

The Pastellist

The Pastel Society of Australia Inc
Founded by John and Ivy Jeffery in 1985



CONTENTS

Presidents report2

Wins, News and What's On3

Demonstration Reviews-

Pauline Adair "Portraits".....27

One Subject 'Three Views'.....29

The Green Challenge - Joanne Cotton..... 34

**Workshop & Demonstration
Schedule**42

Sponsors45

Committee Members.....46

Newsletter Submission and Advertising.....47

Welcome to the Pastel Society of Australia Inc.'s December, 2021 Newsletter

Well the festive season is drawing close whereby a lot of families will come together in celebrating Christmas and the New Year. It is also a time of making 'Resolutions' on New Year's Eve. *What will yours be?*

Thank you for the support shown with taking over hosting of the Zoom meetings. Our next Zoom meeting will be February 2022.

PLEASE NOTE: I have a new email address. Anything Newsletter or PSA related please email me on pastelsociety.news@gmail.com.

Colour scheme is influenced by christmas and wrapping paper. Happy holidays, Louise

PSA Meetings and Demos

BRISBANE 1st Tuesday

**ZOOM
2nd Tuesday**

**SUNSHINE COAST
3rd Tuesday**

**GOLD COAST
2nd Saturday**

Tricia Reust - PSA President



The Annual Awards and the Master Pastellist Exhibitions once again proved to be markers of the high standard of work being created by our members and many took the opportunity to not only support the exhibiting artists but to experience the art works in real-time.

Small groups of members have been fortunate in being able to get together and wish each other a Merry Christmas and we extend sincere good cheer to all members no matter where placed geographically, as we hope to continue the work to serve all members. This is a challenge as we push through the technical requirements of such service. Kelcey and Vanessa are remarkable in their ability to provide assistance. I am not sure if their almost daily work on PSA matters is known to all members.

The new website is almost up and running and will prove to be a wonderful way for members to view videos of pastel demonstrations, access past newsletters and the abundant wealth of information contained therein and keep abreast of the ways in which pastel works can be shared through competitions and on-line exhibitions.

EXPO is being organized by a group of dedicated members and the call has gone out for volunteers. Please seriously look at your availability to assist with this amazing opportunity to showcase the beauty and joy of pastel and join with likeminded pastel enthusiasts.

There are many members who put themselves forward to perform tasks to keep the Society running smoothly – some known to all (the newsletter, organization of demonstrations and workshops etc) and some hidden (like organising meetings, welcoming visitors etc). Please know that you are all deeply appreciated. With our new Committee having membership from areas outside of Queensland, we will be able to reflect a wider membership view in decision making which can only be a good thing as we embrace the technology enabling service to members no matter where they reside.

I hope you are able to enjoy your family and friends – at least some of them – for Christmas celebrations during these times of travel restrictions. I hope you receive the gift of time to spend on pastel creations.

Merry Christmas.

Closing Deadline for February's Newsletter is 21 January 2022

Wins, News and What's On

The PSA and the Australian Pastel Expo Sub Committee would like to thank our generous sponsors for the upcoming 2022 event. Sunshine Coast Council, Sunshine Coast Arts Foundation and announcing Canson and Bienarté as Gold Sponsors.

AUSTRALIAN PASTEL EXPO

SAVE THE DATE! | EXPO 2022

After postponing the 2020 Expo due to the global COVID-19 Pandemic, The Australian Pastel Expo is thrilled to return to the Caloundra Entertainment Centre from August 31 to September 4, 2022!



Proudly supported by
Sunshine Coast Council's grants program



Australian Pastel Expo 2022 / Pastel Society of Australia Inc is supported by the Sunshine Coast Arts Foundation *Gifted* Program



Thank you to the Australian Pastel Expo 2022 Gold Sponsors
Canson and Bienarté



Go to our website to see our exciting list of tutors for 2022.

And find out about the new *Gold Ticket*.

www.australianpastelexpo.com.au

Wins, News and What's On

Sunshine Coast Arts Foundation's 'GIFTED' Program



On 13 November 2021, the seven diverse local artists' projects were announced by the Foundation Chair Professor Jennier Radbourne. The *Gifted* program was launched in November 2020.

These programs include a physical theatre company, new recording label, local artist space, ***national pastel painting event***, community sewing project and several visual artists based on the Sunshine Coast.

The Pastel Society of Australia was the one of those seven projects. The PSA will present the second Australian Pastel Expo on the Sunshine Coast in August-September 2022, featuring 21 artist tutors, including six from overseas.

The other 6 programs are: D.I.V.E Sunshine Coast contemporary physical theatre company; Louise King, Cello Dreaming will record and produce a music video *REINVENTIONS*; vibrant art space Stevens Street Gallery, Yandina will undertake the *Exposure Project*; Watercolour artist Libby Derham will develop a body of work *Birdsong Cymatics* (Visualising Birdsong through Cymatics and Watercolour); Visual artist Bianca Tainsh will create an art film and sewing artist Shaye Hardisty and photographer Ketakii Jewson Brown will undertake the Sunshine Coast project (Coats that share visual stories of the Sunshine Coast region).



Picture from left: Tricia Taylor, Pastel Society of Australia, Libby Derham, Priscila Da Cunha - D.I.V.E. Theatre Collective, Jennifer Radbourne - Foundation Chair, Sunshine Coast artist Joseph Daws, Jan Manton, Shaye Hardisty, Ketakii Jewson Brown and Bianca Tainsh.



Photos: RDW Photography

Wins, News and What's On

PSA Annual Exhibition 2021

by Tricia Reust



Over 140 works from across several States and overseas were received through the on-line entry base, and entrants had the opportunity to nominate their entries for framing and presentation for exhibition in the Latrobe Art Space in Paddington. Fifty-four (54) pastels were displayed during 5th – 10th October.

Judge – Naomi Evans (Curator Griffith University Art Museum) who waived a fee. Entries were judged from the on-line images with the names covered over; peoples' choice was from the public votes of those works on show during the Paddington Exhibition.

Results: Pastellist of the Year - \$500 (chosen from the four 1st Prize winning artists so this is extra to that First Prize award money) Michael Freeman. Michael will receive a trophy to keep, and his name will be engraved on the perpetual trophy.

People/Animals: 1st Place \$1,000 Isla Ferrer; 2nd Place \$500 Tammy Gabriel; and 3rd Place \$300 Nicola Reif; HC to Lyn Diefenbach and Angela Parr.

Scapes: 1st Place \$1,000 Michael Freeman; 2nd Place \$500 Margaret Turner; and 3rd Place \$300 Angelina Crotty; HC to Anna Ballarin and Carole Elliot.

