong drawing and design principles, and a broad exploration of art materials.

Tricia won the National Mortimore Prize in 2012; recorded a television episode with Colour in Your Life; over many years has had several articles published in the Australian Artist magazine; and has work in all four "Inçite – The Best of International Mixed Media" publications.

Directions for Creating Expressive Landscapes" and her three

Tricia has published her book "Landscape as Story – Di
instructional DVD's are available through Pulsar Produc



Cleveland Road, Coorparoo, Queensland 4151

bers
shops-brisbane/tricia-reust-charcoal-portraits/

Details:

Workshop Venue: Queen Alexandria Home, 347

Date: September 24 & 25 2022

Time: 8.30 – 4pm

Cost: \$180 for PSA Members, \$220 for non-mem

Find more information and book online at
<https://pastelsocietyofaustralia.com.au/works>

Karol Oakley Plein Air Demonstration to the Sunshine Coast Members, June 2022

Report by Karen King

The day was very cold, yet we still had some die-hard artists and our illustrious teacher Karol Oakley brave the bitter cold.

Buderim Forest Walk was the backdrop of our plein Air session with Karol. She demonstrated how to pick a viewpoint that is appealing and how the light broke thru the trees creating great interest. We learned about the temperature of the light and shadows and how reflected light bounced onto the trees from the light on the ground.



Karol talked about the challenges facing plein air artists and how the light changes every 7 minutes so take a photo of the scene and use that as a quick reference if you forget where the lights and shadows were falling in your initial concept.

Think about what it was that drew you to that scene. What inspired you? What is your story? Select the scene and simplify it.

Karol did a watercolour underpainting. By using this technique, she reinforces where the lights are and the darks quickly and then she can relax a little as the light changes as she has already put down where they are and their intensity.

A most informative and inspiring demonstration. Thank you Karol

Anne Yang Demonstration to the Sunshine Coast Members, July 2022

Report by Karen King

We were very privileged to have the talented and generous Anne Yang demonstrate to us how to paint folds in fabric. We saw how fabric can fall in cone shapes or cylinder shapes and how tonal changes create the subtle folds necessary when painting fabric. This technique is not only used when painting fabric but also when painting wrinkles on a face, leaf curls and much more.



Folds create interest and leading lines used to move the viewers eye to your focal point.

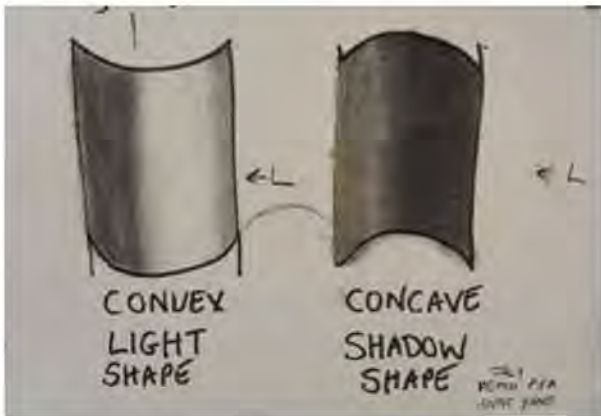
Anne has used a repurposed paper prepared with Colourfix primer which created texture to her lemon still life. Using a black background and a spotlight Anne has the perfect environment to set up her still life. Thank you Anne

Anatomy of Folds:

Cylinder shaped (pipe folds/corrugations)

Cone Shaped (radiating from central point, getting wider and shallower further away from starting point)





Four Main Aspects:

1. Line/Direction
2. Shape (Notan- in light or in shadow) Shape: Shadow shape vs Light shape
3. Value (simplify Values 1-5)
4. Edge - soft on rounded forms, harder where tighter fold, lost edges, found edges



Creating Form on Rounded Shapes

1. Dependant on a Dominant Light Source
2. Dependant on Transitions in Value from light to shadow

Light: Mid-tone: Dark

Finishing Touches: Highlights; Reflected Light

3. Dependant on the Direction and Depth of the Fold in relation to the Light source.



Creating Convincing Colour in Folds:

Warm Light=Cool Shadows

Cool Light=Warm Shadows

Light blanches out colour

Shadow darkens and dulls off colour

Truest colour is found in midtones where the form is turning away from the brightest light towards the shadow.

Creating the Essence of Texture:

soft, smooth, silky, flowing vs rough, woolly, woven

Satin vs hessian

Will affect the degree of reflection of light, both highlights

Demo with Christine Clark - Brisbane, July 2022

Report by Merla Hynes

Capturing Light and Shadow

Like many artists, Chris told us that she has always been attracted to light when looking for scenes to paint. The main aim of her demo was to show strong Light and Shadow pastelled onto a light-coloured paper using many vibrant colours to depict this in a painting.

The coloured reference photo of strong light hitting a disappearing road with surrounding autumn-coloured trees and their shadows, was sourced from "unsplash.com" which has free photos for artists.

Papers

Tip #1: The best way to achieve a warm strong light is by using a light underpainting of Quinacridone Nickel Azo Gold (a transparent fluid acrylic made by Golden) on white paper (e.g., AS Colourfix Original).

- Chris brought along another painting of the same subject that she had completed at home on an olive green Colourfix paper, to give a comparison with the white Colourfix. The olive green meant that light coloured pastels had to be added over the dark shade to produce light on the paper.
- Alternatively - by using white paper with a gold glaze, the light is already there to an extent, but you do need to add some medium/light tones as a lead into the light on the foliage.
- Also surround the light coming from above with the blue of the sky to get the effect you want.
- More negative painting is required around where you want a strong light source to show, as you are using the background of a slightly tinted paper.

