

# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



The Pastel Society of Australia

2023 ANNUAL AWARDS

*Congratulations to our Winners*

See pages 4 - 6 Inside



## President's Report

*The guest book from the PSA Annual Awards 2023 exhibition at Pelican Waters reflects the viewers' appreciation of the high standard reached in this display. Combined with the screen show of Online Option entries, the Exhibition entries from China, New Zealand and many Australian States were a wonderful showcase for the pastel medium.*

*At the Presentation evening Friday May 5th, our sponsors softpastels.com, Art Spectrum, the Diefenbach family, Arthouse Northside, Art House Reproductions, and Oxlades were thanked, and Petronella van Leusden, Julie and Michael Freeman were all announced as successful Master Pastellist applicants. Thank you to the judges Leoni Duff (online option entries) and Gail Higgins (exhibition option entries). The results and judges' comments are in this newsletter, and we congratulate Pierina Sannia as the Pastellist of the Year 2023. Thank you to PSA Committee member Gillian Napper who travelled up from Sydney with her husband, to be with us. Four works were sold.*

*I attended the Stanthorpe paintout and tried to join in the IAPS President forum Zoom from there but couldn't get through. Lyn Henry (President of PANZ) provided me with a report. IAPS offers associated pastel societies the chance to receive a \$1000 grant for the promotion of pastel as an art medium, and this Presidents Forum meeting concentrated on ideas on how to use such funds.*

*Please join our Zoom meetings. Once you have experienced the camaraderie and high standard of demonstration, you will return! We do not provide reports in the newsletter anymore as the demonstrations are recorded and posted on the website for you to view at your leisure. However, the coming meetings with Stan Sperlak and Dawn Emerson will not be available afterwards as we do not have permission to record, so if you wish to see these fabulous artists in action you will have to join the Zoom. If you need assistance, please ask.*

*There are members who deserve special mention for the work undertaken in organizing the PSA*

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*Annual Awards 2023 and associated exhibitions (the real time and the screened). Those of you who volunteered to be on roster and for demonstrations during the real time exhibition, are much appreciated. This includes honorary members Keith and George, who stepped in with technical and financial expertise. Several months of work beforehand needs to be acknowledged – from our Secretary Merla; our Treasurer Vanessa; our Webmaster Hettie; our newsletter editor Jeanne; and submitted-images whiz Priscilla. These members performed over and above their regular roles to ensure the success of the Awards.*

*No time for taking big breaths or sighs of relief however as we are straight into organizing the Master Pastellist Exhibition, held every second year. This year it is also open to APs, and it will be*

*30th Oct to 26th November – more details to come. Mark your calendar and plan to visit – The Old Fire Station Gallery in Redcliffe, Qld.*

*We still desperately need someone to take on a promotion and advertising role with the PSA. We thank Andrea for stepping up to learn what will be needed to take on social media chores/issues.*

*I hope you all are fortunate enough to make time for your art,*

*sincerely*

*Tricia Reust*

## ZOOM MEETINGS - Second Tuesday of the month

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

### The June theme is “Crowded”.

Members may interpret this in an individual manner e.g., a crowded forest, fruit bowl, beach, garden, cage, abstracted assemblage of crowded colour etc.

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

*It is important to note that any winner in these Set Subject competitions becomes ineligible to enter the Alexandra Awards section (for members who have never won for a pastel work) of the PSA Annual Awards.*

Send a JPG image of your painting to <https://pastelsocietyofaustralia.com.au/set-subject-competition-bi-annual/>

The monthly zoom opens at 5.30pm Brisbane time for a start at 6.00pm. The link for the June meeting is: <https://us02web.zoom.us/j/6219551917>



HUGE CONGRATULATIONS TO  
2023 PASTELLIST OF THE YEAR

**PIERINA SANNIA**



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**Winners in the People category**



*Detained* by Pierina Sannia  
The Bella Award



*Joy Ride* by Karen Christiansen  
2nd Prize



*Caught Up* by Tricia Reust  
Highly Commended

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**Winners in the Animal category**



