

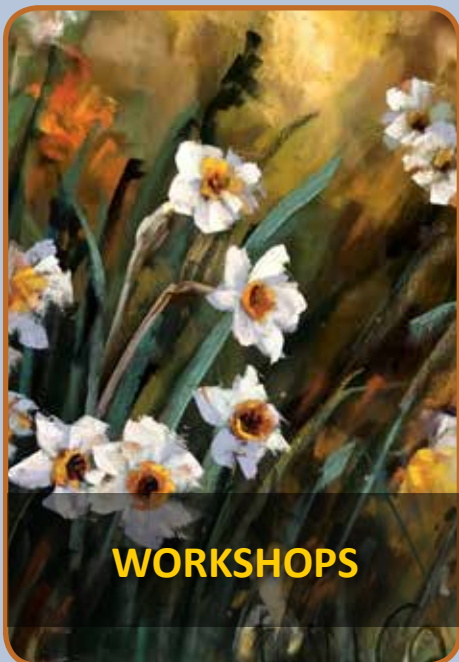
# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



'Joy Ride' by Karen Christiansen



**WORKSHOPS**



**PSA DEMO REPORTS**



**AGM COMING UP...  
WE NEED YOU!**

Photo by Jordon Conner on Unsplash



**President's Report**

*Aren't we lucky to be able to appreciate the medium of pastel and devote time to developing our technique and visual language with this wonderful medium? We are also lucky to*

*enjoy the generous sharing of knowledge between our members. I hope that all members take full advantage of what the PSA offers in support of broadening this appreciation of pastel.*

*With the AGM in September, the Committee has been concentrating on completing the PSA Role Descriptions document with the intention of emailing this document as an attachment to all members along with the papers and information on online voting for the AGM 13 - 14 September. Please consider if you can put yourself forward to assist with the tasks that enable the PSA to exist.*

*The organisation and the promotion of the MP/AP Exhibition 1st - 26th November 2023 continues. This exhibition is held every second year at The Old Fire Station Gallery in Redcliffe, Qld. There is always interest in this exhibition as there are free demonstrations for the public during the show.*

*We've had a setback in relation to our choice of venue in Brisbane for the Annual Awards Exhibition for 2024. It now looks like the hanging space and conditions won't suit our needs so we are again on an urgent search for a suitable hanging/gallery space in south-east Qld for a week. Ideally, it needs to have sufficient space to hang up to 100 paintings, have good road access and parking, be close to other amenities with passing foot traffic and also contain kitchen facilities. Please let me know if you have suggestions about such a venue.*

*Lastly, the Committee has endorsed a slight change in the Zoom meetings. As usual, there will be two Set Subject meetings annually, but from 2024 there will be a small fee for submitting work. These fees will go directly towards the judging of those works and off setting the costs to the PSA in hosting Zoom meetings.*

*I hope you continue to find time for your art,*

*Sincerely,*

*Tricia Reust*

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## Call for Volunteers We NEED You!

*Do you love pastels? Do you want to join a vibrant community of volunteers who share your passion? Do you have some spare time and skills to contribute to this worthy cause?*

If you answered yes to any of these questions, then you might be the perfect candidate for a volunteer position with the Pastel Society of Australia (PSA)!

### **What does the Pastel Society do?**

The Pastel Society of Australia is a non-profit organization that promotes and supports pastel art in Australia and beyond. We offer our members a range of benefits, such as discounted workshops, monthly meetings and demonstrations, regular competitions and exhibitions, mentoring opportunities, Accomplished Pastellist or Master Pastellist assessment programs, online resources, and more. You might be surprised to know that all of these benefits are provided to you by volunteers!

### **How can you help?**

As a volunteer, you will be part of a friendly and dedicated team that helps run the Society and its activities. You will have the chance to learn from experienced pastel artists, network with other members, and contribute to the growth and development of the Society. You will also have fun and satisfaction in doing something you love!

We are looking for volunteers with various skills and interests. No matter what your background or experience level, we welcome you to apply! Training can be provided.

Email the Secretary [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) (or sms 0437 456 876) with your name, what experience you have to offer and what role or roles you are interested in. More detailed role descriptions are available and can be sent to you. The Secretary will be happy to talk with you about what's involved in any of them.

### **What volunteer positions are available?**

In the lead up to the Annual General Meeting (AGM) of the PSA, 13-14 Sept 2023, where all positions are declared vacant, the PSA is currently looking for volunteers to fill the following positions in particular:



**President:** The president is invited to set out a 3-year strategic plan for the PSA and to oversee the activities and operations of the Society directed towards fulfilling that plan. The president acts as the PSA's spokesperson. They chair meetings, consult with sponsors and donors, liaise with other art associations, and seek feedback from MPs/APs and members on key issues as they arise. The president also ensures that the society complies with its constitution and legal obligations.



**Vice-President:** The vice-president assists the president in their duties and acts as the president in their absence. The vice-president also supports the other committee members and helps with planning and organising the society's events and activities.



**Management Committee members:** Committee members may come from a background as administrators or have special skills or proven ways to improve the services offered by the Society and be willing to implement programs to bring them to fruition. The Committee is particularly interested in ways to use new technologies to better effect, in promotion as well as in bringing pastel painting tutorials to members.



**Publicity Officer:** A PSA publicity officer is wanted to promote the Society's aims and activities (meetings, workshops and exhibitions) to its members and to the public. The publicity officer maintains a calendar of PSA events and writes and distributes newsletter articles, website content, flyers, and media releases to promote those upcoming events. The publicity officer liaises regularly with other key roles on ideas for reaching new audiences to publicise and promote the work and activities of the PSA. This position can be built around the particular skills of the volunteer.



**Social Media Coordinator:** The social media coordinator manages the society's online presence and engagement. The social media coordinator creates and posts content on various platforms such as Facebook, Instagram, and YouTube about meetings, workshops and PSA activities. The social media coordinator also monitors and responds to comments, messages, and feedback from the online community.



**Workshops and meetings committee members:** A committee of a few members is needed to spread the workload involved in compiling the annual schedule of tutor demonstrations (at monthly meetings and workshops). The process begins with forms being sent to selected tutors asking them to nominate suitable meeting dates and workshop dates. From their preferences, an annual schedule is developed and contract forms are issued. As the date of the demonstration or workshop approaches, photos and details are sourced so the activity can be promoted. Liaison with tutors, venues and meeting coordinators is part of this role.



**Public Officer:** The Public Officer ensures that the legal obligations and annual reporting requirements of the incorporated association are met with the Office of Fair Trading (Qld) and with the A.T.O. The position also responds to requests from the Management Committee to interpret the Rules of Association or Constitution and to recommend changes and updates to the Rules.



**BVAC (Brisbane Visual Arts Community) liaison officer:** A volunteer is wanted to attend monthly meetings of this umbrella organisation for 20 small arts groups that meets every 2nd Wednesday 9.30am at the Wellers Hill Arts Hub. The role will represent the PSA within the collective and seek out opportunities that could benefit our members or offer collaborations, and report back to the management committee.

The PSA is looking to become a Centrelink approved organisation that can offer members on the Job Seeker Payment voluntary work of 15 hrs per week in lieu of having to meet their Mutual Obligation Requirements. If this might interest you in your situation, and you have a role above that interests you, please contact the Secretary PSA on the email above and we'll see what can be arranged.