Pastels

Chris works mainly with Art Spectrum/Extra Soft and Unison pastels with some Great American.

Tip #2: It helps to have a Colour Wheel on hand when planning the colour palette for your painting, either the traditional Artist's Colour Wheel stemming from three primary colours, Red, Yellow and Blue or the Munsell Colour System which displays five primary hues.



- For choosing the colours to best capture the Light and Shadow on the road and trees,

Chris briefly introduced the Munsell Colour system. It has five primary hues (Red, Yellow, Green, Blue and Purple) and five secondary hues (Yellow-Red, Green-Yellow, Blue-Green, Purple-Blue and Red-Purple) and shows a lightly different set of complements that sit opposite each other on the colour wheel: e.g., purple against green-yellow, red against blue-green, yellow against purple-blue, etc.



Laying in the shadow colours and the medium lights

Having already sketched in the main shapes of the composition with charcoal, Chris applied a light application of darks to the grasses each side of the roadway, on the shaded road, and to the foreground tree in shadow. Using a Pan Pastel applicator, Chris then pulled those dark pastels across the surface of the paper, which softly blends and takes some of the textures out of the darks in the shadow areas. She also added patches of dark to the middle ground where she would soon apply various shades of green to the shrubs. She then applied medium warm tones (a deeper orange scumbled on top of a lighter orange) to the area of the large tree foliage all with a light touch. She placed some blue in the sky in the top left-hand corner.

Then Chris looked at the shadows to assess what other colours they are reflecting.

Tip #3: Where light is absent, block in a bluey grey or purple and glaze in the other colours that are hitting the cast shadow, using a very soft touch.

She adds some blue in the shadow path (reflecting the sky) and some terracotta (from the autumn tree leaves). Chris said, "I use glazes to put my shadows on and sometimes in several greyed colours, depending on where the shadow is getting its slight colour from. E.g., if there are green bushes to the side of the path, there will be a bounce of light from those onto the path, depending of course where the direction of your light source is coming from."

Tip #4: The road in the foreground photo is obviously in shadow and greyed and darker in tone, but in real life should always be lighter than the photo.



Adjusting and glazing the colour complements

Tip #5: For every pastel colour you pick up to use, consider where else in the painting it can be added. This helps to achieve colour harmony throughout.

Working up the rest of the painting requires Chris to make subtle re-adjustments and play with the effect of light and shadow, warm and cool colours, lights and darks by:

- Re-establishing the darks with purple on greens; taking a charcoal stick to darken other selected areas; glazing mauve across the foreground in the direction of the road; re-applying three shades of orange in the main tree foliage, with orange-yellow leaves, purply pink on top and lemon-yellow for the lightest light highlights; bringing the blue sky down further and carving out sky holes making the best effect of the complement of the blue against the orange leaves;
- Using charcoal to add softened tree trunks and smaller branches; erasing some colour back to the tinted paper to reveal the light on the roadway and verge; flattening out foreground areas so as not to attract the viewer's attention away from the focal areas; and
- Creating soft areas where the eye can rest, such as adding yellow tufts of grass marks on top of the blue and dark purple/red shadow areas in the foreground at the road's edge.

Chris finished the painting in her studio. When we compare the two paintings completed on this subject, it is clear to see the difference. The beauty of the light in the demonstration painting comes from the clarity of the white paper (tinted) beneath, always a consideration when painting strong sunlight advises Chris.

In the shadow areas particularly, there is this constant push and pull as the artist asks: "What happens if I do this?" Chris invites us all to ask that question and experiment with colour

relationships to create more striking Light & Shadow in our paintings. (Insert Image 7 final painting here)



First painting on green paper



Second painting on tinted white paper



Chris has a one-day Workshop on Saturday 30th July, 2022 – 'Seascapes'.

To book, please phone Brian Adderson, Ph: 07-5499 6789, Caloundra Arts Centre, 5 North

"Anyone can paint if they are given the right instructions."

- Marcel Desbiens -
Master Artist & Principal Tutor



"Pretty in Pink" in Pastel by
Guest Artist, Lyn Diefenbach

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<https://www.playingwithpastel.com/seascapes.html>

My upcoming live workshops:

- **CASS ART AT THE TOP.** Stanwell Tops **NSW**. 26th to 28th November. 2 x one day workshops on seascapes. *Finding your flow* and *Splash and Dash*.
 - <https://www.mtas.com.au/cass-art-at-the-top-26th-28th-november-2022/>
- **SUMMER BRUSHES - GRAMPIANS.** **Victoria**. January 16th-20th 2023. Colour and Light in the Landscape.
 - <https://www.grampianarts.com.au/summer-brushes-tricia-taylor.html>

Reading around Perspective 2022 - Book Review by Gillain Collom

If you look at a wide range of art over the ages, in different cultures and different styles, you will likely be blown away by the number of different perspectives that artists utilise. It's not all simply linear perspective.

The artist, David Hockney, in his 80s, continues to explore perspective. In *A History of Pictures*, he and art critic Martin Gayford take a quick spin through types of perspective – isometric, reverse and linear. Take a peek into one of these: isometric perspective is found in works by Medieval western artists, as well as traditional Chinese, Japanese, Persian, and Indian art. Lines don't meet at a vanishing point! Through the authors' discussion, I got the idea that, because a Chinese scroll doesn't have edges in a normal sense, you are always moving through it as you turn it. This suggests in a horizontal scroll, you travel through time. And in a vertical scroll, you travel in space (moving up, and into the scene). Exciting ideas!!