*Caught in Your Thoughts* by  
Gayle Newcombe 1st Prize



*Tall Tales* by Abigail Lawrence  
2nd Prize



*Luna* by Karen Howard  
Highly Commended

### Winners in the Scapes category



*Sun Stroked* by Petronella van Leusden  
1st Prize



*Dried Out* by Tricia Reust  
2nd Prize



*Tibrogargan Glow*  
by Karen Christiansen  
Highly Commended

### Winners in the Still Life category



*In Season* by Pierina Sannia  
1st Prize



*Masquerade* by Christine Clark  
2nd Prize



*Platter* by Karen Howard  
Highly Commended

### Abstract Category Winner



*Another Day*  
by Tricia Reust  
Winner

### People's Choice Winner



*Wurtulla Beach* by Margaret Turner  
Peoples Choice

## Winners in the Alexandra Award



*King of the Bush* by Andrea Cheers  
1st Prize



*Beechmont to Binna Burra*  
by Magda Kuiken  
2nd Prize



*Left Out* by Karen Christiansen  
3rd Prize

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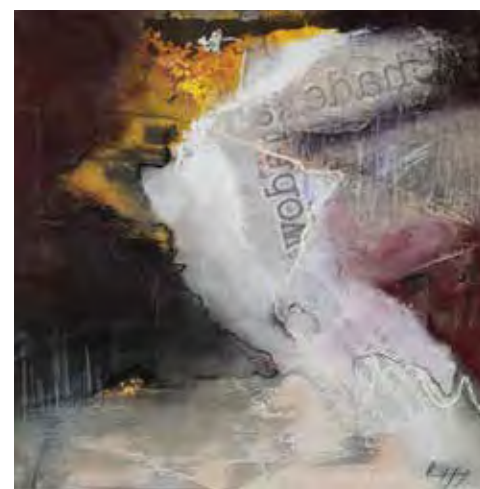
## Winners in the ONLINE Category



*Warm Sun* by Jiliang Liao  
Winner People Section



*Dog Boxed* by Anne Berry  
Winner Animals Section



*Shadow River* by Lyn Henry  
Winner Abstract Section



*By the Kitchen Window* by Gwendolin Lewis  
Winner Still Life Section



*Late Afternoon Lake Lyell* by Cathy Egan  
Winner Scapes Section

## Report Annual Exhibition 2023

### *from Tricia Reust Exhibition Coordinator*

66 works from across several States were received for the Exhibition Option and 45 for the Online Option, including one entry from China. A decision was made to offer MPs who had entered the Exhibition Option, the chance to hang more works for sale, and this added enough works to the realtime exhibition to hang over 96. The slide show of online option entries was screened throughout the time of the show, thanks to the efforts of Priscilla Lawrence.

Four works were sold during the Exhibition 1st – 7th May at Pelican Waters Resort, and the Presentation evening was May 5th.

### **Results and Judge's comments:**

#### ***Online Option: Leoni Duff as Judge***

People: 'Warm Sun' by Jiliang Liao

Animals: 'Dog Boxed' by Anne Berry

Scapes: 'Late afternoon Lake Lyell' by Cathy Egan

Still Life: 'By the kitchen window' by Gwendolin Lewis

Abstract: 'Shadow River' by Lyn Henry

#### ***Leoni Duff Comments***

##### PEOPLE CATEGORY

'Warm Sun' by Jiliang Liao - A brilliant pastel painting on every level. Superb composition. Sensitive and profound understanding of the subject, both physically and emotionally. Perfect and creative use of textures in each different area. Perfect use of delicate modelling of the forms, focusing the significant representation of textural information towards the front and minimising as it moves back by using foreshortening of the textural information. Wonderful simplification of the background. A tender, emotional and powerful painting.

##### ANIMALS CATEGORY

'Dog Boxed' by Anne Berry - Humorous, full of whimsy and personality and beautifully executed. Beautifully balanced composition. Great storytelling. Engaging and full of questions. Wonderful handling of different surfaces and textures

##### SCAPES CATEGORY

'Late afternoon Lake Lyell' by Cathy Egan An exquisite sense of mood and light. The cloud forms and the landforms lead effectively to the focal point...the light on the little trees on the left at the top of the hills. The foreground mound adds a real sense of distance

to the composition, slightly overlapping the distant shore and leading us gently in to the painting. Superb and delicate handling of the pastel medium. Strong and effective differentiation between the character of water, land and sky.

##### STILL LIFE CATEGORY

'By the kitchen window' by Gwendolin Lewis A very unique still life! Superb simplification and pastel mark making. A balance and variety between confident painterly marks and delicate textural areas. A wonderful sense of direct light, reflected light and ambient light. A perfectly balanced and unusual composition reminiscent of the mood of Giorgio Morandi.

##### ABSTRACT CATEGORY

'Shadow River' by Lyn Henry A superb and powerful true abstract painting full of mystery and suggestion. A perfectly balanced composition with a sense of layered depth. A wonderful use of line and mass, collage and print, grey low-chroma areas and superb saturated colour, leading to the strongest focal points of bright colour. A marvellous painting.

#### ***Judge's Mention :***

"Spring Grasses of the Bylong Valley" A gentle, intimate and delicate pastel painting. Lovely sense of distance created through atmospheric perspective and focus of contrasts in the grasses.

"Ewe Following Me" Julie Freeman A masterful study of the character and "sheepishness" of the subject... curious, empty headed eyes, glorious texture of the wool. A balanced composition and great handling of softening of the top of the sheep's head to keep the eye in the composition, and focusing the detail and attention on the front of the face and the wool on the right side of the face. The ear on the right tends to slightly lead the eye out of the composition

and creates some tension with the edge of the page. Wonderful handling of different surfaces and textures.