## Monthly ZOOM Competition

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

The PSA hosts ten Zoom meetings each year, February through November, to enable and welcome the attendance of members from all over Australia and the globe.

These meetings comprise:

- A brief announcement of PSA news
- Slide show of submitted images of pastel works
- Demonstration by a pastel artist or presentation by someone in the pastel industry.

Artwork images submitted for these Zoom meetings are welcomed to show other members what you are up to with your pastels and as an interesting exhibition. They are judged by that month's presenter for the awarding of a prize. If the presenter is a PSA member then that presenter is not permitted to submit a work. General members enter in one category and Master Pastellists (MP) and Accomplished Pastellists (AP) in another.

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

General Members prize will be \$50, MP/AP prize will be \$25.

### **Set Subject Competition**

For the other two months there is a set theme. The demonstrating 'recognized pastel artist' at these two Zoom meetings will be a non-PSA member.

## **2023**

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

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

Set Subject paintings (June and November) must be sent via this link  
<https://pastelsocietyofaustralia.com.au/set-subject-competition-bi-annual/>.

All other months 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 Zoom link is: <https://us02web.zoom.us/j/9228254988>**

Monthly reminders and links will be sent by email.

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.

# Master and Accomplished Pastellist Exhibition

1st to 26th  
November 2023

Official Opening  
4th Nov 1-3pm

DAILY DEMONSTRATIONS  
OPEN WED TO SUNDAY  
10AM - 3PM  
OLD FIRE STATION GALLERY  
REDCLIFFE



Mark your calendar and join us for our biannual exhibition. An amazing collection of the best pastel paintings from across Australia. Art demonstrations schedule will be released closer to the date.

For more information.  
<https://pastelsocietyofaustralia.com.au/master-pastellist-exhibition-2023/>

## Toowoomba Studio ART TRAIL

*Toowoomba's own Studio Art Trail has arrived!*

Visit local Toowoomba artists in their studios during  
Toowoomba Carnival of Flowers

Open 10am - 3pm every weekend in September 2023



toowoomba\_art\_trail



toowoombastudioarttrail

Find the program at [www.toowoombaarttrail.com.au](http://www.toowoombaarttrail.com.au)

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

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
1 August	10.00 - 12.30pm	Members are invited to attend the Mt Coot-tha Botanical Gardens for plein air work and to gather for lunch.		
12 August	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Dan Toohey	Photography
8 August	5.30 - 7.30pm	ZOOM	Stan Sperlak (pre-recorded)	Louise Corke judging entries.
15 August	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Pauline Adair	The human figure
5 September	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Reust	Portrait on Collage
9 September	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Oxenford Framers	Tips and techniques for framing
12 September	5.30 - 7.30pm	ZOOM	Louise Corke	Loose Strokes
19 September	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Chris Blake	Beach Wave Break
3 October	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Penelope Gilbert Ng	Figures and creating a story
14 October	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	
10 October	5.30 - 7.30pm	ZOOM	Dawn Emerson (pre-recorded)	Penelope Gilbert Ng judging entries.
17 October	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Tricia Reust	Using Pastel Wet in Portrait from Life
7 November	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Christmas & Art Trivia Night	
11 November	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Tricia Taylor	Colour chords and how to use them
14 November	5.30 - 7.30pm	ZOOM	Lyn Mellady	Using the Partnership of Shadow and Light
21 November	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	

## 2023 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
<b>SUNSHINE COAST @ Buderim Craft Cottage, 5 Main St Buderim</b>		
10 September 2023	Lyn Henry	What if??? A journey into Abstract Art
7/8 October 2023	Betty Sutton	Beginning Pastel
<b>BRISBANE @ Queen Alexander Home, 347 Old Cleveland Rd, Coorparoo Qld 4151</b>		
25/26 November 2023	Stephie Clark	Florals - Dancing with the Edges

# Call for Entries



Sunset over Braco Road, Prix de Pastel winner  
Tony Allain, Master Circle Division 2022 Webshow



Merveilles de la Vezere, Best in Show winner  
Sylvie Poirson, Open Division 2022 Webshow.

**Don't miss the opportunity to enter the 2023 IAPS Webshow.**

**Two divisions - Open and Master Circle.**

**Accepted entries earn points toward Master Circle & Eminent Pastelist recognition.**

**Deadline: September 6**

**Prospectus and Information at [iapspastel.org](http://iapspastel.org)**



INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES



**Brisbane Meeting**

**Tuesday 1 August from 10am - 12.30pm**

Members are invited to attend the Mt Coot-tha Botanical Gardens for plein air work and to gather for lunch. BYO art materials.

Contact: Tricia Reust  
presidentozpastels@gmail.com  
0416967320



**Gold Coast Meeting**

**Saturday 12 August 1.30 - 4.30pm**

Demo Artist: Dan Toohey

Subject: Photography

Address: Old Post Office, 57 Railway Street, Mudgeeraba

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



**Sunshine Coast Meeting**

**Tuesday 15 August 6 - 9pm**

Demo Artist: Pauline Adair

Subject: A demonstration on the human figure

Address: Buderim Craft Cottage, 5 Main St Buderim

Contact: Vanessa Thomas  
TreasurerOzpastels@gmail.com  
0414571090



**Brisbane Meeting**

**Tuesday 5 September 6.30 - 9.30pm**

Demo Artist: Tricia Reust

Subject: "Portrait on Collage"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust  
presidentozpastels@gmail.com  
0416967320



**Gold Coast Meeting**

**Saturday 9 September 1.30 - 4.30pm**

Demo Artist: Oxenford Framers

Subject: "Tips, techniques about framing"

Address: Old Post Office, 57 Railway Street,  
Mudgeeraba

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



Photo by pine watt on Unsplash

**Sunshine Coast Meeting**

**Tuesday 19 September 6 - 9pm**

Demo Artist: Chris Blake

Subject: 'Beach Wave Break'

Address: Buderim Craft Cottage, 5 Main St  
Buderim

Contact: Vanessa Thomas  
TreasurerOzpastels@gmail.com  
0414571090



**Zoom Meeting and Demo**

**ONLINE**

**Tuesday 8 August**

**5.30 (for 6pm) - 7.30pm**

**Demo Artist: Stan Sperlak US  
(Pre-recorded)**

**Subject: "Sometimes the Dawn"**

Join Online at: <https://us02web.zoom.us/j/9228254988>



**Zoom Meeting and Demo**

**ONLINE**

**Tuesday 12 September**

**5.30 (for 6pm) - 7.30pm**

**Demo Artist: Louise Corke**

**Subject: "Loose Strokes"**

Join Online at: <https://us02web.zoom.us/j/9228254988>



**To view previous Zoom Demonstrations, visit the website at**

<https://pastelsocietyofaustralia.com.au/videos/>

Please note:

The Zoom sessions 8th August with Stan Sperlak and 10th October with Dawn Emerson will not be available later on the website. These sessions will not be recorded, so only those members who log on to the Zoom sessions those evenings will see these American artists demonstrating their pastel art techniques. If you require assistance in joining these Zoom sessions, please contact our Treasurer Vanessa Thomas [treasurerozpastels@gmail.com](mailto:treasurerozpastels@gmail.com)

## PSA Zoom Meetings – changes for 2024

Have you attended one of the PSA Zoom meetings? They are a wonderful way to see current pastel works by fellow PSA members, and to attend an informative demonstration or presentation without leaving home.