Still Life: 1st Place \$1,000 Michael Freeman; 2nd Place \$500 Helen Miles; and 3rd Place \$300 Christella Larson; HC to Lorraine Robertson.

Art Spectrum Abstract: 1st Place \$1000 Art Spectrum art materials Jane Wray; 2nd place from Art House Reproductions of High Resolution Digital Art Capture Gillian Collom; HC to Carole Elliot; C to Petronella van Leusden.

Alexandra Award (for those who have never won a pastel 1st Place Award) Theme “**Freedom**”: 1st Place \$600 Abigail Lawrence; 2nd Place \$200 Carole Elliot; 3rd Place \$100 Laurie Deneux.

Arthouse Northside Peoples' Choice Award (chosen by the public from exhibited entries in the exhibition at Latrobe Art Space in Paddington) - \$200 Gift Certificate. Margaret Turner.

Thank you to Kelcey and Vanessa, without whom the Awards would not have taken place. The computer work; finances; certificates; awards etc. – and they both contributed to the roster in manning the gallery as well. Kelcey put together the rolling video of all entries that was running the entire time of the exhibition in Paddington.

Wins, News and What's On

The sponsors are to be applauded for staying on board with the Society after what has been a stressful and unsettled time for businesses. We are so very grateful to our sponsors Art Spectrum, Softpastels.com, Arthouse Northside and Art House Reproductions. Thank you for the daily demonstrations by Penelope Gilbert-Ng, Tricia Taylor, Lyn Diefenbach, and Louise Corke; to Kelcey who acted as courier for those members uneasy/unable to deliver work; to the person who videoed the opening event which was available for live streaming (and afterwards). The MC Karol is to be commended for dealing with the confusion at having no judge present (with comments) with grace and aplomb.



Some members were confused with this first trial of having an actual exhibition in conjunction with the on-line Awards. We are working on clarifying the “Conditions” and information for future events.

The number of members who put themselves on roster for assistance in hanging, manning the gallery each day and at the opening, and taking down the work /cleaning up was small, as was the number of visitors to the real-time exhibition. For those who did assist, thank you to Kelcey Burman, Louise Corke, Tricia Taylor, Penelope and Clive Gilbert-Ng, Joanne Cotton, Margaret van Maanen, Merla Hynes, Mary-Ann Voss, Anna Ballarin, Vanessa Thomas, Pamela Finger, Geoff May; and to Karol Oakley who MC'd the opening. There were no sales and parking was an issue for delivery and pick up of works, and for the artists/members who attended the gallery daily.

Thank you to all those who entered on-line, and all those who framed their work for presentation at the actual exhibition.



2021 PSA ANNUAL EXHIBITION WINNERS JUDGES COMMENTS



People/Animals

1st *'Romney Scarf'* **Isla Ferrer**

The close cropping of this portrait is such a deft touch to bring us into an awareness of the sentience and personality of this creature, depicted in extraordinary detail and warmth of humour by the artist.



2nd *'She is a warrior'* **Tammy Gabriel**

The portrait is honed with such facility and care that we are able to discern the artist's respect for the young sitter. The artist's treatment of the girl's arresting gaze and self-assured pose gives clues from which we can read qualities of intellect and strength.



3rd *'Little ray of sunshine'* **Nicola Reif**

A sense of joy pervades this skillful work where the liveliness and pluckiness of this little bird is brought into sharp focus by the artist's understanding of depth of field.



Wins, News and What's On

HC 'Kathryn' Lyn Diefenbach

This portrait conveys, through attentiveness to light and a sensitive drawing style, a woman of substance with beauty born of wisdom and a rich inner psychology.



HC 'Rainbows take flight' Angela Parr

This study of rainbow lorikeets in flight reveal the range of the artist's close observation. By packing the composition with a variety of these studies, the final result is striking and dynamic.



Scapes

1st 'Slaughterhouse' Michael Freeman



This is a work of exceptional quality constructed with a high degree of realism. It is the surreal clarity of the light, however, that infiltrates us with the distinct sense of foreboding or menace suggested by the title.

Wins, News and What's On

2nd *'Winter light on Currimundi beach'* Margaret Turner



This work shows an exemplary understanding of the shore with its morphology and plants depicted in hyperreal pastel work. It also movingly conveys an intimate knowledge of the seasons and the particular ephemerality of light in passing seasons.

3rd *'Evening glory'* Angelina Crotty

With its dynamic composition that entreats our eye to the rear of the perspectival plane, the artist draws on traditions of the sublime and its roiling clouds to invoke nature and its splendour.



HC *'Richard's boats'* Anna Ballarin

This work is commended for its use of strong curved lines in the composition which unsettle the depiction of the natural landscape, introducing evidence of human activity.



HC *'Ocean treasures'* Carole Elliot

The details in the work are carefully handled and with a colourful palette produce a meditation on materials of the sea as objects to be treasured.



Wins, News and What's On

Still Life

1st 'Sleight of hand' Michael Freeman

This work revels in skilfully rendering subjects and textures of extreme difficulty – from the sheen of paint on spherical toy components, wood texture, and skin over a human hand. It is the sense of play and good humour while showing off virtuosic artistry that earned it's convincing win.



2nd 'Home grown harmony' Helen Miles

The composition of floral specimens, each with complex geometries and volumes that transition between foreground and background, provides for an attractive arrangement. The use of cut Indigenous species brought together in this work conveys a sense of the artist's wish for harmony, perhaps against a national history that contains disharmony.



3rd 'Still life ginger jars' Christelle Larson

This work evidences a range of exceptionally challenging textures, from damask wallpaper, floral species in arrangement, and the complex ornamentation on ginger jars. The blue patterning is particularly striking.



HC 'Sunlit' Lorraine Robertson

High commendation goes to this work where light is shown falling across a range of materials and textures in a domestic scene, giving a sense of respecting the individual qualities of each object while also inviting a sense of quiet contemplation.



Wins, News and What's On



Abstract



1st 'Limelight' Jane Wray

Ripples on the water and dispersed textures are distributed by the artist to give strangeness to the limelights across a well balanced composition.

2nd 'Rumble' Gilliam Collom

This example of non-objective abstraction stands out for the way in which organic lines and volumes are allowed to furl expressively against the indeterminate mist-like background.



HC 'Bubbles' Carole Elliott



High commendation goes to this work for its intricate study of the structure and surface of bubbles.

C 'Aquaescence' Petronella van Leusden

Commendation goes to this work for its experimentation with forms and textures that successfully evoke water-like associations.