***Exhibition Option: Gail Higgins as Judge***

ALEXANDRA AWARDS

3rd Karen Christiansen "Left Out".

2nd Magda Kuiken "Beechmont to Binna Burra"

1st Andrea Cheers "King of the Bush"

STILL LIFE CATEGORY

HC Karen Howard "Platter"

2nd Christine Clark "Masquerade"

1st Pierina Sannia "In Season"

ABSTRACT CATEGORY

1st Tricia Reust

ANIMALSCATEGORY

HC Karen Howard "Luna"

2nd Abigail Lawrence "Tall Tales"

1st Gayle Newcombe "Caught in Your Thoughts"

SCAPES CATEGORY

HC Karen Christiansen "Tibrogargan Glow"

2nd Tricia Reust "Dried Out"

1st Petronella van Leusden "Sun Stroked"

PEOPLE CATEGORY

HC Tricia Reust "Caught Up"

2nd Karen Christiansen "Joy Ride"

The Bella Awards Pierina Sannia "Detained"

***Gail Higgins comments:***

ALEXANDRA AWARDS

3rd Karen Christiansen "Left Out" - The face says it all! Lovely skin tones.

2nd Magda Kuiken "Beechmont to Binna Burra" - An atmospheric painting with a great sense of distance in the landscape.

1st Andrea Cheers "King of the Bush" - Feathers are well rendered. The simplicity of the branch and leaves allows this iconic bird to shine.

STILL LIFE CATEGORY

HC Karen Howard "Platter" - Interesting perspective, lively colour.

2nd Christine Clark "Masquerade" - The masks provide interesting subject matter brought to life by contrasting light and shade.

1st Pierina Sannia "In Season" - masterful use of pastel in this classical work. Exceptional detail to all surfaces - fruit, glass, leaves. Lovely composition - a beautiful painting.

ABSTRACT CATEGORY

1st Tricia Reust - Textural elements combined with expressive colour.

ANIMALSCATEGORY

HC Karen Howard "Luna" - Love shines through this small portrait.

2nd Abigail Lawrence "Tall Tales" - Captured the comic character of the giraffes. Fur shows clear direction giving form.

1st Gayle Newcombe "Caught in Your Thoughts" - Fur realistically rendered. The eyes connect with the viewer.

SCAPES CATEGORY

HC Karen Christiansen "Tibrogargan Glow" - The scumbling of the pastel creates glowing light.

2nd Tricia Reust "Dried Out" - The track takes the viewer into this painting. The textural layering adds to the dynamic of the work.

1st Petronella van Leusden "Sun Stroked" - The light takes the viewer into this painting. There is a calming narrative to this work.



## PEOPLE CATEGORY

HC Tricia Reust “Caught Up” – The narrative in this portrait is enhanced with the reflected light coming up on to the face.

2nd Karen Christiansen “Joy Ride” – a real sense of movement and fun. The delight is clearly evident on the face of the child.

## THE BELLA AWARD

Pierina Sannia “Detained” – Classic appeal. Every aspect of this work has been masterfully rendered. The viewer wonders what has transpired to create such pathos.

## PASTELLIST OF THE YEAR

Pierina Sannia – As evident in the two first place award works, and along with the online entry, this artist has a masterful control of the portrayal of texture with pastel, and a great understanding of composition.

## ARTHOUSE NORTHSIDE PEOPLES’ CHOICE AWARD

Margaret Turner.



Judge Gail Higgins

Thank you to Vanessa, Merla, Hettie and Jeanne for months of work organising the awards, entries, images , certificates , labels, sponsor logos, slide shows etc.

The sponsors are to be thanked - we are so very grateful to our sponsors Art Spectrum, softpsatels.com, Arthouse Northside, Art House Reproductions and the Diefenbach family (for The Bella Award), the Barbara Alexandra trust, Oxlades, Arthouse Northside, Australia Zoo, - the raffle raised \$480.

Thankyou for the daily demonstrations by Penelope Gilbert-Ng, Tricia Taylor, Anne Yang, Mark Lawrence, Chris Clark, Chris Blake, and Petronella van Leusden; to Gaye Cook, Kerri Dixon, Robyn Marshall, Gwen Thiesfield, Louise Corke, Merla and Keith Hynes, Dee and George Roy, Sandy Taylor, Christine Murfin, Kay Weber, Gillian Napper, Andrea Quinn, Greg Steele, Priscilla Lawrence, Jill Magee, Karen Christiansen, and Margaret Turner, who all either volunteered for roster duty or assisted in other ways such as curating, receiving paintings, repackaging freighted works, photography duties on Presentation evening etc. If I have omitted anyone I sincerely apologise – still a little weary!

Some works presented for hanging were of substandard framing quality and therefore removed from sale - please see the article elsewhere in this newsletter.

We are still tweaking the entry form on the website for future competitions. Vanessa, Hettie and Merla are to be congratulated on their patience in dealing with problem entries and with members who were having problems entering.