In 2024, there will be ten sessions on the second Tuesday of each month at 5.30 pm for a 6 pm start (Brisbane time). Our Treasurer Vanessa and Secretary Merla enable these Zoom meetings by connecting participants, and members have an informal discussion if they wish, before the formal start at 6pm. Participants are asked to mute themselves during the delivery of the presentation, and questions are relayed to the presenter through the “Chat” button. This ensures everyone can hear the presenter and questions are relayed in a respectful manner.

Members submit images of pastel work before the meeting (theme of choice except for the two set-subject months) for exhibition at each of these meetings, and for judging by whoever is doing the presentation at that particular session, for a small award across two categories, one being for General Members and the other for MPs/APs . Images are received via the website by Priscilla Lawrence who prepares them as a folder of photos for the judge and then as a slideshow exhibition for all members at the meeting to see where the artist names are revealed against their images. Please note that artist signatures are masked for the judge only on the twice-yearly Set Subject competition. The judge can offer brief critiques on the winning entries, before delivering the presentation for that evening. It is worthwhile noting that several judges have previously commented on the quality of the photograph – it is beneficial to spend time on ensuring your work is photographed to an appropriate standard.

Awards received for works at these Zoom meetings do not count against submission in the Annual Awards/Alexandra Awards, except for the set Subject submissions. An award in a Set Subject competition counts against entering the Alexandra Awards.

The Zoom presentations are recorded and saved for members to enjoy later under ‘Videos’ on the PSA website, except when the presenter forbids this, usually for copyright reasons.

### **The PSA Committee has introduced some changes for 2024:**

- There are two Set Subject themed Zooms with increased prizes – June “A Wonderful World” and November “Focus Created with Tone”. There will be a \$5 entry fee per submission with a limit of 3 entries and the entry fee will fund a fee for the judging.
- Prizes for Set Subject Zooms: General members \$200 cash; MP/AP \$100 cash. The presenter and judges for Set Subject are non-PSA members.
- Prizes for Zooms other than Set Subject: general members \$50 cash; MP/AP \$25 cash

*\*\*\* Don't forget for 2023 the Zooms with Stan Sperlak (August 8th) and Dawn Emerson (October 10th) from the USA will have pre-recorded presentations which will not be saved to the PSA website, and therefore only available for view through your attendance at the Zoom sessions those evenings.*

## 'What If???' - A Journey Into Abstract Art

### Sunshine Coast

**Presenter: Lyn Henry**

Lyn is a New Zealand abstract pastel artist whose painting inspiration comes from the heart, rather than from a photo. Join Lyn for a day workshop focusing on the journey from within, towards painting how you feel.

During the day, artists will explore different approaches to creating abstract art, as well as discovering and understanding what makes a good abstract painting.



Date: Sunday 10<sup>th</sup> September 2023

Venue: Buderim Craft Cottage,  
5 Main St, Buderim, Qld

Time: 8.30 for 9.00 am – 4.00 pm

Members \$120 Non-members \$150

Bookings online at: <https://pastelsocietyofaustralia.com.au/product/what-if-with-lyn-henry-sc0923/>

Queries: email [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or sms 0437 456 876.  
Or message Karen King on 0408 414 613.

Not everyone may go on to become abstract painters, but all will have fun, be challenged, and hopefully be drawn to create work that satisfies and stimulates in new and exciting ways.

Lyn will show you some different ways of looking and seeing and representing your art, edging away from photos and realism, to bring more of you into your work.

Be open to experimenting and spontaneity.

Loosen up and have fun!



## ***Beginning in Pastel***

### **Sunshine Coast**

**Presenter: Betty Sutton Tutor**

This workshop is designed with beginners in mind to discover the delights of the Pastel medium. We need to know our materials'.

This will be an instructional session for beginners including a background and history of pastels, covering basic pastel painting materials and emphasising the joy of working in the medium of pastels.

*'Take it and put it in your hands. There is no paint brush between your fingers. It is almost like finger painting'.*



#### **About Betty Sutton**

*Over the many years of hobby painting, studying Art history, attaining Visual Art Certificate 3 and achieving awards, my encouraging and helping beginners to experience the joys of working in pastels are the main highlights.*

*It is rewarding to pass on what I have learnt and to see the progress of their own styles, abilities and their own techniques developing as well as sharing their pleasure in their eventual achievements.*

*Another real highlight for me is simply working with pastels and to be fortunate enough to still have the ability to continue to learn more.*

Dates: 7 & 8 October 2023

Venue: Buderim Craft Cottage,  
5 Main St, Buderim, Qld

Time: 9.00 am – 4.00 pm

Cost: 1 day: PSA Members \$130 / non-PSA members \$260

2 days: PSA Members \$150/ non-PSA members \$300.

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

Queries: email [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or sms 0437 456 876.

Or message Karen King on 0408 414 613.



## Florals - Dancing with the Edges

### Brisbane

**Presenter: Stephanie Clark**

Stephie will help you create your own stunning florals, step by step, inspired by her many photo references, though you can bring your own. To achieve the allusion of depth, Stephie will give you tips to guide you, using long and short strokes, a balance of tones, and soft and hard edges, while showing you the secrets of painting from the back to the front. You will gain a toolkit of techniques and skills and the confidence to tackle any subject using Stephie's tried and successful process. You should also have created some beautiful, loose, pastel floral works.

Date: Saturday 25 and Sunday 26 November, 2023. You can choose both days, or one only.

Venue: Queen Alexandra Home, 347 Old Cleveland Rd, Coorparoo Qld 4151

Time: 8.30 for 9.00 am – 4.00 pm

Cost: **1 day:** PSA Members \$130 / non-PSA members \$260

**2 days:** PSA Members \$150/ non-PSA members \$300.

What to take: A materials list and further details are at the link below.

Where to shop & pay: <https://pastelsocietyofaustralia.com.au/workshops-brisbane/>

All skill levels are catered for

Any queries? Email [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or sms/phone Merla on 0437 456 876.



### About Stephanie Clark

*Stephie has been obsessed by soft pastels since she first started painting with them in 2011. Since that time, her unique style for expressing the beauty of nature, especially fruits and flowers, has emerged. From growing them to painting them, Stephie has had years of close observation of flowers and foliage. She enjoys showing how to make light, shade and depth bring her florals to life and make them dance. When not in her studio in Armidale, Stephie is cheerfully sharing her knowledge through workshops for students in Australia and overseas.*



PSA Brisbane Meeting Tuesday 4th July 2023 – Anne Yang presentation

Written by Tricia Reust



Members were rewarded for coming out in the rain and cold by an informative presentation by Master Pastellist Anne Yang on “Gardenscapes with Pizzazz”.

Photo 1. Anne set up for the demonstration with Unison, Richeson, Terry Ludwig and Mt Vision pastels. The reference artworks were created on Uart paper, and the demonstration piece was set up on Art Spectrum white Colourfix paper. Pigmented inks were ready for the under painting. Anne began by stating that beautiful gardens evoke feelings of deep appreciation and colour so why not paint them?

Photo 2. Ever since working with watercolour, Anne has been doing preparatory sketches for her pastels. Her inspiration is always the light, and leaving the white areas of paper are integral in her capturing this. Planning a painting is vital and Anne does sketches in tone in her visual diary, and uses these for establishing her composition.