Wins, News and What's On

Alexandra Award (for those who have never won a pastel 1st Place Award)

Theme "Freedom"



1st 'Jaspar' Abigail Lawrence

The loving and joyful expression of this (very cute) dog is beautifully illustrated, suggestive of play as freedom.



2nd 'Sunrise bubbles' Carole Elliot

The shape and sheen of frothy bubbles, offers a palpable sense of wonder.

3rd 'Biarritz surf' Laurie Deneux

The expanse of air, shore and surf is evocative of freedom, depicted in gestural scrapes of pigment punctuated with scratches that accrue within the composition as silhouetted figures against a wild beach.



Wins, News and What's On

A winner across two categories, Scapes and Still Life, Michael Freeman is awarded Pastellist of the Year for his exceptional skill in the medium harnessed to create scenes that are startlingly surreal, uncanny, or wryly humorous.



2021 PASTELLIST OF THE YEAR MICHAEL FREEMAN



In closing; I would like to acknowledge and thank the PSA committee (past and present) and volunteers who planned, organised, and assisted with the enormous task of putting this event together. Thank you everyone. Editor.

Wins, News and What's On



All products available from your local Retailer

Canson® Mi-Teintes® Touch: the Ultimate sanded pastel paper has a micro-abrasive surface texture that allows pastels, charcoal, crayons and acrylic to perform beautifully.

It retains pastel pigments which allows for multiple layers. Acid Free
14 available colours

Formats

Sheet: A3 & 50 x 65cm

Pad: 24 x 32 cm and 29,7 x 42 cm

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Canson Australia—Unit 6, 30-32 Foundry Road, Seven Hills, NSW 2147 Phone: 02 8825 5300

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PSA'S NEWSLETTER

ARTICLE FORMAT :



We welcome articles for submission in the PSA Newsletter.

For those not acquainted with the PSA form requirements, submissions are to be in the following:

- Microsoft Word Document sent as an attachment in your email.
- Articles sent from an iPad or in the body of an email are not acceptable.
- Photos are to be jpg format attachments to your email, not embedded in an email, and please tile each photo with your name and a number (eg: janesmith001.jpg) rather than a number (eg. 2200957694.jpg).
- ALL reports in text font ARIEL size 12.
- Number the placement of photos within the article; (eg Photo 1, Photo 2 and so on)
- Do not include links to your website.

For further clarification, please contact the Newsletter Editor pastelsociety.news@gmail.com

PSA Bi-Monthly Newsletter Deadlines

Are due by 3rd Friday of the previous month

**unless noted differently*

Newsletter Edition - Month	Due by date - Month
February 2022	21 January 2022
April 2022	18 March 2022
June 2022	20 May 2022
August 2022	22 July 2022 (*4 th Friday)
October 2022	23 September 2022 (*4 th Friday)
December 2022	18 November 2022

Wins, News and What's On



GOLD COAST OCTOBER MEETING

Clouds and Skies

Petra Daeke



PSA Gold Coast Meetings

WHEN: Second Saturday each month

WHERE: Mudgeeraba Old Post Office
57 Railway Street, Mudgeeraba

TIMES: 1.30pm arrival for 2pm start.
Meeting concludes at 4.30pm.

RSVP by email to book
hello@petronella.gallery



Gold Coast October Meeting: Petra Daeke -Clouds and Skies

“Sharing” is the word to describe the GC October meeting.

With a small crowd, everyone contributed in sharing what we knew of basic pastel work to the new visitors who were there to experience pastel for the first time.

Petra Daeke organised the October meeting, showing the steps in painting clouds. She presented a whole range of paper colours and photos of '**Clouds and Skies**', **dramatic or calm**.

Petra started by explaining how the photo reference influences the choice of paper. Neutral colours could be the choice of paper for a middle of the day sky, dark aubergine tones if the sky was moody, terracotta if the foreground of green was the dominant feature, yellow if you want to bring out the light. The colour that is standing out in the photo can be supported by the opposite colour paper.

Looking at Petra's pastel box she explained how it was laid out within each colour from warm to cool and from dark to light. She showed how she keeps the pastel sticks she uses separate so they are easy to find when she is using them again.

Next, she addressed how the colours in the sky towards the horizon are cooler and lighter, and warmer and darker as you go up. She showed how you blend the colours together and how to softly go over the finished result to allow the lustre of the pastel to come back. Rubbing in the sky makes it recede.

Wins, News and What's On

She talked about the dilemma of yellow in the sky, which if mixed with blue produces a green. To prevent this from happening she suggested using pink/mauve as an in-between colour bridge.

To make the clouds she started with the mid tone, then applied the darkest dark and left the light till last. The edge of a cloud will 'zing' by applying the pastel thickly with the lightest colour.

Petra finished by reminding us to do a value study after which everyone chose their colour papers to match their sky and cloud photo to start their painting.

We loved Petra's input for this October meeting and each of us ended up taking a cloud painting home with us.



PASTEL SOCIETY of AUSTRALIA'S WEBSITE

Great news, the Pastel Society of Australia's website while not completely ready, is now accessible to all members <https://pastelsocietyofaustralia.com.au>. Please note there are some areas that are still work in progress, which I know, you would appreciate the enormity involved in developing the website. The layout is fabulous and the side menu very user friendly indeed. But my 'favourite', would have to be the revolving gallery.

SO WHAT DOES THIS MEAN?

Once you have logged in as a member, you will have the usual access to your account page as well as other PSA member information such as the Bi-Monthly Newsletters (lastest addition as well as past issues), enter competitions and view videos to name a few.

From December 2021, Newsletters will be accessible from the website and not sent out as an attachment by email. You will be notified when the latest issue has been posted to the website.

Wins, News and What's On

The Gold Coast PSA meeting - Saturday December 13th 1:00pm will be a 'Plein-Air' get together.

'Composition in the landscape using charcoal'

To celebrate the end of the year and create an opportunity to get to know each other, we will have a meeting starting at 1:00 around the picnic tables with food and drinks. We are meeting in the Hinterland Park, Mudgeeraba to draw/paint the scenery, weather permitting. Entrance to the park is on the corner of Bertana Dr and Hardys Rd.

Around 2:00pm we will set up for sketching scenes in the park. The first spot to paint will be along the path that runs to the left past the dog enclosure. Initially we will make thumbnail sketches (very small drawings in only black and white) of different scenes. It will be fine to work on a board on your lap. Following this, you can choose one of the thumbnail sketches to make into a bigger value sketch. Possibly we can add some colour to it.



About 4 pm we will wrap things up and go back to the picnic area where we will admire each other's work.