Hettie and Merla have arranged the list of winners and images for the website – please check it out!

## Congratulations to our new Master Pastellists

*SUPER EXCITING NEWS TO SHARE!!*

*“We have just received notification that both Julie and I have been awarded Master Pastellist status by the The Pastel Society of Australia, which was announced at the presentations evening of the PSA Awards.*

*This is a special highlight in our artistic journey and the first time that we have received such a significant milestone together.*

*The application process was professional, rigorous, and thorough. Being conducted in two parts, with the final assessment requiring 6 framed original paintings which were reviewed by a panel of PSA Master Pastellists.*

*A special thank you to Maxine – who kindly agreed to take receipt of our paintings here in New Zealand and to facilitate their review. It would have been impossible for us to have been able to meet this requirement without PSA offering this workable and reasonable solution. We would like to thank everyone involved throughout this process – for their time, professionalism, care, and consideration.”*



**Michael Freeman & Julie Freeman**

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### **Petronella M van Leusden**

*“As if winning a prize wasn’t enough I am possibly more thrilled to share the news that I achieved the prestigious Master Pastellist status in the Pastel Society of Australia (PSA) this weekend! It is a wonderful recognition of my dedication to the pastel medium. It’s been a fulfilling journey so far, and I’m excited to continue exploring new possibilities and pushing my artistic boundaries.*



*To achieve this recognition, I had to showcase my drawing skills, composition and design excellence, appropriate use of color, understanding of light, competent use of pastels, and skillful rendering of individuality. I also had to demonstrate consistency of strengths and techniques, as well as originality of subject matter and approach.*

*My portfolio included images of my artwork in a minimum of 3 categories with explanations of my working process when creating pastel artworks, my CV, and an explanation of how I value add to the PSA Inc. It’s an honor to be recognized by the PSA, and I’m grateful for the opportunity to showcase my talents and grow as an artist.*

*I’m so excited and honored to have achieved this status, and I’m grateful for all the support and encouragement from PSA mentors, in particular Louise Corke and Hettie Rowley, my friends, family, and fellow artists. I look forward to continuing to push myself and create even more beautiful and inspiring art in the future!”*







## WORKSHOPS AT BIENARTE

### Flowers in Oils | Lyn Diefenbach

**Bienarte Brisbane, 3 days. Fri 23 - Sun 25 June 2023**

\$650pp (PSA members receive 10% discount)

Love Flowers? Enjoy painting? Combine the two passions and learn how to create oils that are full of luminosity, dimensionality and light. Lyn will share her extensive knowledge of colour as well as provide you with the technical know-how to create the illusion of reality with oils.

The building blocks of line, tone, colour and edge will be discussed extensively to lead you to a better understanding of these important areas. Focus will be given to the mixing of the palette and the skill of colour recognition. This is an area particularly pertinent to florals. This workshop is suitable for all skill levels, however basic knowledge and skills in oils and colour is a prerequisite.

Follow the link for booking details: [https://bienarte.com.au/course/Lyn\\_Diefenbach\\_Flowers\\_Oils](https://bienarte.com.au/course/Lyn_Diefenbach_Flowers_Oils)



### Portrait in Pastels | Lyn Diefenbach

**Bienarte Brisbane, 2 days. Tues 27 - Wed 28 June 2023**

\$450pp (PSA members receive 10% discount)

Learn to create portraits that are full of character and life. All aspects of portraiture will be covered, in particular how to achieve a good likeness. This workshop will assist you to a greater understanding of the relationships of line, tone, colour and edge to enable you to infuse your work with dimensionality and impact.

Lyn will discuss pastels and pastel surfaces as well as application appropriate to the subject. Enjoy clear, informative demonstrations and individual attention at your easel.

Through demonstrations and a series of 'hands-on' exercises, you will learn easy methods for painting portraits.

This workshop is suitable for all skill levels, however basic knowledge and skills in oils and colour is a prerequisite.

Follow the link for booking details: [https://bienarte.com.au/course/Lyn\\_Diefenbach\\_Portrait\\_Pastels](https://bienarte.com.au/course/Lyn_Diefenbach_Portrait_Pastels)



## Flinders Ranges Painting Holiday With Ron Bryant and Tricia Taylor

11 days of travelling and painting through the Southern, Central and Northern Flinders Ranges. Artists Ron Bryant and Tricia Taylor will host your tour. Meeting in Adelaide for one night, travelling to Hawker for 3 nights then onto Leigh Creek for 5 nights before returning via Clare for one night and ending in Hahndorf for our final day. Adelaide will be our last nights accommodation.



It will be wildflower season so the scenery is set to be spectacular.



Travelling by 4WD we will drive you to each of our painting destinations. Painting the colours of the ranges at various times of day. You will see unsurpassed rugged scenery, relics of the early settlers, art and craft galleries, bush pubs and unique eating places, railway history and more.