Photo 3. Speaking on composition, Anne referred to this pastel of an area in the Noosa Botanical Gardens (which has a pond, lilies, and ducks but a skeletal staff). The path is an essential element in leading the viewer into the painting.





Photo 4. This reference painting was done of an area from a London garden and shows the directional lines Anne employs to denote the growth and shapes of the garden elements.

Photo 5. Anne draws up the basic structure with charcoal. The white paper enables the “pop” with the bright pastel flowers.



Photo 6. The members gathered around the table to watch the application of the ink under painting, as this step has to be done with the work flat on the table.



Photo 7. Anne pre-painted the sky area with water so that the ink would run more freely here, and added in the ink with bristle brushes, mostly using a bristle fan brush.



Photo 8. While this ink under painting was drying, Anne spoke on some techniques of composition and moving the viewer around the painting that are essential to consider: direction of lines whether continuous or broken lines; contrast in tone; contrast in intensity of colour; contrast in warmth and coolness of colour; contrast in shapes; contrast in size of forms; and watch the edges, making them sharp or softening them off.

Photo 9. While Anne worked, Mark Lawrence used a video camera to place the demonstration up on a screen so all the members could enjoy a close up view no matter where they were seated.

Photo 10. With the placement of soft pastel, Anne began with the sky using yellow and mauve greys; light blue in the water; a hint of distant hills with a greyed



blue. The process is to get the basic shapes first, then refine them later as Anne continues with the work. Anne kept the pastel sticks which were used separate from the other supplies, so that these were all together to save on time hunting for the correct colour. Anne also kept these initial strokes in sweeping directional lines according to the landforms and placed the top dark small tree as a focus in the area of light. Anne continued on down through the work and placed the darkest darks before adding mid tones.

Photo 11. Lighter values and directional strokes were added in the way the grasses and flowers form as they grow, and Anne repeated colours used in any one area in other areas of the work, for harmony. Anne used cool reds and purples in the shady areas and hotter reds and pinks in the areas of light. Time ran out so Anne will provide a photo of the completed painting.

We were so lucky to watch this demonstration. Anne stressed the firm foundation of planning the composition and using techniques in ensuring the work holds the viewer's attention.

See Anne's final piece on the next page.



The members were also addressed by Mark Lawrence and Karen Christiansen on their three-day plein air workshop in Tasmania with Leoni Duff – so fortunate! Mark brought along some of his works to show – what a wonderful time they had and what a fabulous chance to learn.



*Fishermans Bay Garden, Akaroa, NZ*

The image was from the Fishermans Bay Garden Facebook page and when Anne asked they were happy for her to use the photo. It's worth a look on FB at all the amazing images. The garden is part of a private farm and is perched on the cliffs above the Pacific Ocean about 20 minutes from Akaroa, south of Christchurch. It's obviously a labour of love for the owners, and enjoyed too by all visitors who make the winding journey there. The images of spectacular sunrises sending their glow over the tops of the blooms tilting down to survey the surrounding bays are very uplifting. <https://www.facebook.com/fishermans.bay.garden>

Painted on 1/2 sheet original Art Spectrum white colourfix

## Dan Toohey demonstration – Lighting and Photography for Artists

20th June, 2023

Written by Dr Andrea Quinn

Attendees: 12 members

A group of diehard Sunshine Coast PSA members braved the winter cold to hear our intrepid Dan Toohey illuminate us on the topic of lighting and photography for artists (pun intended). But first, a critical question needed to be answered. Is Dan related to the Tooheys of beer fame? And would there be freebies? Alas, the answer was no – and no.

Dan has been a photographer for more than ten years but is a painter by inclination and experience. He has an established record of painting and exhibiting, with his works selling here on the coast and through galleries, such as the eminent Lethbridge Gallery in Brisbane. Artists sometimes walk a

lonesome road, though, and Dan eventually joined the Seaview Gallery where he met other local arty types. In the meantime, Dan's brother, who has a video production business, asked him to help out during a busy patch. Being an obliging sort, Dan began to assist with videography and photography for advertising, weddings, and news stories (till the internet took over the world of journalism). And thus, Video Brisbane was born. It's now taken over Dan's world and he hasn't had much time for painting lately. His 'solution' was to enrol in a biomedical science degree – as you do – and he's hoping to find more time for painting. Mmmm...study, a business, and time for painting...an interesting and busy mix, but there's no doubting Dan's street cred'!



Dan's demonstration tonight focused on lighting and photography for genres such as still life and portraiture. The main emphasis was about how we, as artists, can photograph our work for the digital world, and make best use of 'the gear' we have, e.g., cameras and smartphones. Dan demonstrated the basics and the limitations of our 'equipment', and especially the foibles of ineffective lighting solutions that can have a dramatic impact on finished works. The aim was to help us adapt what we already have to what we need and how to work better with it. He also entertained us with stories of the challenges providing lighting for artists at expos, where staging lights can completely alter the colour of a pastel stick or daub of paint, confusing even the best of us.

We were then led through a demonstration of different light options and their benefits and limits. For example, some small torch style lights function like headlights, in that there's a central beam that will alter hue as it moves further away from the centre, a purple colour for one, yellow for another, and even green for a third! Larger lights had a more even spread of light and is more softly diffused towards the outer edges. Clearly, the spread of light affects its reliability in terms of the colour of the light – that's not something an artist can ignore.

Another light reproduced daylight via LEDs, with the advantage of changeable temperature, either cool, neutral, or warm, depending on how the LEDs are filtered. The filters use a gel within the diffuser plates; each plate completely alters the temperature and hue of the light, as well as the ambience of the subject.

They add the kind of atmospheric qualities that come and go in the blink of an eye – ask any en plein air artist. Lovely stuff! We were then shown the lamp used for life drawing by the Sunshine Coast group, which casts a large, wide, and 'very warm' beam (warm yellow). In contrast, one of Dan's professional lights was cool white, but also wide with a relatively even beam. Mindful of artist budgets, however, there was discussion of cheaper lighting options that may have their own quirks and issues but can be corrected with a little ingenuity. Cheap, but viable, options can be found on the internet, and K-Mart has ring lights designed for new generations of video bloggers, which are amenable to the gel filters.

Dan also presented a range of different reflective screens for 'bouncing' light that have several purposes. He described the process as 3-point lighting, where light is strategically targeted to different planes of a subject. For example, there is the 'key light', the light that focuses directly on the subject, and the fill light (including 'negative fill'), to enhance dull areas that might be missed or appear deadened. Lastly, there is 'back light', which can add translucency to a subject and/or separation from the background. Back lighting produces a type of halo or crown, a 'rim light', that helps separate the subject from the background and presents a lovely focal edge. Reflectors screens are available in different styles too, such as, silver and gold, to create fill lights with warmer or cooler tones.

And then we were on to photographing paintings, the things to plan for and the problems to avoid. Dan's first rule of thumb was to try not to photograph anything under glass if at all possible (similar problems occur with oil paintings). Another issue is reflections from bumps and anomalies in the painting itself, such as that caused by moisture in a pastel ground. These can be easily countered by lighting the work from different angles, as Dan demonstrated.