The park is very scenic, here are some photos;



Please bring along:

Fold up chair
Hat, sun screen, mozzie spray
Watercolour or pastel paper
Fold up French easel (optional)
Plate to share, your own drink
Member \$5, Non-member \$10

We will provide:

Charcoal
Viewfinder
Sketch paper
Charcoal, pastel or watercolours
Pastel set to share
Clip boards (28 x38cm) and clips
Grey scale chart

A bad weather plan is still to come.

Please RSVP hello@Petronella.Gallery
Phone: 0407 963 773 (Use this if lost on the day)
Petronella M van Leusden

Wins, News and What's On

PLEIN AIR PAINT-OUT @ STANTHORPE

Date: 19th to the 29th April 2022

EVERYONE WELCOME



EXPRESSIONS OF INTEREST

Hi to you all,

Well, as we are drawing closer to the end of another crazy year, and if your anything like me, I like to plan ahead and lock in my favourite arty things to do for the following year and maybe Stanthorpe is one of them...

As you are probably aware, I have taken over organising the scheduled events for 2022 from Betty Sutton (yikes a big task) and I have incorporated a few new interesting things to do that I hope you will enjoy...more about that later!

To recap, for the newbies on the mail list, during the past few years a group of Happy Painters from Brisbane and surrounds have joined together for a week or more to paint plein air in and around various locations, surrounding areas & properties in Stanthorpe - including Girraween National Park. This is a free nonprofit event that has always been organised by fellow artists for the enjoyment and fellowship of like-minded people to come together and be creative.

As you are aware, because of Corona virus, we have had to cancel an event, coupled with fires, water restrictions and a severe drought taking their toll in that area. The economy of The Granite Belt and surrounding districts still need help and the support from the input of visitors. With this in mind, and still abiding by ongoing health regulations, we have confirmed the dates for 2022.

DATES: 19th to the 29th April 2022

(N B. Due to the demand of available accommodation we have made a pre booking of all the Motel rooms and all the snugs (under the name of the Artist Group.) First in first served to enjoy the 10% discount on accommodation. Please book directly at the Top of the Town and mention your choice of Caravan site, Campsite, Cabin, Homestead Motel Room or Snug Room and the days and dates which you choose to attend.

For further accommodation enquiries please contact Top of the Town Tourist Park, 10 High St, Stanthorpe ph 07 4681 4888.

An email will be sent to you again in early February 2022 for formal registration so that we know how many will be attending. Upon registration you will be sent an itinerary of proposed painting activitiesdon't forget YOU can stay for as long as you likeor just a few days just fill in the expression of interest form below.

Wins, News and What's On

PLEASE EMAIL THIS FORM TO: ron@stanthorpepaintout@gmail.com

I would like to register my expression of interest:

Full Name:

Suburb/Town

Attending from:To:



Note: Simply just enter/copy your details as per above, directly into an email and send to Ron.

Stanthorpe Paintout Attendees:

As you would have read in the email sent out in October and in Ron's update above, Betty Sutton has stepped down from the role of organising the Stanthorpe paintout. Betty from all of us at PSA, thank you for your dedication and hard work organising the paintout over the last six years.

Please find below a note from Betty Sutton

I wish to extend my sincere thanks and deep appreciation for all who helped with the Stanthorpe paintouts during the past 6 years. Your input was invaluable and all of us have gained a wealth of experience and knowledge as well as gaining many friends in the area.

I have now stepped down from the role of organising the paintout, but I am pleased to pass the role on to Ron Bryant who has offered to take up the reins.

The dates of next year's event is the 19th -29th April 2022 and the accommodation arrangements are the same as in the past i.e: at the Top of the Town Park. Bookings are now available.

Phone: 07 4681 4888

For further enquiries please contact Ron Bryant. Ph 0408 884 346

Thank you all once again.

Betty Sutton

Betty with some of the attendees at the April 2021 Paint Out event.



Wins, News and What's On

CONGRATULATIONS TO:

Online Competition Winners - Zoom Meetings:

October/November - Judged by Joanne Cotton

General Member: Barbara Brown 'Lone Tree' - Simple but delightful! Great eye appeal with impressionistic tree that captures the light and shadows well against a soft, contrasting and textured background. Great use of chromatic contrast.



Master/Accomplished Member: Margaret Turner 'Murrumbidgee Flowing' – Exquisitely executed, capturing the different values of the landscape in the distance, mid-ground and foreground. We are gently drawn through the painting, meandering along the path of the river, enjoying the peace and tranquillity, while bathing in the warm light and cool shade. Beautiful!

Set Subject: Plein Air - Any Subject

General Member: Jenny Shorter 'Old Man River Gum' – Great colour harmony and lovely impressionistic approach to plein air painting. Lovely!

Master/Accomplished Member: "Bulimba Creek". – Beautiful with both subtle and purposeful mark-making in all the right places! We are pleasantly and gracefully drawn into the painting, supported by a simple but sensitive rendering of the warm sunlight and cooler shadows. Plein air painting at its best!



EXHIBITIONS BY MEMBERS: For any members who are having an exhibition please do a tiny video (maximum 2 minutes in length) of your exhibition and forward to Kelcey Burman - secretaryozpastels@gmail.com. These videos will be posted to The Pastel Society of Australia's facebook page sharing the great work being done by Pastellists across the lands. Please note these videos are not a sales marketing platform but an opportunity to promote the great work of artists using our preferred loved medium, pastel.

Wins, News and What's On

On-line Demonstrations have a Free Competition too.

The Online Zoom nights have a demonstration and a chance for all members to exhibit a painting on the night. These Zoom nights are held on the third Tuesday of each month. This is free to all members.

To enter a painting into the competition for that night go to www.pastelsocietyofaustralia.com/monthly-zoom-competition and look at the headline for that month's Zoom submission.

Mark it on your calendars: Enter Zoom Competition first week of the month. There is prize money from our sponsor Arthouse Northside.

Each entry will be judged by the guest demonstrator and you have a chance to win the following prizes: General Members - \$25 voucher from Arthouse Northside and for MP/AP's, \$15 cash prize. Winner will be announced at the end of the meeting.

Prize money proudly sponsored by Arthouse Northside



PSA Meetings - You must RSVP as the numbers are STRICTLY limited

For Brisbane, please email Tricia, presidentozpastels@gmail.com. There is a max of 30 people so unfortunately we have to have a rule of no rsvp, no entry.

For Sunshine Coast, please email Vanessa, treasurerozpastels@gmail.com

For Gold Coast, please email Petronella, hello@petronella.gallery

COVID Safe Compliance reminder when attending PSA Demonstrations.