Ron and Tricia will host **“Daily Downloads”** where every evening we talk about the day’s adventures, show and tell and critique opportunities along with tips and tricks to plein air painting by professional artists. It is also a time to socialise and share our love of the painting. All mediums are welcome.



6<sup>th</sup> to 17<sup>th</sup> September 2023

\$2700 includes twin share accommodation and transport.  
(Flights to Adelaide not included.)

\$3395 Solo accommodation.

\$500 deposit secures your place. Balance due 30<sup>th</sup> May 2023.

For more information including the cancellation policy and terms and conditions – email Ron [ron@ronbryant.com.au](mailto:ron@ronbryant.com.au) or Tricia [artist@taylorart.com.au](mailto:artist@taylorart.com.au)

To book your spot go to. <https://forms.gle/iYtcy5p8Yj17jXFQ9>

# Save the Date!

## Master Pastellist Exhibition 2023

Official Opening

Saturday 4<sup>th</sup> November 1-3pm.

Old Fire Station Gallery, Redcliffe.

Exhibition is on from 1<sup>st</sup> to 26<sup>th</sup> November 2023.

Hours 10am-3pm Wednesday- Sunday.

Art Demonstrations every Wednesday Friday and Saturday.



**JOIN REGINA HONA ON HER NEXT 8-DAY ART RETREAT AT PICTURESQUE RATHO FARM AND HISTORIC RICHMOND, TASMANIA**

**February 17 - 24, 2024**

Spend several days on an art retreat with Melbourne artist and instructor Regina Hona on beautiful Ratho Farm - a scenic hour's drive north of Hobart, on the edge of historic Bothwell village in Tasmania's central highlands. Ratho Farm offers boutique accommodation and is a historical site dating back to the 1800s with beautiful scenic walks, hikes and star gazing, an historical golf course, world-class trout fishing and of course wonderful scenery to paint. Our creative adventure starts with a day visit to Richmond and it's famous bridge and village before travelling to Ratho Farm. There is plenty for the non-painter to do in this all inclusive retreat, especially if you like history, walks, and exploring the outdoors, as well as golf or fishing, or even just unwinding with a book in a fabulous setting.

**WHAT'S INCLUDED:**

- 7 NIGHTS ACCOMMODATION
- BREAKFAST DAILY, 5 LUNCHEAS AND 7 DINNERS
- TUITION - 4 FULL DAYS AND 2 HALF DAYS
- PRIVATE TRANSPORTATION TO RICHMOND AND RATHO FARM
- RETURN TRANSPORT TO HOBART
- A VISIT TO THE TOP OF MT WELLINGTON (WEATHER PERMITTING)
- CRITIQUE SESSION
- WELCOME AND FAREWELL DRINKS, PLUS A GLASS OF WINE WITH DINNER

This retreat is for those with some experience in their chosen medium who wish to extend their abilities.

FULL ITINERARY AND BOOKING DETAILS AVAILABLE BY CONTACTING:

**REGINA — 0427 015 970**  
[reginahona@gmail.com](mailto:reginahona@gmail.com)

**COST:** (Max 12 painters)

Twin Share: \$2950  
 Single Supplement: \$ 490  
 Non-painter: \$2650

ABN: 14 272 590 44

Paint or sketch in your choice of medium.







## 2 day Seascape Pastel Workshop with Tricia Taylor

24<sup>th</sup> and 25<sup>th</sup> June.

**Shore Studio**

**3 Shore Street East, Cleveland, QLD. 4163**

All levels welcome.

<https://shorestudio.com.au/events>



(07) 3286 5360  
[info@shorestudio.com.au](mailto:info@shorestudio.com.au)

# SAVE THE DATE!

## NANANGO PLEIN-AIR WEEK

**Sunday 23 to Sunday 30th July 2023.**

Our opening paintout is on Sunday 23rd at the gorgeous refurbished Whipbird Cafe in Coolabunia. It is an old church painted yellow with big trees, garden settings and lots to paint. We are painting from 1pm until 3pm in the grounds only. As they are a fully booked venue, we have a table reserved for afternoon tea. More details to come on that. If you want to have lunch there, book now, independently as they are booked out months in advance, yes it's that good!

### *The itinerary is being finalised...*

We have some new places, some favourites and a diverse range of subjects. All skill levels, any medium and style are welcome. Be as prodigious as you will or come for the views to paint later. Our beautiful South Burnett venues include water, rocks, farms, vistas, flowers, grass trees, a winery TBC.