Proportion is another issue when photographing a work, as there is wide variation in the accuracy of cameras and smartphone images. One point to remember is that all cameras distort towards the edges of an image, so it's best not to take a photo too close – step back, and work with the bowing so you can minimise its impact. It can always be cropped out later. Some cameras have inbuilt correction now, but many artists will have to manually crop and correct.

Other issues concern how and where a painting is photographed, including the direction of light sources and reflections. The solution there may be to photograph a work from above as it lays flat on the floor. Imagine the contortions some of us will have to manage to achieve that! No, best not to imagine that! Another option is to use polarising filters over the lens of the camera or smartphone, to reduce glare. It's the same principle used for sunglasses, as Dan explained in terms of how the molecules are stretched (I think Dan's science degree is starting to stick!). Newer smartphones use autofocus to produce the best image, based on artificial intelligence algorithms for white balance and contrast.



Some of the other issues with distortion – such as ‘pincushion’, or ‘barrel’ style distortion – depends on the lens used. Different lenses can totally change the look of a subject, sometimes to the point of them being unrecognisable. True – Dan had some rather weird examples. And there is the ‘purple fringing’ that occurs at some edges in photos. Modern smartphones use software to correct these types of distortions, and it’s marketed as a value-add – well, wouldn’t you buy a phone that’s likely to make you look better? Portrait mode can now filter background ‘noise’ and soften it so that the focal image – possibly your latest selfie – is the best rendition. And then...all of this is affected by the playback medium. You might produce a beautiful image, but how it eventually looks can depend to a large extent on the technology being used to present it, e.g., a Mac computer screen versus an IBM compatible. The difference can be huge.



There were many ‘oohs’ and ‘aahhs’ during the evening’s session. And there were lots of questions. People brought their personal challenges to tap into Dan’s wisdom and experience. The group also took a brief philosophical tour into the fraught question of whether images entered into exhibitions are ‘manipulated’ via these new technologies. Are the ‘corrections’ manipulations of the original image? We didn’t arrive at a clear answer and ended the session with an acknowledgement that we need more from Dan – a whole other session from him, if we can twist his arm to present another night like this one. So Dan...how ‘bout it?

Dan’s tips for artist’s lighting and photographing:

- Consider hard versus soft light choices.
- Consider directional lighting, either in front of a subject or across, for dramatic effect.
- Think about lighting options, i.e., natural versus artificial. What’s available? How can it be optimised?
- Perhaps ‘bouncing’ reflected light is an option? Reflected light can either fill a plane or highlight it.
- If using a smartphone, you may need to account for distortion and unexpected tints in photos.
- Perhaps consider a colour palette that includes lighting options as a compositional choice, which is often done by movie producers (we’ll never again view movies the same way!).
- Image file size can be an issue, as exhibition organisers may limit the size to about 2MB; it’s easily addressed with inbuilt apps or prompts, and there are numerous options for file compression available on the internet – for free.
- Whether you use a camera or smartphone, remember to CLEAN YOUR LENS!

Penelope Gilbert-Ng - portrait demo (pastel on water-colour wash)

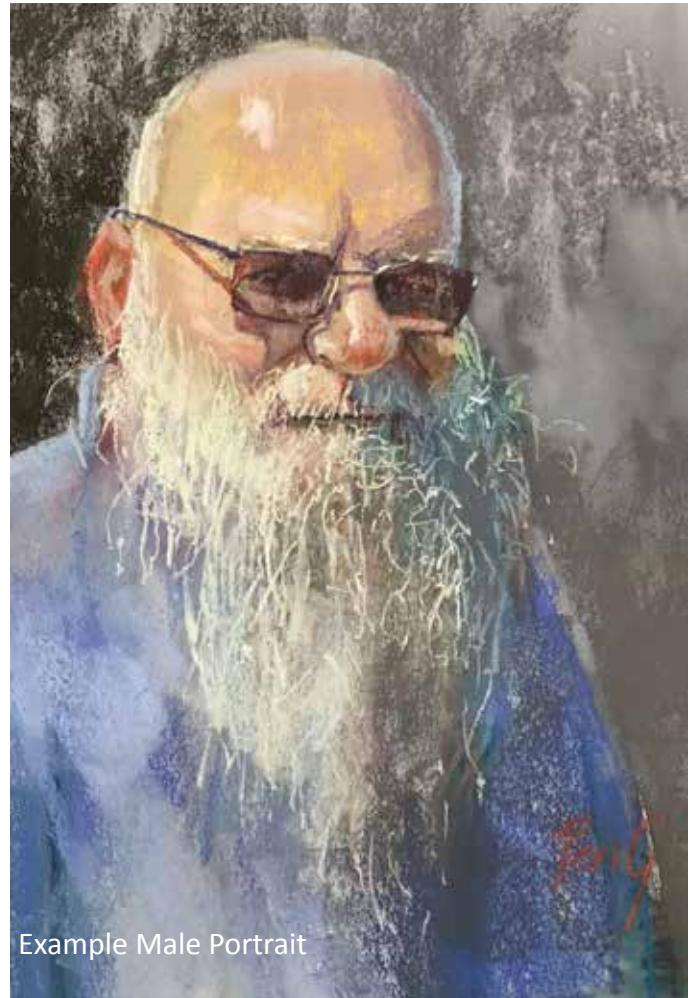
Buderim Craft Cottage

July 18th, 2023

Written by Dr Andrea Quinn

There's nothing quite like sharing a warm, snug art space in the dead of winter, where our band of diehards can appreciate the wit and wisdom of a serious master pastellist. We were blessed on this evening to observe a master in action and to glean whatever we could from her inventiveness. Indeed, when one considers the more academic definitions of creativity (see Torrance, the 'grandfather of creativity', 1962), Penelope Gilbert-Ng seems to arrive there intuitively – with her fluency of ideas, flexibility, originality, and elaboration – as she begins with a core image or idea, and then lets the painting speak to her, allowing it to unfold as it will.

That's not to say that Penelope doesn't begin from a solid foundation. In her opening statements, she was clear with us about the value of Cezanne-style thumbnails to her work. These small experiments allow Penelope to see tone and values within smaller compositions, and to deduce from them the possibilities for larger works. To demonstrate the point, Penelope shared her artist diary with us, where we could see her impressive draughtsmanship (mmmm...should that be draughtspersonship?), including the original workings for the portrait waiting on the easel. Part of her practice too, is to use her art diary for more than thumbnail sketches;



Example Male Portrait



Penelope's Work Station

it serves as a record of her subjects, dates, and even the pastels used, all neatly kept as a visual memoir.

Penelope then acquainted us with her composition choices about tonight's subject, a photo of an obliging fisherman she'd met on a trip to the Greek Isles. She described her subject as "a memory" and was not necessarily how the photo would eventually be represented. The chap had some of those lovely physical characteristics peculiar to old salties everywhere, and the ladies of our group mostly believed that Penelope's choice was entirely artistic...mostly. For tonight's demo, the subject was pre-drawn in 2B graphite pencil on Lux Archival paper which, in Penelope's experience, "takes the watercolour [under-painting] beautifully". Her paper selection is based on a choice to move away from other papers because of mould that can occur with some washes (and some pastels). The edited reference photo was positioned shoulder height on an iPad stand designed for that purpose, which provides backlighting for reference photos.

She then began to block in sections with an old watercolour brush.