Perspective01 Hockney & Gayford 2016 Page 90 Detail of Wang Hui 1698 Scroll *Seven: Wuxi to Suzhou*



Perspective02 Hockney & Gayford 2016 Page 93 Guo Xi 1072 *Early Spring*

In 2017, Hockney discovered the early 20th century writings of Pavel Florensky on reverse perspective, calling it polycentred perspective. It's as if the eye were looking at different parts, while changing position. Hockney recognised that this idea was the basis of his photographic collages in the 1980's. In the recent book *Spring cannot be cancelled*, Hockney talks to Gayford about revisiting earlier images, opening out the space and breaking away from conventional rectangles of Western art. He had long noticed that a 17th century work by Hobbema, *The Avenue of Middelharnis*, used two perspectives – looking up into the trees as well as looking onward. His own version, in 6 canvases, lets you look down the avenue, right and left, and up into the sky.



Image N-0830-00-000051-wpu.jpg Meindert Hobbema, *The Avenue at Middelhamnis, 1689*. The National Gallery, London



Image Tall Dutch trees.jpg Hockney & Gayford 2021
Page 15

A framer's nightmare perhaps! But exciting to see a digression from a conventional format.

If you want to see how Hockney took this concept further, look at The Tate Gallery UK website for *In the studio*, December 2017. It's panoramic - over 7 m long and nearly 3 m high!

Recommendations:

- Hockney, David and Gayford, Martin 2016. *A history of pictures: From the cave to the computer screen*. Thames & Hudson London. (pp 85-96 and others)
- Hockney, David and Gayford, Martin 2021. *Spring cannot be cancelled: David Hockney in Normandy*. Thames & Hudson London. (pp 8-15)

Gillain Collom

A CLASS ACT

June 24th to July 3rd 2022

This exhibition brought together a group of artists who have been working with Newcastle Artist Gwendolin Lewis for a number of years. The Pastel Class is held on a Wednesday afternoon in Lambton, a Newcastle suburb.

A Brief History.

Gwendolin began teaching Soft pastel classes at WEA a community based college of adult education in 1999 and at the same time began a degree in Fine Art at Newcastle University. Here she found that there was a craftsman making sticks of Soft Pastels by hand and teaching workshops. His name was Jeff Waterson.



Robyn Robertson - Red with Blue



Carolyn Pullin - Mountain Glow

Majoring in painting her degree finished in 2001 and Gwendolin went on to Sydney and taught pastel painting classes using Jeffs handmade pastel sticks she sold many boxes of these pastels to students and for 4 years Gwendolin taught Oil painting at Hazelhurst Regional Art Gallery in Sydneys Shire of Gymea. Time passed and Gwendolin returned to Newcastle in 2006 and continued to teach oil painting at Maitland Regional gallery.

She took up painting with soft pastels again for her own enjoyment after being given a box of Faber Castell drawing pastels. Living in Newcastle by the harbour she developed a passion for painting and drawing the large industrial coal ships and tugboats that came into the harbour daily. This interest has continued and she is a member of The Marine Artists of Australia and exhibits with them regularly.



Kathy Mathers- Spring Poppies

The pastel classes began again in 2014 and have continued until now on a Wednesday afternoon. Gwendolin is also regularly asked to teach Workshops around the Hunter region.

A core group of pastel artists have been in the group since the beginning and the talent that has emerged through the dedication and enthusiasm for the Pastel medium is remarkable.



Elizabeth Webb - Gum Blossom

This is the first Exhibition of this group, although it was planned in 2020 it has been reserved until now. We believe it is the first and possibly the only exclusively Soft Pastels exhibition that has been held in the Hunter valley so it was a very excited group of 12 artists that were at the opening of their show where 36 works were hung in one of Newcastles prime exhibiting galleries, Art Systems Wickham. It was very a very successful show with 9 paintings sold in the first 2 hours. Prices ranged from \$350 to \$750.



Kathy Mathers - Platter of New Season Pears



Lorraine Robertson - The Kitchen Bowl with Plums

A lot of planning and education goes into the introduction to exhibiting and many sessions were spent discussing works and framing and the general procedure as well as some insights into using social media and how to promote the exhibition. This group of pastel artists are keen to exhibit again next year.

Contact: <http://gwendolinlewis.com.au> • gwendolinpastel@gmail.com • 0420298611



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AUSTRALIAN PASTEL EXPO

August 31st - 4th September 2022 in Caloundra, QLD

Hi Fellow Members,

Our website now has a FAQ page with lots of questions answered. The question we receive the most is 'how many workshops can you do'. Both the Golden Ticket and the general ticket allow you to do 2 workshops/Plein Air and 2 days of demos. Any workshop spaces left on 31 July will be advertised on the Pastel EXPO website and we will also send an email to all students. You will be able to convert Demo days to extra workshop days by sending an email request which we handle in strict receipt order.

COVID 19

A reminder that we must comply with all the house rules of the Event Centre Caloundra. If masks are required, please make sure that you bring yours with you. Make sure you have pre-loaded the QLD Check in Qld App on your smartphone, available on the app stores, and have uploaded your COVID tick. If you are coming from New Zealand, please let us know if you have problems with certificates uploading.

Framing, transporting and wrapping paintings

Our sponsor, Sunshine Coast Art and Framing will be in the foyer at the Event Centre. They will have supplies available for purchase for framing and safely packing any art works that have been created at EXPO. These products will be available at the EXPO or can be pre-ordered from their website. They have pre-made standard size wooden frames as well as lightweight corflute reusable display frames with lightweight dossier cases and Crystal bags. Great for bringing entries to the Annual Competition or for taking home those gems you create here at EXPO.

<https://artframes.com.au>

Head to the website today to see all the workshops, demos and plein air events so you're ready to book your spot on registration day. There's a lot to choose from!