Contact Karol Oakley for more info at [oakleyfineart@gmail.com](mailto:oakleyfineart@gmail.com)

- Artists are welcome to come for one day or seven.
- Non Painting Partners are welcome.
- We can car pool to painting venues.
- There will be an email out soon with the itinerary.
- Registration will be open shortly.
- We are based at the Nanango ShowGrounds with an all weather venue.
- The trading cards will be back this year.
- Critiques, catch ups and chats are on at the Heritage Hall.
- Group dinners are happening.
- Each artist is entirely responsible for their costs.
- A registration fee is payable, with details later.
- Any skill level is welcome.
- Any media and styles are encouraged.
- Subjects are varied across the landscape.
- Painting locations are pre arranged and come with directions.
- This paintout is about artists getting together to paint, and have a good time.

## Presentation and Framing for PSA Exhibitions

By PSA Exhibition Coordinator Tricia Reust

*It is timely to remind members of the standard of framing and expectation of professional presentation of work for PSA Exhibitions.*

There were artworks presented for the Exhibition Option Exhibition in the Annual Awards 2023 that were below standard. We were unable to store them, so they had to be hung in the show. However, they were listed in the volunteers' information book as unavailable for sale despite their label. The PSA removed these works from sale because of the low standard of presentation. This was a decision made by the Exhibition Coordinator together with the Master Pastellist hanging and curating crew.

We understand that the cost of framing is an issue, particularly with the recent rise in the costs of materials for framers, which is of course passed on to the consumer. However, there is an expectation that work presented for display in any PSA exhibition will:

- Be clean of pastel dust on glass and mats.
- Be equipped with strong and safe hanging gear.
- Be sealed on the back with framing tape. It is injurious to pastel work for dirt, insects etc to be able to get into the work on the back, through unsealed backing.
- Be framed in acid-free and archival materials. Works were presented for this last exhibition with cheap acidic cardboard backing, directly touching the paper of the pastel work; and badly hand cut mats with chipped and unaligned edges.
- Have frames that are unchipped, unmarked/scratched and clean. It is good to reuse frames. It is not good to present frames that are damaged.
- Be sealed if on canvas – wet and/or unstable surfaces will not be accepted.

We do not expect everyone to use museum grade glass, but we do expect that the glass will be clean. There were works presented where the dirt and smudges were inside the glass and therefore could not be cleaned. Be cautious with using Perspex, as this attracts pastel and charcoal particles off the paper and towards the Perspex.

The PSA has a responsible and ethical approach to selling works to the public. The public has a right to expect that pastels sold through the PSA are archival, professionally framed (whether by a recognized framer or amateur), presented for hanging safely in the home, and that they will return a lengthy time result for the expense.

The hanging crew treats your work with respect, using gloves and not stacking works on unprotected flooring or against other works. Any freighted work is treated with special care in unpacking and repacking.

Part of the charter of the PSA is to educate members. By having a high expectation for presentation of works in any PSA exhibition, we hope to encourage discernment in the choice of which works are worthy of framing professionally. We hope to encourage a professional approach to the presentation of pastel work. We willingly accept works which are presented in reused and recycled frames if they meet the high standard expected of representation through the PSA.

Pastel art works are fine art works. We demand that the presentation of these works in any PSA exhibition meet standards worthy of fine art.

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
6 June	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Reust	Composition and Design
10 June	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petra Daecke	Trees of the Australian Bush
13 June	5.30 - 7.30pm	ZOOM	Julie Greig	Painting Horses
20 June	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Dan Toohey	Photography
4 July	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Anne Yang	Pastelling a Garden Scape with Pizazz
8 July	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella van Heusden	Four Styles
11 July	5.30 - 7.30pm	ZOOM	Stephie Clark	Simplifying a busy garden photo
18 July	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Penelope Gilbert Ng	Dynamic Portraiture
1 August		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 (see note on next page)	Stan Sperlak (pre-recorded)	Louise Corke judging entries.
15 August	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	
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	
12 September	5.30 - 7.30pm	ZOOM	Hettie Rowley	
19 September	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Chris Blake	

3 October	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Penelope Gilbert Ng	
14 October	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	
10 October	5.30 - 7.30pm	ZOOM (see note on next page)	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	

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)

# DeliciousART

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

### Learn to Paint with Soft Pastels

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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/> 