Beginning with magenta, a cool red, Penelope began under-painting the cooler side of the composition. She spoke about keeping soft edges, which the wash easily allows, while still showing the pencil marks underneath. For the warmer, or light side of the subject, Penelope chose a striking orange wash, areas of which were left to show through the pastels applied later. She chose similarly for the khaki jacket, rather than the usual complementary colours most of us would automatically select. This choice was immediately contradicted with turquoise for the khaki cap and sections of the jacket. From the perspective of the audience, the amount of paint in the wash looked solid, almost opaque, but Penelope assured us there was plenty of water in the mix and, in any case, it would dry lighter, as it did. Runs were not considered a problem either, as they add interest and whimsy to the composition.



Demo - from start to finish



Behind the figure, Penelope added a cobalt wash, emphasising some sections with a darker hue which added direction in the composition towards the subject. The effect was striking in how it moved the viewer's eye to the central, yet unrendered, image. We were advised that we don't necessarily need knowledge of watercolour to work this way, and free flowing acrylic can be equally effective. The cobalt section then was enhanced by the addition of boats in the background that disappeared for a time, and re-emerged later as planes of colour with light gestural lines. For Penelope, the "whole idea is not to have any hard edges" but to work with shapes and edges. She continued working loosely, saying that she allows the painting to guide her, rather than slavishly following rules.

And then it was time for the painting to have a bit of 'treatment', a bit of a 'do', with Penelope's hairdryer, before she switched from paint to pastels, her preference being the Terry Ludwig brand. She began with a small palette of pastel sticks with the colours laid out in 'families'. There were lots of covetous 'oohhs' and 'ahhhs' at this point, as Penelope showed us her collections being readied for the next phase. Working from the top of the painting, she first considered the background wash of the sky, but what had already formed there happily worked, and the addition of pastel here and there added texture and drama. Little was needed, though, as the lux paper 'grabs' the pastel, and does so without obvious tooth. From here, Penelope began



blocking in shapes and ‘suggestions of shapes’, followed by the face of her subject. We learned that Penelope loves ears, “they’re interesting”, and also “loves hands and feet”. Someone playfully suggested a fetish. Say no more!

During this phase of her working, Penelope took time to emphasise her five key elements, all of which are equally fundamental to an excellent outcome:

1. drawing,
2. tone,
3. colour and colour harmonies (cool or warm, and can be a little discordant),
4. composition (really important),
5. and edges.

Using her favourite dark, a Schmincke quinacridone violet (#048), Penelope then began teasing out the original drawing, and re-orienting to the cool side of the composition. Attention to the warmer side of the face followed, this time in broader strokes. Penelope said that she imagines “just touching the man’s face” when

applying her pastel to a portrait. In other areas, she applies them more directly along the lines of the vertical planes, just below the zygomatic process and the smaller planes below the eye sockets. On the lighter side of the composition, details matter, but edges need to fade in the cooler areas. She also talked about glazing with pastels to add form, such as a bit of blue to reflect the five o’clock shadow of a man’s jaw – done in seven small strokes! In no time, the subject emerged again in a more complete form; his character now rendered as much as his facial features! A light khaki was applied to his hair, not that it looked like khaki from the viewer’s eye – it just worked as part of the composition.

At this point, Penelope settled into the finer work on the subject’s cap and face, before stepping back and considering the larger, cooler sections, to “make the balance logical”. It already looked beautifully balanced, with the happy disarray of under-painted colours. And yet, more of the subject emerged and separated



Final Demo Portrait ‘Greek Fisherman’ by Penelope Gilbert Ng

from the background as she ‘played’ with the painting – a touch here, a highlight there. Penelope referred to it as “morse code” because she looks for ‘dot-dot-dash’ opportunities to mix up her mark-making and colour combinations.

Final touches included adding the cast colour from the blue of the sky, and bringing in lost and hard edges, with each addition drawing the viewer’s eye further into the portrait proper. As a final check, and for our edification, Penelope demonstrated her use of the See Value app’, which allows her to check the values of the original image against those she had produced in her rendering of it. And while we loved the final render of her demo, Penelope couldn’t help but add some final tweaks at her studio later; a “smidge” darker value on the chin, darker shadow on the nose, and a touch of red to the ‘terminator’ point on the nose, where the light shape meets its dark complement. Apparently, even a master needs space and time to pass final judgement on her work!



Example Female Portrait

### Penelope’s tips and tricks.

- Use under-painting to add depth beneath pastel layers;
- Experiment with non-complementary, or ‘expected’ colours;
- Let the painting “talk to you”;
- Recipes are not always the answer;
- Smudging isn’t either (Penelope doesn’t smudge any of her work);
- Knowledge and skill with watercolour are not essential;
- Pastel dust can be recycled if you use your dust-collector wisely (Penelope uses aluminium angle from Bunnings, usually used for plasterboard edging – sausage sizzle anyone??);
- Photos have “all sharp edges” but that’s not how the brain ‘sees’ – you may need to correct for distortions;
- Remember the five fundamentals – drawing, tone, colour and colour harmonies, composition, and edges;
- “Shake, rattle and roll – avoid straight lines!”

GC Pastel Society Meeting June 10th 2:30

## Petra Daecke 'Trees of the Australian bush'

Written by Petronella M van Leusden

During the pastel demonstration held in June at the Gold Coast, Petra Daecke displayed her fascination with the patterns and colors of tree trunks. With a keen eye for detail, she expertly showcased techniques to bring out the interplay of light and shadow, effectively utilized warm and cool colors, and skillfully simplified backgrounds.

Petra had drawn the tree outlines on burgundy Colourfix paper using pastel pencils. She applied a light layer of color on the trunks using the broadside of her pastels, creating a harmonious pattern with contrasting hues. Gradually, she filled in the background foliage with cool greens, allowing the focus to remain on the trunks' colors, patterns, and play of light and shade.

Layer by layer, Petra refined the shapes and colors, dedicating time to perfecting the tree trunks before adjusting the background. By reducing the bright spots hitting the trees, she achieved a calmer atmosphere in the painting.

As the demonstration neared its end Petra started working more intuitively, less relying on the sample photo, prioritizing the creation of a harmonious composition. Petra added intricate patterns on the trunks, enhancing their natural allure. With thoughtful brushstrokes, she highlighted the painting's brilliance by juxtaposing the darkest darks and the lightest lights, adding depth and luminosity to the artwork.

The finished pastel masterpiece captured the essence of the light play in the Tambourine forest tree trunks in a tranquil and captivating manner. Petra's expertise in enhancing light and shadow, using warm and cool colors, and simplifying backgrounds left a lasting impression on the audience.



GC Pastel Society meeting July 2023

## Push and Pull: Creating Form and Shape

Demonstration Petronella M van Leusden

*In a recent demonstration at the GC Pastel Society meeting, Petronella took center stage as she showcased the art of "Push and Pull: Creating Form and Shape" using pastels.*

*Petronella shared her invaluable insights on preparing, setting up, deciding on values, cutting out shapes, blocking in, building form, and adjusting colors in a still life painting. The demonstration was a captivating journey, and here's a breakdown of the process that unfolded:*

Petronella emphasized the significance of a well-composed still life arrangement, steering clear of objects placed in a straight line to avoid a flat appearance. Instead, she advised placing larger items toward the foreground to enhance depth, incorporating different planes, heights, and variety of spaces to add interest. Petronella cautioned against positioning objects in the dead center, as it can diminish the overall appeal of a painting.