- Do not come if you have any Covid19 symptoms
- Be Covid19 Aware and be courteous and patient. Practice social distancing especially at the entrance. Masks are welcome, but not compulsory. Come a bit earlier to avoid crowding.
- Bring your own cup and take it back with you. We will provide coffee tea sugar and milk, but no snacks.
- Bring your own pen to fill in your details at the door and to vote for your favourite painting.
- Bring \$5 notes, to reduce cash handling for the door and raffles.
- Use the sanitisers provided at any time during the evening.

Wins, News and What's On

PSA Master Pastellist Exhibition 2021

by Tricia Reust

Fifteen Master Pastellists contributed forty-four (44) works in this year's exhibition, which is held every second year and continues to grow in popularity attracting busloads (literally) of visitors.

The Exhibition was held at the Old Fire Station Gallery in Redcliffe, 27th Oct through 21st Nov with free-to-the-public demonstrations. Thankyou to Penelope Gilbert-Ng, Tricia Taylor, Louise Corke, Joan Macnaught, Terry Wilkinson, Anne Yang, Chris Blake, Chris Clark and Margaret Turner.

Thank you Redcliffe Art Society members for manning the gallery and enabling sales through the Gallery Store (matted original works, cards etc), and for assistance with arranging the demonstrations. Comments allude to this year's exhibition being of a superb high standard. It is a pleasure and an honour to arrange this show for the Society.



Chris Clark demonstration

Wins, News and What's On

PSA - SUNSHINE COAST - BUS TRIP

MASTER PASTELLIST EXHIBITION - REDCLIFFE

Wednesday, 27th October 2021



Another Bus adventure for our Sunshine Coast Members down to Redcliffe. After a Coffee break, our first visit was to Seaside Artists Gallery, upstairs in the Comino's Arcade across from the beachfront. This Gallery has a huge display area, of local artists paintings in a variety of mediums, along with some lovely pieces of jewellery, pottery, sculpture woodwork and handicrafts. The Gallery is bright and covers an extensive area, showcasing group artists and individuals only exhibitions and some amazing children's art. A must see if you are visiting Redcliffe.



Then onto the Red Poppy Art Collective Gallery a few doors down near the Bee Gees Arcade. This Gallery was also a delight to visit, they pride themselves on having unique local artists with diverse painting mediums, and also artists specialising in ceramics, textiles, metal, wood, fashion accessories and handcrafted jewellery. Definitely a must.



Time for Lunch at the very lovely Suttons Beach Pavilion, beachfront position. The meal of salmon and a glass of cider was a welcome respite. Lots of chatting, laughing and discussing the artwork we had just seen. I certainly will be visiting Suttons again.

Back on the bus and a visit to our much-awaited Master Pastellist Exhibition at the Old Fire Station Gallery. An amazing Exhibition from our Master Pastellists' showcasing the unique and magical qualities of Soft Pastel. Every painting has its own unique style, techniques and use of colour and movement, all done with this beautiful medium.

Then we watched a lovely demo from one of our Masters, Penny Gilbert Ng. Our Exhibition is stunning, exciting and gives you the passion to try it yourself. Congratulations to all the Master Pastellists' that have their beautiful work on display and a very grateful and huge thankyou to our dear Tricia Reust for all your hard work, and taking this exhibition on and making it look so amazing. Definitely a must see. A very enjoyable day had by all.

VOLUNTEERS REQUIRED - 2022 PASTEL EXPO

We warmly invite you to consider joining the Expo committee or just offering some specific skills that you have for a one-off project associated with the event. What you must do:

1. Expressions of interest please email (pastelexpo@gmail.com) .
2. Love pastel painting.
3. Enjoy interacting with other artists, well maybe not if you love doing your solitary work :)

Not sure you know what you can do? Ask Vanessa and she is sure have some ideas would suit you.

What you do NOT have to do:

1. Reinvent the wheel, most of the hard work has been done by Vanessa and other committee members so we will use this blueprint from the past success and just build on it.
2. To be physically present at the meetings as mostly it will be conducted via Zoom or some online stuff.
3. To spend every waking moment being involved.

So, do not be shy, and if the world can get over Covid...hopefully.... then treat yourself to a wonderful experience and make more friends within the PSA and give it a go.

Postal Address: Pastel Society of Australia Inc, P.O. 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.

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Check out the EXPO timetable on the www.australianpastelexpo.com.au website. Start planning what workshops or demonstrations you can book for each day. We are having one on one critique sessions with Tutors, and they will appear on another list. Don't forget that Golden Tickets go on sale from 1 February 2022, then the normal tickets start on 1 March 2022. Check out all the details on the website. As time goes by, there could be tweaks so keep checking your favourite workshops and demos for any updates.

Demonstration/Workshop Report

SUNSHINE COAST OCTOBER DEMONSTRATION

Pauline Adair 'PORTRAITS'

Written by Annette Irvine

The reference for the portrait was taken from 'Unsplash'
This photo needs to be adjusted before painting. It needs cropping and moving so as not to be positioned in the middle. The subject needs space to look into. Push up the saturation and highlights of the reference and also increase the contrast between the lightest lights and darkest darks.

Do a black and white image also for tonal values. You can also push the colour to get ideas for colour changes.



DRAWING:

When drawing up the image, make sure the hat is as wide as the head. Note that the eyes are a different shape when the head is turned. Draw the shadow underneath the nose rather than a nose shape. Check the distance between the lip and the side of the cheek. Remember shadows are 'shapes' and light is a 'shape'....piece them together in the drawing like a jigsaw puzzle. Notice the model's hair is as wide as her face. Step back and check the head is the right proportion, and be aware of where the ear is even if not putting it in. Take out the construction lines which are used to line things up. Finally flick off the charcoal dust.

COLOUR:

The darkest area is the hair, do this quickly and in a painterly fashion. Take the same colour into the shadows in her face, lips, eyebrows and the shadow under her hat. Put in light areas but NOT the lightest light yet. Touch in the light areas on face, arm, shoulder and hat. The orange area under the hat in the photograph is reflection from the background. Blend the dark colour with a brighter red but don't use fingers as everything will get too soft. (It is like mumbling when you speak).



A good painting needs lost and found/hard and soft edges. Grey the shadow areas off with a skin tone (raw sienna) and put this skin tone into the whites of the eyes at this stage. Mix this colour into the areas of red so you don't have flat areas of colour. Make the shadow under the nose and chin more pronounced than in the photo. Blend a cool green grey hard pastel over the light part of

Demonstration/Workshop Report

skin right across from the nose to the cheek. Use a mid-tone Burnt Sienna for highlights in the hair and the underside of the hat. Put a light pastel onto the hat, rim of the hat and the light shining through the straw brim (subtle). Bring back the lights on the face, warm the shadows and cool the lights. Use a light orange where the lights change to dark, a half tone. Put this under the nose and chin also. Use a lighter red for the lips and don't put a line around the bottom lip as this is formed with the shadow colour beneath. A cooler grey is put into the whites of the eyes and a cooler light is used to bring out the cheek bones, nose and light on the chin.