We also have accommodation options, materials lists and tutor's profiles available at <https://www.australianpastelexpo.com.au/>

Visit the Australian Pastel Expo website to find out more!

REGISTRATIONS OPEN NOW

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



Featured EXPO Tutors

TRICIA TAYLOR

Tricia Taylor is a Master Pastellist from Queensland, Australia with over 20 years of experience working with pastels.

"I paint using a variety of medium including pastels, oils and watercolour, it is the light that has always fascinated me. It has so many meanings and significance in life. It brings clarity, hope and unveils our path. The moment between night and day as light fills the sky with colour, this Kairos moment, brings me deep joy."

As an Accredited Unison artist Tricia has been given her own selections of Unison pastel sets. Including Seascape, Earth and Rock, Sand and more that can be ordered from her website. www.taylorart.com.au Teaching from beginners to advanced students for 13 years. Tricia's workshops are in demand in Australia and internationally.

Where to find Tricia...<https://www.taylorart.com.au/>



LEONI DUFF

Leoni Duff lives in the provincial city of Launceston, Tasmania

"Pastel is the most exciting and glowing medium. I just love it! To share its creative possibilities and its unique properties to all painting subjects is a joy We create shimmering layers of pastel which float across one another creating complex broken colour and an incredibly beautiful painting surface. There is nothing quite like a beautiful pastel painting!

For twenty years, I have taught painting in pastel to artists around Australia and overseas, but particularly in my own Brisbane Street Art School in Launceston, Tasmania where we regularly study all aspect of painting.

My painting and teaching style is based on the knowledge and principles of a classical art education, and onto this foundation I have built an efficient painting method using principles from the Tonal Impressionist School and also the colour discoveries of the Impressionists.

Where to find Leoni: www.art-in-pastel.com

Read more here: <https://www.australianpastelexpo.com.au/tutor>



CHRIS CLARK

Chris has always had a creative passion for drawing and painting and has been exhibiting and selling her work professionally for over 35 years. Originally from Melbourne, now living on the Sunshine Coast for the past 27 years with her family, she has been inspired by a variety of subjects, Figures, Portraits, Seascapes, Flowers and Animals. Chris delights in capturing precious moments in everyday life, they tell a story, appealing to a wide audience and hence her work is very popular.

Chris has won over 40 awards and was awarded Master Pastellist in 2007 by Pastel Society of Australia Inc.

Christine Clark is a sought- after Tutor adept at helping students develop their own individual style and guides each student in reaching their potential, in a supportive and nurturing environment.

Where to find Christine: <https://www.christineclarkart.com.au/>



DAVID WELLS

David Wells was born 1977 into an artistic family. He is an eclectic artist having worked professionally as an actor, graphic artist, web designer, circus and street performer, musician, children's entertainer and visual artist.

He has exhibited extensively, and has been awarded over 30 prizes for his art.

His work has been regularly published in international journals, and has featured on the cover of both "The Artists Magazine" and "The Pastel Journal." In 2014 "The Pastel Journal" also awarded David "The Grand Prize" in the Pastel 100 Competition.

In 2014 his portrait of HRH Catherine Duchess of Cambridge, was accepted as a gift by the Royal Family and now hangs in the Royal Collection.

For the past 10 years, David has been running workshops and master classes around Australia, and has developed a reputation for his relaxed, generous and entertaining style as a teacher. Where to find David: <https://www.davidwellsart.com.au/>



Read more here: <https://www.australianpastelexpo.com.au/tutor>

Australian Pastel EXPO 2022

WORKSHOPS AND DEMO SCHEDULE



THURSDAY 1st September 2022

TUTOR	CODE	THEME
WORKSHOPS 8.30AM - 4.30PM		
Julie and Michael Freeman	TW1	Animals - Day 1 of 2 - Mastering Animals (participants MUST do both day 1 and 2)
David Wells	TW2	Portrait - Introduction to Pastel Portraits
Penelope Gilbert Ng	TW3	Portrait - A.D.E.P.T Portrait Workshop (Artistic-Dynamic-Expressive-Portraiture-Techniques) Experienced students only
Anne Yang	TW4	Landscape - Creating depth in Landscape
Lyn Mellady	TW7	Art Theory - Making your personal artistic mark
DEMONSTRATIONS 8.00AM - 10.00AM		
Leonie Duff	TD1AM	ZOOM - Still Life; The way to learn everything about painting
Karol Oakley	TD2AM	Art Theory - Get Toned
DEMONSTRATIONS 10.30AM - 12.30PM		
Stephie Clark	TD1MM	Flowers - story of light
Lyn Diefenbach	TD2MM	Portrait - Portraits loose and lively
DEMONSTRATIONS 2.00PM - 4.00PM		
Tricia Reust	TD1PM	Mixed Media - New work surfaces from old
Janet Hayes	TD2PM	Figures - Drawing figures from life
CRITIQUES - 15 MINUTES PER PERSON - THURSDAY		
Tricia Reust	TC1	One on one 15 minute session with Tricia Reust between 9.30am - 11.30am
Lyn Diefenbach	TC2	One on one 15 minute session with Lyn Diefenbach between 1.30pm - 3.30pm
PAINT AROUND EVENING 5.00PM - 7.00PM		
Demonstrations	TDPA	Paint Around with Tony Allain, Lyn Diefenbach, Karol Oakley, Tricia Taylor and Tricia Reust.