Understanding the role of light in revealing form, Petronella stressed the importance of having one or strong light source. This light source played a crucial role in showcasing the three-dimensional qualities of the objects.

Before diving into the painting process, Petronella suggested creating a notan, a black-and-white values sketch, to determine the placement of darks and lights within the composition. This preliminary step provided a roadmap for the subsequent stages.

Petronella advised setting up the easel and the still life in a way that gives you the opportunity to switch your gaze instantly from still life to his setup moving only your eyes, allowing you to comparing the set up to the painting.



To begin, Petronella employed charcoal lines to divide the paper, aiding in positioning the items during the initial sketch. Starting with angles helped her capture the curves accurately later on. Using a stick held at arm's length, she ensured proper measurements and proportions between the objects. Before commencing with pastels, Petronella removed excess charcoal by gently hitting it with a cloth, leaving only faint marks.

Delving into color exploration, Petronella conducted tests and identified the lights and darks needed to create form. A printout of tonal values served as a helpful reference in this process. She aimed to incorporate at least three values for each color to

effectively capture the form and shape of the objects.

Starting with the background colors, Petronella progressed from cutting out the negative shapes in the background to the positive shapes in the foreground.

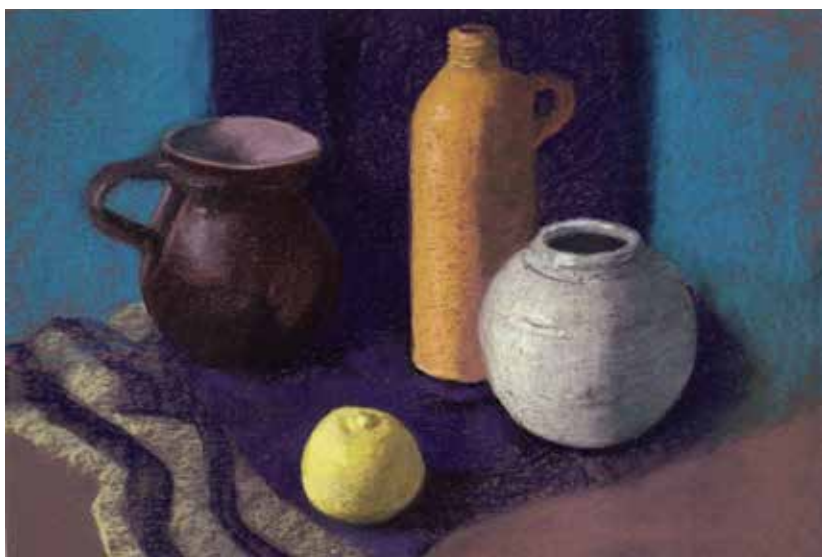
Block-in began with the mid-tone, as it is the strongest color in terms of representing reality. In her mark making she carefully followed the form of the objects while applying pastels.

Petronella utilised the use the negative shape to correct the shape by cutting into the positive form. This allowed her to push and pull the pastels, refining lines and achieving desired results.

However if you wanted to remove a colour she showed how you can use a paintbrush and kneadable eraser to rectify any errors, particularly during the early stages of the painting when only thin layers were laid down.

Moving to the next stage, Petronella focused on filling in the colors. She conscientiously considered the tone and temperature of each color, employing thin layers and blending techniques to achieve the desired effect. A colour too warm or cool, too vibrant or dull was adjusted by overlaying it with another colour. Rather than directly drawing lines and edges, she employed a method of filling and cutting in, using the push-and-pull technique.

Petronella incorporated the understanding that objects appear less detailed and have less color saturation as they recede into the distance. To create depth and push certain areas back, she layered opposite colours. Throughout the process, she frequently squinted to accurately gauge values and paid attention to the presence of reflected light. Notably, reflections in the shade cannot be lighter than the lighter values in the light in a composition. Details were gradually refined as the painting neared completion.



Petronella's demonstration provided a comprehensive guide to creating form and shape in still life painting. Her artistic expertise, meticulous approach, and attention to detail truly captivated the audience, leaving them inspired to apply these techniques to their own work.

## TRICIA TAYLOR WORKSHOP NSW

Written by Christine Leaming

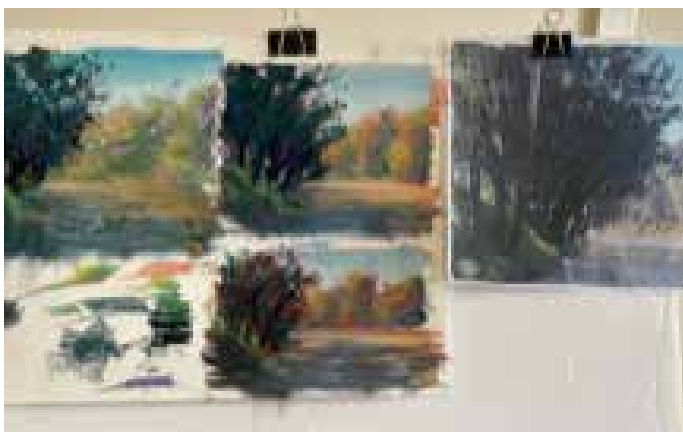
On the first weekend of June the inaugural PSA NSW Workshop was held in Newcastle.

Gwendolin Lewis organized this event which saw 12 eager pastellists from the Hunter region gather to learn about Colour Theory.

Tricia demonstrated and discussed hue, tone, temperature and intensity of colour over the two day workshop.

We look forward to being able to host more NSW workshops next year and are eager to hear from our members who would like to have a workshop close to their home town.

Gwendolin and Christine



## What is IAPS?

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

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

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

### **Committee Statements -**

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

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

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

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

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

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

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

Tricia Reust

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

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

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



Page Size	Millimeters & Orientation	PSA Member	Non-Member
1/4 page	90w x 124h (portrait)	\$15	\$25
1/2 page	186w x 124h (landscape)	\$30	\$50
Full page	186w x 273h (portrait)	\$60	\$100

### HOW TO SEND YOUR AD

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

# DeliciousART

**Soft Pastel Art Classes & Workshops for Adult Beginners**  
Toowoomba Queensland

## Learn to Paint with Soft Pastels

*Workshops and tutored art classes for adult beginners in Toowoomba QLD & Online.*

Learn how to draw and paint with soft pastels to create beautiful art in a small non-competitive and friendly group - it's relaxing, rewarding and delicious! Call Jeanne for more information.

*"Attending Jeanne's Delicious Art classes is an oasis of joy for me. I love the low pressure, welcoming space and time to get dirty with colours and textures and techniques. As an absolute beginner I am learning and loving it." Selena, 2020*

Jeanne Cotter  
0413 374 634  
[jeanne@deliciousart.com.au](mailto:jeanne@deliciousart.com.au)



Find out more online at <http://deliciousart.com.au/> 





# ARTHOUSE NORTHSIDE

Dear Pastel Society of Australia Members,

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

Why is this better?

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



Why have we done this?

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

How Does It Work?