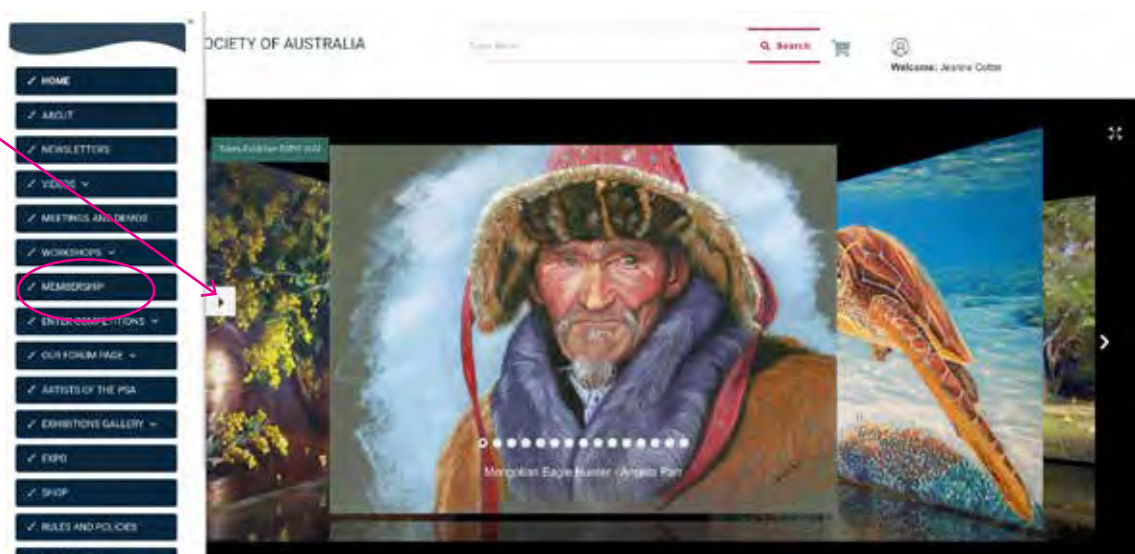
## 2023 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
<b>SUNSHINE COAST @ Buderim Craft Cottage, 5 Main St Buderim</b>		
5 August 2023	Gail Higgins	Birds in Pastel
7/8 October 2023	Betty Sutton	Beginning Pastel
<b>BRISBANE @ Queen Alexander Home, 347 Old Cleveland Rd, Coorparoo Qld 4151</b>		
22 July 2023	Anne Yang	Gardenscape with Pizzazz
25/26 November 2023	Stephie Clark	TBA
<b>GOLD COAST @ TBA</b>		
<b>NSW @ Newcastle, Henry Park Community Hall in Hamilton South NSW</b>		

All bookings can be made online at: <https://pastelsocietyofaustralia.com.au/>

Click on the arrow on the left and choose WORKSHOPS, then choose your location.

Click the arrow to open the menu



**Brisbane Meeting**

**Tuesday 6 June from 6.30pm**

Demo Artist: Tricia Reust

Subject: Composition and Design - 12 short videos

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust  
presidentozpastels@gmail.com  
0416967320



**Gold Coast Meeting**

**Saturday 10 June 1.30pm**

Demo Artist: Petra Daecke

Subject: " Trees of the Australian Bush"

Address: Old Post Office, 57 Railway Street, Mudgeeraba

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



**Sunshine Coast Meeting**

**Tuesday 20 June 6 - 9pm**

Demo Artist: Dan Toohey

Subject: Photography

Address: Buderim Craft Cottage, 5 Main St Buderim

Contact: Vanessa Thomas  
TreasurerOzpastels@gmail.com  
0414571090



**Brisbane Meeting**

**Tuesday 4 July from 6.30 - 9.30pm**

Demo Artist: Anne Yang

Subject: "Gardenscape with Pizzazz"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust  
presidentozpastels@gmail.com  
0416967320



**Gold Coast Meeting**

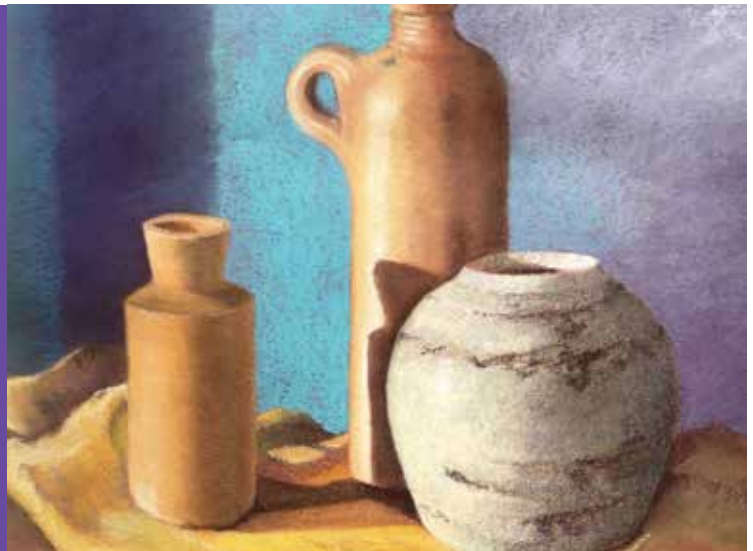
**Saturday 8 July 2.30 - 5.30pm**

Demo Artist: Petronella M van Leusden

Subject: "Push and pull; finding idea and form"

Address: Old Post Office, 57 Railway Street,  
Mudgeeraba

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



**Sunshine Coast Meeting**

**Tuesday 18 July**

Demo Artist: Penelope Gilbert Ng

Subject: Dynamic Portraiture with watercolour  
underpainting

Address: Buderim Craft Cottage, 5 Main St  
Buderim

Contact: Vanessa Thomas  
TreasurerOzpastels@gmail.com  
0414571090



## 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
- Exhibition of submitted pastel works
- Demonstration by a pastel artist or presentation by someone in the pastel industry.