Australian Pastel EXPO 2022

WORKSHOPS AND DEMO SCHEDULE



FRIDAY 2nd September 2022

TUTOR	CODE	THEME
WORKSHOPS 8.30AM - 4.30PM		
Julie and Michael Freeman	FW1	Day 2 of 2 - Mastering Animals (participants MUST do both day 1 and 2)
Regina Hona	FW2	Landscape - Water and Reflections
Stephie Clark	FW3	Flowers - Bloom with Grace
Tricia Reust	FW4	Mixed Media - Pastel over collage on canvas
Tricia Taylor	FW6	Landscape - Sunset Skies
Lyn Diefenbach	FW7	Portrait - Portraits alive
DEMONSTRATIONS 8.00AM - 10.00AM		
Dawn Emerson	FD1AM	Zoom
Anne Yang	FD2AM	Landscape - Creating Depth in the Landscape
DEMONSTRATIONS 10.30AM - 12.30PM		
Lyn Mellady	FD1MM	Landscape - Submerged rocks at high tide
Penelope Gilbert Ng	FD2MM	Portrait - Let the Colour Sing - Vibrant colourful portrait - loose style
DEMONSTRATIONS 2.00PM - 4.00PM		
Lynette Orzowski	FD1PM	Demonstrating Canson Papers - 1 image on 3 different substrates
Louise Corke	FD2PM	Art Theory; The Final Tweaks - Edges and Final Balances in any Genre
CRITIQUES - 15 MINUTES PER PERSON - FRIDAY		
Tony Allain	FC1	One on one 15 minute session with Tony Allain between 9.30am - 11.30am
Lyn Mellady	FC2	One on one 15 minute session with Lyn Mellady between 1.30pm - 3.30pm
EVENING DEMO 5.00 - 7.00PM		
Tony Allain	FDMD	Landscape - Where the Land Meets the Sea

Australian Pastel EXPO 2022

WORKSHOPS AND DEMO SCHEDULE



SATURDAY 3rd September 2022

TUTOR	CODE	THEME
WORKSHOPS 8.30AM - 4.30PM		
Pauline Adair	SW1	Figures - Figures from Life
Tony Allain	SW2	Art Theory - Creativity Untamed
Lyn Diefenbach	SW3	Flowers - The Floral Portrait - Building the Illusion of Reality
Tricia Reust	SW4	Mixed Media - Pastel over Gesso Texture on paper
Janet Hayes	SW5	Portraits - Pastel portrait from a live model
Tricia Taylor	SW6	Art Theory - Making Your Artwork Sing - Understanding colour chords
DEMONSTRATIONS 8.00AM - 10.00AM		
Cuong Nyugen	SD1AM	Zoom - Portraits
Karol Oakley	SD2AM	Landscapes
DEMONSTRATIONS 10.30AM - 12.30PM		
Leonie Duff	SD1MM	ZOOM - Pastel Portrait- Pursuing the Poetry and Exploring the process
Stephie Clark	SD2MM	Flowers / Landscape - Channel your Inner Monet
DEMONSTRATIONS 2.00PM - 4.00PM		
Regina Hona	SD1PM	Landscape - The Magic of Water
Christine Clark	SD2PM	Animals - Painting your dog in pastels and charcoal
CRITIQUES - 15 MINUTES PER PERSON - SATURDAY		
Julie or Michael Freeman	SC2	One on one 15 minute session with Julie or Michael Freeman between 1.30pm - 3.30pm

Australian Pastel EXPO 2022

WORKSHOPS AND DEMO SCHEDULE



SUNDAY 4th September 2022

TUTOR	CODE	THEME
WORKSHOPS 8.30AM - 4.30PM		
Stephie Clark	XW1	Flowers - Provencal Poppies
Lyn Mellady	XW2	Landscape - The slow and up-tempo dances of light and water
Julie and Michael Freeman	XW3	Still Life - Exploring Light, Form and Textures
Penelope Gilbert Ng	XW4	Landscape - Landscape Tell the Story - <i>Intermediate to Advanced</i>
Regina Hona	XW7	Landscape - Making Water Look Wet
DEMONSTRATIONS 8.00AM - 10.00AM		
Harley Brown	XD1AM	Q & A Session on Zoom - An Armchair Chat with Harley
TBA	XD2AM	
DEMONSTRATIONS 11AM - 12.30PM		
Tricia Taylor	XD1MM	Landscape - Sunset over the Ocean
Sandra Temple	XD2MM	Animals - Wildlife in action
DEMONSTRATIONS 1.30PM - 3PM		
Janet Hayes	XD1PM	Pastel Portrait - Portrait demonstration
Lyn Diefenbach	XD2PM	Flowers - Florals; Wow in 2 hours
PLEIN AIR 8.30AM - 4.30PM		
Tony Allain	XPA	Chasing the Light
CRITIQUES - 15 MINUTES PER PERSON - SUNDAY		
Karol Oakley	XC1	One on one 15 minute session with Karol Oakley between 10.00am - 12.00pm

Thank you to the Australian Pastel Expo 2022
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COVID-19 SAFETY GUIDELINES

For our EXPO event in 2022, our major planning involves keeping our tutors, volunteers and students as safe as possible. We are also bound by the COVID 19 policies of our event venues, Event Centre Caloundra, RSL Caloundra, Oaks Resort, CCSA and by Queensland Public Health Directives. As we know these restrictions can change at any time.

Australian Pastel Expo attendees, tutors, volunteers and students will be required to follow these procedures to enter the venues.

**As at April 14th 2022, the following COVID guidelines are in place for the event:**

- Theatres and arts, culture and live music venues will also no longer be subject to vaccination and check-in requirements.
- Patrons must comply with mask requirements from QLD Health or provide a valid exemption.
- Hand sanitising stations are provided on entry to every area of the venue for your safety.
- You must not attend the venue if you are unwell or have visited a hotspot.
- Patrons and event holders where possible social distance - at least 1.5m apart.