Bring out the lights in the hair and blend with a torchon to make soft and to push the pastel into the paper to enable application of further layers. Apply blue into the shadow area of the dress under the arm. Put stripes in the direction of movement of dress and a touch of the blue into the form shadows under the hat.

Put movement into the hair with gold and darks. Use a pink hard pastel to blend subtle changes to skin tones. Use a cool yellow in areas where light would touch her hair and a small amount into her hat to link it to the hair. Use touches of light in the background to anchor her to the page to avoid a 'cut out look'. At this stage put away over-night and work on final touches the next day.

This was a really informative demonstration with lots of detailed ideas to apply to our portrait painting.

Thank you Pauline.



Demonstration/Workshop Report

Brisbane Demonstration Report November 2021

'One subject – Three views'

by Gillian Collom

Tricia Reust, Penelope Gilbert-Ng and Louise Corke worked from one black-and-white landscape reference for the demonstration. They could each select or ignore elements; compose the design; choose a colour palette; and select strokes and techniques to achieve their individual visual comment on the scene.

How would you approach this painting?



Photo supplied by Louise Corke, and cannot be reproduced without permission.

If you know their work, you won't be surprised that they chose different surfaces, pastel brands, colour palette, and working methods. So you won't be at all surprised that the final paintings were very different!

Preparation

Tricia started with AS Soft Umber, used for the demonstration at the MPs exhibition, and collaged over with tissue paper and Atelier Binder medium (acid-free and archival). The whole sheet was covered with AS clear pastel primer which picked up some of the previous pastel and produced lovely dark colours, as well as giving tooth. Tricia chose portrait format and worked from a print-out of the image.

Tricia wanted to make the most of the high horizon, and incorporate the path in a triangular design. The wet pastel under is purple, so the light will all be just under the canopy. She used Art Spectrum pastels, finishing with AS soft.

Penelope used AS Supertooth Colourfix in off-white, in a square format. Because Pen intended to produce a green landscape, she underpainted in warm red and cool red watercolour. Pen

Demonstration/Workshop Report

displayed a number of exercises, where she chose different colour combinations to shift the same image to different seasons and moods.

Pen chose to use her iPad for the image, and an iPhone/iPad app called See Value that enhances the tonal pattern. This made it easier to design a thumbnail sketch. She used Girault pastels.

Louise described the original setting – a chateau in France, hired by one of Louise's art groups. This scene appears as you walk up the hill behind the chateau. As it's summer, the vegetation is very green and soft-edged. Louise had painted a demonstration previously from this image using autumn colours, on a Fisher 440 paper which is a dull yellow. For the current demonstration, she chose a Wallis paper, and to shift the colour palette to dull and vibrant blues.

Louise is interested in getting the viewer's eye to the top left, so she cropped the right side. She underpainted in pastels using dull blues at the top, and aqua in the lower/foreground, and isocol to rub in the pastel to get a soft-edged tonal pattern. Louise used Mount Vision pastels and a giant Unison pastel (not readily available).



Tricia



Penelope



Louise

Painting

Tricia explained that she makes green on the surface. For example, using blue and yellow ochre on the path, to make sure the lightest green is at the point of the triangle. A sap green pastel skimmed over the surface, will interact with the purple underpainting, and with a glaze of purple over it.

Penelope often squints to find the tonal range. She chose to put a light glaze of orange so the other colours shone through. Pen commented that you don't know with Girault pastels quite what the colour will be until you make a mark.

Louise answered questions about her underpainting choices. Isocol (or rubbing alcohol) gives you more time to move, compared with methylated spirits, which dries too quickly. On a warm day isocol will reactivate colours, and allow them to connect.

Demonstration/Workshop Report



Tricia



Penelope



Louise



The Trio at Work

Tricia explained that she never takes a line to a corner, but starts inside or above a corner. When adding the lines, it's important to own the textural lines from the prepared surface. It helps give an aerial perspective depending on the size and intensity of the lines – tiny lines in the distance, and larger ones closer.

Penelope reminded us about the need to step back. She checks that, to captivate the viewer, the work has different tones in each corner. To make the path sit back. Pen used blues. She took a photo of her work at this stage, and used the See Value app again to see the pattern of tones. After that she created more shadows at the front to push the rest back further.

Louise explained that she needed to get pastel into the surface, not sitting on top. If there's too much pastel you need to remove some before continuing. The reference photo has now become just a springboard towards creating something else. She played with textures, and looking at

Demonstration/Workshop Report

whether she likes the way different areas intersect with one another. Louise used a wet brush to drag some of the darker colours over the lighter paper. Then she used pastels dry and wet to soften edges. A mirror is useful to check on the impact of these changes.



Tricia



Penelope



Louise

Finished works

Thank you, Master Pastellists for a thoroughly entertaining and inspiring evening.



Tricia Reust

Demonstration/Workshop Report



Penelope Gilbert-Ng



Louise Corke

Demonstration/Workshop Report

NOVEMBER ZOOM ONLINE MEETING DEMONSTRATION

Joanne Cotton - 'The Green Challenge'

The GREEN Challenge

by Joanne Cotton MPSA MPAC

As pastel artists, we all enjoy the abundant inspiration offered by the landscape around us at any given time and place. Interpreting trees, fields, flowers, and mountains are often a fundamental part of our painting. This can also mean there is a lot of green in nature and the landscape to deal with on our paper.... In addition, too much green can give a painting an artificial look - perhaps too acidic, flat or too monotone, or what I call, 'a cartoon effect' - all detracting from a poetic impression of the landscape.

When talking about poetic harmony and painting, we can interpret our greens in several ways to keep our work alive and interesting. In order to avoid artificial greens and to steer away from a flat monotone look, we need to step into our imaginations and

stretch our vision towards seeing:

- 1 - other hues within the greens
- 2 - the temperature differences between the lights and shadows
- 3 - the correct value of 'green' and its spatial properties
- 4 - variations in chroma - juxtaposition of intense and dull 'greens'

These are just a few painting tips I will expand upon to help when dealing with greens. BUT, keep in mind, the joy of pastel painting is that pastels can be layered bringing iridescent colour - inviting flamboyance as well as subtleties. It all depends on the artist's purposeful marking or delicate whispering of these little magic sticks, that will make the greens in a painting sing in harmony!