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

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

In A Nutshell:

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

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

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

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

Best Wishes

Leah & The Team At Arthouse Northside

## **PSA Inc AGM 2023 Information:**

We are going online again this year, and this means financial members 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 like President's Annual Report, Financial Statement, Auditor's 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. You will then have a right to address any of your concerns, but they must be received by Friday 8th September 2023 to the Secretary (either email secretaryozpastels@gmail.com or post) 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 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 financial statement and Auditor's Report for that year and
6. inform members of previous and future activities.

***So how does it happen?*** 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) but your vote will remain confidential.

***When can I vote?*** Voting will be open from 8 am AEST Wednesday 13th September 2023 to 5 pm AEST Thursday 14th September 2023.

***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 2023

*The thirtieth Annual General Meeting of members of the Pastel Society of Australia Incorporated (PSA) will be held Online. Details will be released to you via email. Opening date is 8am AEST Wed 13th September 2023. Closing date for voting will be 5pm AEST Thursday 14th September 2023.*

The Annual General Meeting of the PSA Inc is open to all, but voting is only for current financial members of the Society. Participating in 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. The positions of President and Vice-President are vacant and must be filled. 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 or support roles. Don't hold back. Nominate yourself and go for it!

These are the positions that you can nominate for:

**Management Committee** (meets monthly via Zoom and decides policy surrounding the aims and direction of the PSA and the activities and benefits offered to members)

- **President**
- **Vice-President**
- **Treasurer**
- **Secretary**
- **Committee members (4)**

### **Key roles (ex-officio):**

- Webmaster (maintains and keeps the PSA website updated)
- Newsletter Editor (compiles and publishes online The Pastellist newsletter 6 times a year)
- Public Officer (ensures legal obligations and annual reporting requirements are met)
- Exhibition Coordinator (organises the Annual Awards/Alexandra Awards and the Bi-annual MP/AP Exhibition with the help of an Exhibition committee)
- Workshops and Meetings Committee (members)– Schedules the annual program of meeting and workshop demonstrators and liaises with tutors and meeting coordinators.

**Other key roles:**

- Online Images Coordinator - prepares painting images for the online Exhibition and the monthly Zoom and Set Subject competitions for judging and display as slideshows.
- For each area monthly face-to-face meeting group:
- Brisbane meeting Coordinator (Mt Gravatt Showgrounds) – arrange the venue set-up, monthly demonstrator, notification to members.
- Sunshine Coast meeting Coordinator (Buderim Craft Cottage) - arrange the venue set-up, monthly demonstrator, notification to members.
- Gold Coast meeting Coordinator (Mudgeeraba) - arrange the venue set-up, monthly demonstrator, notification to members.
- Darwin meeting coordinator
- New South Wales meeting coordinator

**New roles:**

- Publicity Officer – promote the PSA and its activities to members and the public
- Social Media Coordinator – post flyers about meetings, workshops and exhibitions
- Sponsor Liaison Officer – liaise with existing sponsors and donors and seek out new sponsors
- Zoom meeting Facilitator - back-up Zoom host for when Treasurer or Secretary are unavailable
- BVAC liaison officer (Brisbane Visual Arts Community meets at the Wellers Hill Arts Hub 2nd Wednesday of the month) - attend monthly meetings of this collective of small member arts groups and report back to PSA.
- Assistant Treasurer

**Do any of these positions have your name on them?**

Please get in touch either via email to the President ([presidentozpastels@gmail.com](mailto:presidentozpastels@gmail.com)) or Secretary ([secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)) or leave a message on 0437 456 876 or Treasurer ([treasurerozpastels@gmail.com](mailto:treasurerozpastels@gmail.com)) to indicate your interest and/or to ask more about what would be involved.

We will always help and guide you if you wish to step into one of these roles. You will be provided with the role and responsibilities for each position to help you decide in what area you may be able to volunteer. Only some positions require you to live in a certain area. Many roles can be conducted anywhere with the aid of the internet and email communication. 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.pastelsocietyofaustralia.com.au



## Nomination of Office Bearers 2023

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 8th September 2023 to Merla Hynes at [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

Or send completed form by post to arrive by Friday 8th September 2023, to Attn Vanessa Thomas, Pastel Society of Australia, PO Box 907, Mooloolaba, QLD, 4557

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

## PSA POSITIONS 2022 - 2023

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

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

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

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

## COMMITTEE MEMBERS:

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

## NEWSLETTER

Newsletter Editor: Jeanne Cotter  
pastelnewsletter@gmail.com

## WORKSHOPS

Workshop Coordinator:

## WORKSHOP SUPERVISORS

Brisbane:  
Sunshine Coast:  
Gold Coast:

## EXHIBITION COORDINATOR:

Tricia Reust presidentozpastels@gmail.com  
**Exhibitions Team:** Hettie Rowley, Priscilla Lawrence, Margaret Turner, Greg Steele, Merla Hynes, Karen Christiansen, Christine Murfin and Kay Weber

## WEBSITE

Webmaster: Hettie Rowley webmaster@pastelsocietyofaustralia.com.au

## MEETING DEMONSTRATOR COORDINATORS

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

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

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

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

## Meeting Reception Coordinator:

Brisbane - Pauline Meizer

## Meeting Reception:

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

## Meeting Supper Team (Brisbane):

Gwen Thiesfield & Margaret Ollerenshaw

## Audio Visual:

Brisbane: Mark Lawrence  
Sunshine Coast:

**IT and Social Media:** Andrea Quinn, Louise Corke, Penelope Gilbert Ng

## NSW Working Group:

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

**Public Officer:** Gillian Collom

*If you'd like to join the committee and contribute to this wonderful Society, please get in touch with Merla, the Secretary at [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or phone or sms on 0437 456 876.*

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

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

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

1. Your Artist bio may consist of between 150 and 200 words (It may be slightly shorter or longer) and must be sent separately as a **word document**. Please do not embed it in the email or send me a page link to your bio on your website. It is a lot of work for me to extract it from emails and from websites. ***This is important!*** See example bios below for guidance.
2. You may **include links** to your website and social pages, phone number and email address. (please feel free to visit the website and have a look at other artists' pages to give you ideas of what to do)
3. Your images: Please send Hettie 4 images. One of those images can be a photograph of yourself or all 4 images may be of your artwork.
4. We would prefer the images are no bigger than 1MB or 600px across but if you can't manage to make them smaller it is okay.
5. Please save your images with a **file name that includes your name** plus the title of the work.
6. Remember this is your image on the website for everybody to see and enjoy so please make sure that the work you send me is representational of who and where you are in your art journey and that your work is photographed properly and not out of focus, skew or showing reflections on glass. Frames should be cropped out to show only the artwork.

Send your word document and images to Hettie:

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

### Need help?

Contact Merla secretaryozpastels@gmail.com OR

Hettie Rowley on 0406 180 121 or webmaster@pastelsocietyofaustralia.com.au for more information

### Here are two examples of Artist Statements:

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

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



The PSA newsletter is released bi-monthly. The next newsletter is due out in **OCTOBER 2023.**

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

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

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

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

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

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

## NEWSLETTER ADVERTISING RATES

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

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

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

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

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

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

### FILE TYPE REQUIRED

All advertisements must be supplied as a JPG or PDF image at strictly the correct size and orientation as listed in the table above. If you need your ad designed there's a \$10 fee, you must supply the images and text. Contact Jeanne Cotter for an application form at [pastelnewsletter@gmail.com](mailto:pastelnewsletter@gmail.com)