VACCINATION STATUS

Following the QLD Govt's Public Health Order and Guidelines, from 14th April 2022 all patrons are no longer required to be vaccinated to attend events or visit The Events Centre, Caloundra.

WHAT YOU NEED TO KNOW:

- If you are unwell please do not attend the event.
- You must follow the requirements of The Events Centre to attend the event.
- These requirements are subject to ongoing change and are in accordance to QLD Public Health Orders.

See 'The Events Centre COVID Safe Guide' for more information:
<https://theeventscentre.com.au/covid-safe-guide/>

“The Pastel Society of Australia Annual Exhibition 2022”

1st September to 4th September 2022

Held at the Event Centre during the Australian Pastel Expo in Caloundra, Sunshine Coast

Conditions of Entry

Diary of Dates

Entries open Friday 1st April 2022

Entries closed Friday 8th July 2022

Drop off of hanging exhibition: 11am-2pm Wednesday 31st August 2022 Event Centre 20 Minchinton St, Caloundra QLD 4551. (please read labelling and d-ring instructions)

Winners Announced: Gala Dinner from 6pm Saturday 3rd September 2022. RSL Caloundra. Tickets available via Australian Pastel Expo website. www.australianpastelexpo.com.au

Pick up: Sunday 4th September 1:30pm – 4:30pm

Entries

1. All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
2. Entries must be the original work of the entrant, which precludes works undertaken in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won any award in any competition in the previous 2 years prior to 1st April 2022 excepting PSA monthly online Zoom competitions.
3. Maximum Size of finished painting: 75cm x 95cm (including frame)
4. Maximum of 3 entries/member – in different categories and only one painting per category. Non-PSA Members maximum 1 entry. All PSA members must be financial at time of entering competition and time of hanging exhibition.
5. Members Entry fee of \$25 for each painting (max 3). Non-Members \$60 (one only).

6. All works must be for sale and there is a 30% commission on sales.
7. Entries are open from April 1st, 2022, via the website <https://pastelsocietyofaustralia.com.au/annual-exhibition/> which must include uploading of high resolution images of artwork (Max 2mb). Payment via direct deposit or Pay Pal is available. You will be unable to see any of the entries until the Expo event at Event Centre Caloundra. All entries not included by pre-selection in the hanging exhibition will be displayed on screens during the Expo event. There will be no refund of entry fees for any painting not pre-selected for exhibition.
8. All Entry forms to be completed with payment of entry fees by **Friday 8th July**. If any difficulties arise, please contact secretaryozpastels@gmail.com or PSA Exhibition Coordinator Tricia Reust triciareust@gmail.com or phone 07 3889 4619. **NO LATE ENTRIES ACCEPTED.**

Prizes

Categories for 2022:

- People/Animals
- Scapes
- Still Life
- Abstract

All paintings can be traditional or contemporary in style.

Prizes in each category except Abstract: 1st \$1000, 2nd \$500, 3rd \$300.

Art Spectrum Abstract Prize:

1st prize \$1000 (product from Art Spectrum)

2nd prize- High Resolution Digital Art Capture of your artwork for a giclee reproduction

The Pastellist of the Year (\$500) is only for PSA members and will be chosen from the four 1st Place awards submitted in each category.

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

Alexandra Award entries are invited for PSA members only who have never won a first prize award in any competition (PSA or other) with a pastel painting. Members may enter both Sections and the General Competition (3 paintings in total).

Theme is "Harmony"

Prizes 1st \$600 2nd \$200 3rd \$100

Pre-Selection and Judging

All entries submitted will be presented for review online to a pre-selection panel, from which 100 entries will be shortlisted to meet the hanging space requirements of the Pastel Society Annual Awards exhibition.

1. All signatures on entered artworks will be digitally blocked out for pre-selection only. Entries submitted must be photographed before framing.
2. Once the pre-selection process has been completed, all entrants will be advised of the outcome by the 15th July 2022 and confirmation from artist will be sought to guarantee that the work will be available for exhibit during the dates of 31st August 2022 and 4th September 2022.
3. An independent Judge is invited to select the prize winners of each section from the shortlisted 100 that are on display at the exhibition. The pre-selection panel and judge's decisions are final and no correspondence will be entered into.
4. Media reproduction of entries is allowed for promotional purposes by PSA.

Presentation and Delivery of Works

5. All works for the physical exhibition to be clearly labelled on the back and framed in a professional manner.
Title and Price. _____
Section. _____
Artist's Name. _____
Contact Details. _____
6. All works are to be ready for display with hanging wire or cord and "D" rings firmly attached. Gallery specifics requires additional "D" hooks to be placed 75mm from the top of frame with the "D" facing upwards. This is essential. Please see diagram below for instructions.
7. All care will be taken in storing and hanging of artworks, but no responsibility will be taken by the PSA, or those associated with the Event Centre Caloundra
8. Exhibition will be held at Event Centre Caloundra 20 Minchinton St, Caloundra QLD 4551.
9. Receipt of works by hand at Event Centre Caloundra 20 Minchinton St, Caloundra QLD 4551. from **1pm to 3pm Wednesday 31st August 2022.**
10. Post courier/freight works, to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, QLD, 4019 Australia. (This is not a drop off point for anyone wanting their work taken into the exhibition for them. This is for Couriered work only. Please make other arrangements if you require help to deliver your works on drop off day.) All works being couriered must be received by Friday 19th August 2022. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organized and prepaid by the entrant. Payment of a \$10 repacking fee is required for the PSA to repackage your artworks, and packaging must be of a standard to enable safe repackaging.