Other Hues Within the Greens

Fundamentally, greens in the landscape and in a still life are seldom only green. When looking at our colour theory, green is a secondary colour made up of yellow and blue. Yellows (warm colours) and blues (cool colours) offer variety of colour when communicating the lights and shadows in a green landscape.

Green's natural complementary colour (directly opposite on the colour wheel) is red.



1

Demonstration/Workshop Report

Using red provides striking visual effects when paired together with green.

Analogous colours to green (colours that lie either side of green on the colour wheel), and colours in the triadic colour scheme with green (equal distance from each other on the colour wheel - orange and violet) provide colour variety that tends to look more balanced.



Triadic colour scheme with green



Analogous colours to green



*Support green with
other colours*

It is always useful to paint with your colour wheel close at hand. I have attached a reference to complimentary, analogous and triadic colours on the colour wheel at the end of this article so you may print it and have it handy for when you paint.



Demonstration/Workshop Report

For starters, underpainting in the complimentary, analogous or triadic colours can be useful to poetically communicate the greens. The underpainting provides a foundation, map and starting point of the sensitive eye.

The choice of hues in the underpainting will support the greens or allow actual greens to be whispered or flamboyantly applied and/or layered on to the underpainting. The chroma and value of chosen colours in the underpainting must allow your actual greens to be communicated appropriately - so similar value to make them vibrate, or lighter, darker or more neutral (greyed) to make the greens stand out.

I cannot stress enough that the sensitive eye is best trained when painting en plein air as a photo often flattens colour. I often go into sensitive eye mode while I am a passenger looking out the window. I ask myself "where are the shadows and what colour are they? Where is the lightest light and how lighter is it compared to other lights? What colours are in those green trees ahead and how do these colours change as I get closer? What hue, what value, what chroma? Where is the source of light coming from and what are the colours when it hits that tree, valley, field, mountain. What colours are in the indirect light, reflected light, bounced light?"

If you train your eye, you can eventually bring your photographs to life with memory of what you have seen when plein air painting, looking out a car window or camping, or sitting in the garden with your sensitive eye switched on!

Below, is an example from a photo of a very green landscape for which I have chosen colours for the underpainting from the green triadic scheme (variations of orange and violet). The colours for the sky are more yellow oranges as the sky is the source of light and the lightest light in the painting.

Subject for DEMO



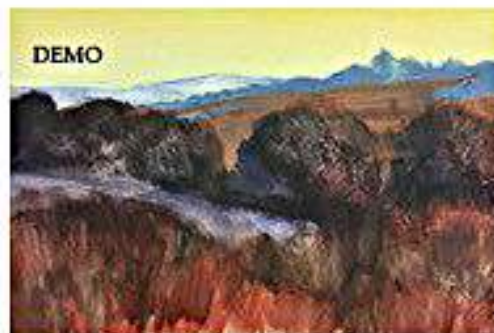
photo of landscape

DEMO



underpainting - complimentary and triadic colours

DEMO



watered-in underpainting

Demonstration/Workshop Report

Temperature differences between the lights and shadows

How the artist interprets the colours of lights and shadows will also influence which colours the artist sees in the greens. The more sensitive an artist is to temperature differences within green, the more varied those greens will become making a painting more interesting and alive. While green is made up of the component colours yellow and blue, they each have a warm/cool relationship.

Warm sunlight usually casts warm sunlit passages (more yellow) and cool shadows passages (more blue). Cool light usually casts warm shadows. Depending on the time of day and degrees of sunlight, the intensity (chroma) and value differences in the temperature (cool and warm) hues will alter.

Warm sunlight usually casts cool shadows and warm sunlit passages

Direction of Direct Light



Some shadow colours added - dark violet, navy blue, deep magenta, dark cool green in the midground and foreground. Some lights added - golds, soft oranges, lime green in the background and field in the forefront.



Joanne Cotton
Morning has Broken
pastel, 48 x 32 cm

Turning on the sensitive eye to other hues in the shadows and lights creates a more alive and interesting painting

- an example of blues, violets and blue-greens in the shadows; and oranges, golds and bronzes in the sunlit passages

Demonstration/Workshop Report

Correct Value of 'Green' and its Spacial Property

Value relationships are paramount in any approach to painting, so the viewer understands perspective and where elements are situated in the space of the painting. It is essential to have a very sensitive eye towards how light or dark an element is to other elements in your scene to provide a readable interpretation of this space. It is also important to relate the lights and darks to one another correctly regardless of the colours you choose to interpret what you are painting.

Value and colour are inextricably woven together. Providing you have the correct value, the colour is not so important. So, when a colour doesn't work in the painting, it is usually because it is the incorrect value. Therefore, the artist still needs the sensitive eye to get the correct value of hues that is seen in the greens to make sense of the subject matter and provide variety to harmonically counterbalance the 'monotoneness' of the greens in the subject.

*'Value and colour
are inextricably wo-
ven together'.*

I find it useful to have a grey value scale at my easel to help me determine a colour's value and its relationship to other colours. I work with 5 value variations on the scale. I have attached the grey scale I use to the end of this article.



Here I have added greens to the middle ground trees and I've added blue-violet and greyer blue to the trees in the distance so the value difference to the foreground is more believable.



Joanne Cotton
Vista
pastel, 40 x 30 cm

- an example demonstrating values in the 'greens' lightening in the distance (evening sunlight)

- also the light loses tone (chroma) in the distance (no. 4 sensitive eye)

- other hues in the greens, such as blue and violets in the shade, and red, orange, and gold in the passages of sunlight.

Demonstration/Workshop Report

Contrast of Chroma -Juxtaposing intense and dull 'greens'

*T*he contrast of chroma is formed by the juxtaposition of areas of colour and their relative saturation. In other words, the contrast between pure, intense green and diluted green. There are four ways to grey down or neutralise an original pure colour. Add a:

- 1 - Tint (some white)
- 2 - Tone (some grey)
- 3 - Shade (mix some black)
- 4 - Complementary colour (an opposite colour on the colour wheel. So for green add red).

*P*astel painting requires choosing the appropriate colour of actual pastel stick as opposed to mixing a colour, or you can layer colours on top of each other to reach the desired neutral.



*M*ore intense chromatic greens on a more neutralized green provides an opportunity to bring your greens alive.

DEMO



I have used the contrast of chroma to create a focal point with the small bush in the foreground. I have also neutralised the trees in the distance by greying them back (adding tone).