11. Personal collection of sold and unsold works will be after 1:30pm and until 4:30pm Sunday 4th September. 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.
12. All proceeds from sales and prizes will be paid by direct deposit into your nominated bank account within a month after the exhibition closes.
13. Digital enhancement techniques only permitted applied to the images are the use of the tools - rotating and cropping of the image. Any other digital enhancements are strictly forbidden. We are trusting in the integrity of entrants as to the accuracy of the photo submitted and be aware that you are signing an agreement to all Conditions as set out in this document.

Note# Because the pre-selection will be from online images, it is strongly suggested that you consider having professional photos taken of your work, (of course before framing!) or that you obtain assistance from a PSA member who knows how to go about photographing works to their advantage or view the advice in the PSA newsletter.

D Hooks

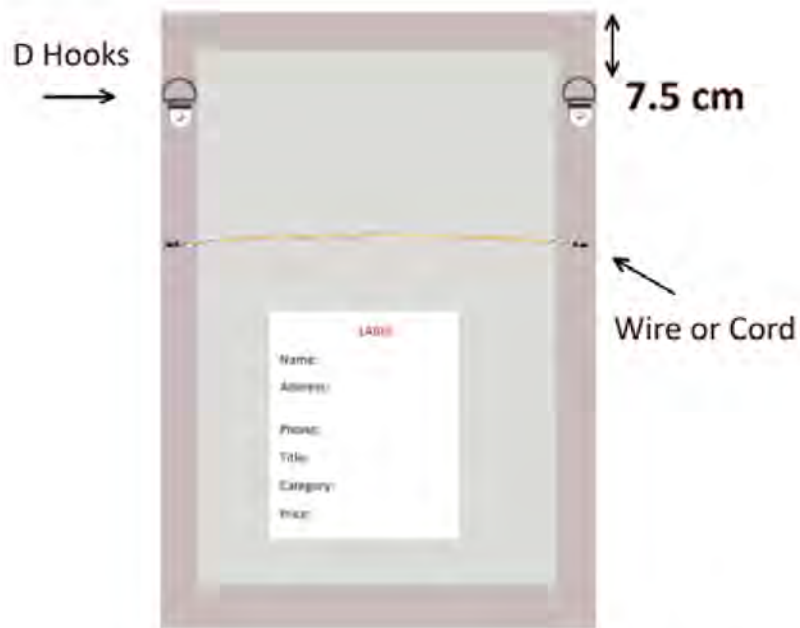
Tips: D-ring should be 15mm wide. Facing up.

75mm from the top of artwork to top of D-ring.

Rounded and not Triangular to fit our hanging system.

75mm from the top of

See next page for a diagram.



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

Wire or cord is still recommended.

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

PSA Inc AGM 2022 Information:

We are going online again this year, and this means everyone can vote online and not have to be physically present at the AGM.

Thank you to those members who voted last year. Remember how quick it was? Well, it will be just as quick and painless as we can make it!

You will receive all the important information stuff like Presidents Annual Report, Financial Statement, Auditors Report (electronic copies of the financial statement and the auditor's report are sent to financial members who have made the request to the Treasurer treasurerozpastels@gmail.com) to view the document/s after the 31st July 2022. You will then have a right to address any of your concerns, but they must be received by Friday 9th September 2022 to the secretary (either email secretaryozpastels@gmail.com or post to P.O. Box 236, Toowong 4066) and will be addressed by the appropriate PSA committee member.

What is the purpose of an Annual General Meeting (AGM)?

An annual general meeting (AGM) is a meeting that affiliated clubs and societies are required to hold each year for the following:

1. elect the executive committee and other committee members
2. confirm ex- officio members and support team members
3. ratify the Rules of Association if need be
4. present the President's Report
5. present the Treasurer's Report for that year and
6. inform members of previous and future activities.

So how does it happen? Same as last year. You will be sent an email that includes a link for a 'survey' that will have all the voting questions. You will need to click on the link which will then open up in your browser. You will have to enter your email address to start. You can stop and start your responses and it should all be automatically recorded.

Do I have to vote? No but it would be nice if you did.

Anything new this time?

Not at the moment.

Will it be anonymous? No it can't, as it needs to be verified that you are a financial member of the PSA (via your email address) and not some weird hacker who is struggling with the whole world domination thing but your vote will remain confidential.

So when can I vote? Voting will be open from 8 am AEST Wednesday 13th September to 5 pm AEST Thursday 14th September 2022.

When will I know the results? As soon as all results are collated, the outcome will be emailed to you.

Can I still volunteer for any positions that are vacant? Of course you can. We would love for you to help. In fact we desperately need volunteers!!!!

Annual General Meeting 2022

The Twenty-ninth Annual General Meeting of members of the Pastel Society of Australia Incorporated (PSA) will be held Online. Details to be released to you via email. Opening date is 8am AEST 13th September 2022. Closing date for voting will be 5pm AEST 14th September 2022.

The Annual General Meeting of the PSA Inc is open to all, but voting is only for current financial members of the Society. Participating with the AGM gives you an opportunity to learn about your Society's activities and performance over the past year, to view your Society's financial position, and to elect a new Committee. You're invited to join the Committee. Being involved in the Committee is a great way to work beside other Society members and really get to know people. Think about how you might be involved in some of these positions. Speak to other members about your interest in being nominated for a position. You'll need a proposer and seconder. The nomination form is also included in this newsletter.

Anyone can nominate for any position and all nominations are welcome. Get to know how your Society works, have your great ideas heard, and join with the other dedicated Committee members in steering the future of your Society. We really need many people to nominate themselves for positions on the committee. I warmly invite you to nominate yourself and go for it

Of course, these are the positions that you can nominate for:

- **President**
- **Vice President**
- **Treasurer**
- **Secretary**
- **Committee members**
- Workshop coordinator
- Brisbane meeting Coordinator
- GC meeting Coordinator
- SC meeting Coordinator
- Country Liaison Officer
- Marketing and Sponsorship Coordinator
- Zoom coordinator and host
- Exhibition Coordinator
- Demonstrations Coordinator.
- BVAC liaison (Brisbane Visual Arts Community)
- Membership secretary
- Newsletter Editor
- Public Officer
- Social Media Liaison

Only those in bold type require you to participate in Committee meetings.

Should any of these positions have your name on them?

Yes please get in touch either via email or phone to the President (presidentozpastels@gmail.com)

Secretary (secretaryozpastels@gmail.com)

or Treasurer (treasurerozpastels@gmail.com)

We will always help and guide you if you wish to implement these roles. The Society is trying to maintain communication and education for all our members BUT we need you to help!

Nominate on the next page...

Pastel Society
Of Australia Inc
www.ozpastels.com.au



Nomination of Office Bearers 2022

Nominations for the Committee are hereby called:

- President
- Vice President
- Secretary
- Treasurer
- General Committee Member (four positions)

I wish to **nominate** (Name).....

For the position of

My name

Signed

Date

I hereby **second** the above nomination

Name

Signed

I hereby **accept** the above nomination

Name of Nominee

Signed

Please email this completed form to arrive by Friday 9th September 2022 to Kelcey Burman at secretaryozpastels@gmail.com

Or send completed form by post to arrive by Friday 9th September 2022, to Pastel Society of Australia, PO Box 236, Toowong, QLD, 4066

The Committee thanks you for your support of the Pastel Society of Australia

GWEN THIESFIELD

Barbara Alexandra



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- Sennelier Pastel Card
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OPENING HOURS

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

259 Brunker Road, Adamstown NSW 2289

Phone: **02 4957 1050**

Email: colours@softpastels.com.au

COMMITTEE

President: Tricia Reust
presidentozpastel@gmail.com

Vice President: Sue Robinson
suzart@live.com.au

Secretary: Kelcey Burman
secretaryozpastels@gmail.com

Treasurer: Vanessa Thomas
treasurerozpastels@gmail.com

COMMITTEE MEMBERS:

Greg Steele, gregorymarj57@outlook.com
Jan Lowe, jan.lowe@camberwellart.com.au
Gillian Napper, gillnapper@gmail.com
Christine Leaming, christine.a.leaming@gmail.com

NEWSLETTER

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

WORKSHOPS

Workshop Coordinator: Hettie Rowley,
hettie@magickmirrors.com
Workshop Supervisors:
Brisbane: Greg Steele gregorymarj57@outlook.com
Sunshine Coast: Vanessa Thomas
TreasurerOzpastels@gmail.com
Gold Coast: **Vacant**

ANNUAL EXHIBITION

Exhibition Coordinator:
Tricia Reust triciareust@gmail.com
Exhibitions Team: Priscilla Lawrence, Kelcey
Burman, Greg Steele and Margaret Turner.

WEBSITE

Webmaster: Hettie Rowley

MEETINGS

Meeting Coordinator Sunshine Coast: Vanessa
Thomas TreasurerOzpastels@gmail.com

MEETING DEMONSTRATOR COORDINATORS

BRISBANE

Demonstrator Coordinator: Hettie Rowley
Meeting Reception Coordinator: Pauline Meizer
Meeting Reception: Andrea Willis
Meeting Supper Team: Gwen Thiesfield & Margaret
Ollerenshaw
Audio Visual: Mark Lawrence

GOLD COAST

Gold Coast: Petronella van Leusden

SUNSHINE COAST

Sunshine Coast: Annette Irvine
Audio Visual: **vacant**

MARKETING

Public Officer: Gillian Collom
publicofficerozpastels@gmail.com

SOCIAL MEDIA

Penelope Gilbert Ng and Louise Corke
email: commsozpastels@gmail.com

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

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.

About the Artist: A short biography or resume of your artistic career and your motivation for your art.

Here are two examples: *'Anne is a member of the Pastel Society of Australia. Anne conducts public painting demonstrations and teaching workshops in the pastel medium and has commenced a weekly pastel painting class in Cooroy. Anne regularly exhibits with the Pastel Society of Australia, Kenilworth Celebrates art show. Anne's paintings are represented at the Montville Art Gallery, Main St Montville, Qld. Anne has won many awards over the years.'* OR...

'The beauty and serenity of creation is what draws me to paint. I love to get the feel of the moment whether that is the warmth of the light, the velvet feel of a petal or the fold of a cloth. As a seascape artist I enjoy capturing the movement of the waves and the play of light on the sand. There is something quite spiritual and musical in the ocean. It is the light, the rhythm and the emotion that entices me to paint no matter what the subject.'

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.

Your text in a Word document.

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 **AUGUST 2022.**

CLOSING DATE: Closing Date for October 2022 Newsletter is the 20th of September 2022. There will be plenty of reports and photos from Expo to share so please be sure to submit them early!

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to JEANNE COTTER at pastelnewsletter@gmail.com

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

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

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

NEWSLETTER ADVERTISING RATES

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

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

1/4 page advertisements for events such as paint-outs, exhibitions and NFP that are arranged and held by PSA Members are free, larger advertisements will attract Members Rates (eg; Stanthorpe 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 pastelnewsletter@gmail.com. Once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.