DEMO



Demonstration/Workshop Report

From the 'Masters - using the sensitive eye



While this is an oil painting, it is worth showing to point out how Richard Schmidt has poetically executed a green landscape incorporating all aspects of the sensitive eye. I love this one!

Richard Schmidt
Firestone Church
Oil, 12" x 24"
Waterhouse Gallery, Santa
Barbara California, United
States

Engaging the sensitive eye



Edgar Degas
Wheatfield and green hill, 1892
Monotype and pastel on paper, 26 x
34 cm
Pasadena, California, Norton Simon
Museum
of Art

Degas uses a dark monotype underpainting and takes advantage of chromatic contrast with his application of pastels in blue-green, yellows, golds and oranges. Simple, but effective.

7

Demonstration/Workshop Report

The pastel painting *The Path*, by Penelope Gilbert-Ng is a wonderful example of seeing other hues in green. Penelope has embraced subtleties and flamboyance communicating a 'green' landscape by using an underpainting of blues, violets, oranges and magenta. Her greens are sensitive to temperature, with cool greens in the shade and warm yellow green and yellow blues in the light. Her deep violet-magenta mark making for grasses brings forth the foreground and gives vitality and vibrancy that pastels are so good at providing. The subtle soft greyed green and violet application in the distance further contributes to a poetic landscape with readable spacial truth.

Penelope has noted that, "the variety of hues an artist see in the 'greens' is all part of their own particular artistic style".

So, how you interpret your greens is really up to you! As long as you engage your sensitive eye, your painting will come alive!



Penelope Gilbert Ng
The Path
pastel, 22 x 30 cm

I hope the 4 points I have discussed will assist you to achieve your true interpretation of a green landscape....

Go on, take the GREEN Challenge...

The GREEN Challenge

Sensitive eye to:

- 1 - other hues within the greens
- 2 - the temperature differences between the lights and shadows
- 3 - the correct value of 'green' and its spatial properties
- 4 - Variations in chroma – juxtaposing intense and dull 'greens'

WORKSHOPS SCHEDULE FOR 2021

BRISBANE.

CODE	DATE	TUTOR	TOPIC	LOCATION
TBA watch this space for future events				Queen Alexandria Home, 347 Old Cleveland Road, Coorparoo

SUNSHINE COAST

CODE	DATE	TUTOR	TOPIC	LOCATION
watch this space for future events				Craft Cottage, 1 Main St. Buderim

PSA Bi-Monthly Newsletter Deadlines

Are due by 3rd Friday of the previous month

*unless noted differently

Newsletter Edition - Month	Due by date - Month
February 2022	21 January 2022
April 2022	18 March 2022
June 2022	20 May 2022
August 2022	22 July 2022 (*4 th Friday)
October 2022	23 September 2022 (*4 th Friday)
December 2022	18 November 2022

DEMONSTRATION SCHEDULE FOR 2022

BRISBANE (LIVE) - 7pm, first Tuesday of each month at Mt Gravatt Showgrounds, Community Hall (upstairs), 1644 Logan Rd, Mt Gravatt. Coordinator: Margaret van Maanen - 0423 117 730. Numbers restricted to 30 re Covid.

Date	Demonstrator	Theme
■ 1 February	■ Mark Lutz	■ Art House Reproductions
■ 1 March	■ JoanMacNaught	■ TBA
■ 5 April	■ Tricia Reust	■ TBA
■ 3 May	■ TBA	■ TBA
■ 7 June	■ Karol Oakley	■ TBA
■ 5 July	■ Chris Clark	■ TBA
■ 2 August	■ Chris Blake	■ TBA
■ 6 September	■ No meeting Expo	■
■ 4 October	■ TBA	■
■ 1 November	■ Xmas Party? Paint Round?	■ TBA
■	■	■
■	■	■

SUNSHINE COAST (LIVE) - 6.30pm, third Tuesday of each month at Craft Cottage, 5 Main St, Buderim. RSVP required - numbers restricted to 25 re Covid. Coordinator: Chris Clark - 0422 033 860.

Date	Demonstrator	Theme
■ 15 February	■ Sales/Shop	■
■ 15 March	■ Joanne Cotton	■ Importance of Neutrals
■ 19 April	■ Louise Corke	■ Portraits
■ 17 May	■ Bus trip to Maleny	■
■ 21 June	■ Karol Oakley	■ Plein Air - Seascape
■ 19 July	■ Hettie Rowley- Zoom	■ TBA
■ 16 August	■ Interactive Still Life	■ TBA
■ 20 September	■ No Meeting	■ TBA
■ 18 October	■ TBA	■ TBA
■ 15 November	■ Xmas Party	■
■	■	■

GOLD COAST DEMONSTRATIONS 2nd Saturday, 1.30pm arrival for 2.00pm start, meeting concludes at 4.30pm at the Mudgeeraba Old Post Office, 57 Railway Street, Mudgeeraba
 RSVP Vanessa, treasurerozpastels@gmail.com. Meetings are restricted to 16; RSVP Petronella by hello@petronella.gallery

Date	Demonstrator	Theme
12 Feb	TBA	TBA
12 March	TBA	TBA
9 April	TBA	TBA
14 May	TBA	TBA
11 June	Penelope Gilbert-Ng	TBA
9 July	TBA	TBA
13 August	Tricia Reust	TBA
10 September	Tricia Reust	TBA
8 October	Chris Blake	TBA
12 November	Xmas Party?	

ON-LINE DEMONSTRATIONS 6.00pm, second Tuesday of each month on your computer. A link to ZOOM will be emailed prior to the meeting. Don't forget to submit your paintings.
 RSVP Vanessa, treasurerozpastels@gmail.com.

Date	Demonstrator	Theme
8 February	Stephie Clark	TBA
8 March	Janet Hayes	TBA
12 April	Mark Lutz	Art House Reproductions
10 May	Leoni Duff	TBA
14 June	Lyn Mellady	TBA
12 July	Mark Lutz	TBA
9 August	Stephie Clark	TBA
13 September	Catch Van Ee	TBA
11 October	TBA	TBA
6 November	TBA	TBA

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Newsletter Submissions and Advertising

The PSA Newsletter is released bi-monthly. The next newsletter is due out in February 2022.

CLOSING DATE: Closing Date for February's Newsletter is **21 January 2022**.

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to Louise Eves at pastelsociety.news@gmail.com

- FORMAT:**
1. Microsoft Word document sent as an attachment to your email.
 2. Articles sent from an iPad or in the body of an email are not acceptable.
 3. 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).
 4. ALL articles in text font ARIAL Size 12.
 5. Number the placement of photos within the article.
 6. Do not include links to your website.

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).

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.