Artworks 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 (includes a \$25 Gift Certificate from Arthouse Northside). 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.

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## **2023**

**The June theme is "Crowded"**. Members may interpret this in an individual manner e.g., a crowded forest, fruit bowl, beach, garden, cage, abstracted assemblage of crowded colour etc.

**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 (July 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 June link is: <https://us02web.zoom.us/j/6219551917>**

Reminders and links for July 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.



**Zoom Meeting and Demo**

**ONLINE**

**Tuesday 13 June**

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

Demo Artist: Julie Grieg

Subject: "Painting Horses"

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



**Zoom Meeting and Demo**

**ONLINE**

**Tuesday 11 July**

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

Demo Artist: Stephie Clark

Subject: "Simplifying a busy garden photo"

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



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

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

- May 2023 Zoom - Leoni Duff – Leoni does a quick demonstration in charcoal of her landscape subject, to develop her creative process in a painterly way. She then does a pastel landscape of the same subject.
- April 2023 Zoom - Lyn Henry – On regaining your mojo – Lyn discusses some tools she used to resume her creative life after a dark patch and shows you some examples of her work along the way.
- March 2023 Zoom - Gwendolin Lewis – Gwendolin demonstrates her soft pastels technique on a wetlands scene near her home.

## Chris Clark Demo - 4th April 2023

### 'Loosen Up Your Style'

*Written by Chris Clark and Gillian Gollom*

Christine Clark has been exploring LOOSEN up your paintings, to look effortless, more painterly, and impressionistic. The Essence is to SIMPLIFY by SQUINTING. Chris showed some essential concepts on how to use a simplified approach to create and design a dynamic composition.

#### Analyse the Subject - Simplify it down to shapes and tones.

- Look at the subject in front of you or the original photo
- Decide on a focal point
- Squint your eyes tightly so you can see large tonal masses (not individual objects). Many subjects have a compressed range of tones.
- When we squint Mid-values tend to group with either light or dark ends of the tonal range, producing a simplified, high contrast view of the subject. Basic light and dark patterns are revealed. Small value differences evaporate. These become your foundations for simplifying your photo.

Designing Light and Shadow - we are now freed from the object / by object routine.

Using tracing paper over your A4 photo - turn the image upside down. It's critical to trace with a marking pen and note those three value shapes.

1. Darks
2. Lights
3. Mediums

You are not looking for detail, simply blocks and shapes of tone. Turning the image upside down removes the shapes you 'should' see and allows the brain to break the image down into interesting shapes.

When finished turn the right way up and mark each shape with the letter of it's tone; eg D = dark, M = Mid, L = Light.

Chris brought 4 different examples in different genres with tracing paper over the top of each showing us with a black marker, how to discern and divide into 3 identifiable shapes of tone (or value).

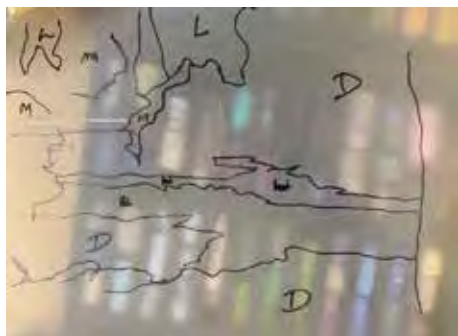
Shape 1 - everything in the dark/shadow

Shape 2 - everything in the light

Shape 3 - everything else is medium tone/value

- Use charcoal to lightly outline the elements of the subject.
- Using light pressure, make marks in the dark areas, differentiating colours and variety of darks. Leave paper showing, so the picture sparkles.
- Add medium tones and colours in the same light way.
- Add a few of light tones but use a tonal chart to identify how light they really are.





*Tonal masses on tracing paper*



*Charcoal outline of shapes*



*Blocking in sky and starting on dark tones*



*Developing medium tones*



*Working all over the surface*

Chris uses a pan pastel applicator to improve the coverage (e.g. sky). She also uses it to pick up a bit of tone or colour to move from one place to another.

In this rather complex process of painting, Chris chose a great way to help us focus on just two elements – Shapes and Colour. Thanks, Chris, for an inspirational demonstration and vibrant examples of other works.

### *More information*

Christine Clark is a Master Pastellist on the Sunshine Coast (Queensland). Her website is <https://www.christineclarkart.com.au> where you can see Chris' wide range of subjects and visual styles.



## Karol Oakley Demo - 18 April 2023

### Abstract Landscape in Pastels – 'Guardians'

*Written by Andrea Quinn*

Karol Oakley, a painter of some 30 years' experience, was our artist for the Sunshine Coast demonstration on April 18th. Like many of us present, Karol began her artist journey with photographs and measured her early success according to how closely her work resembled those images. It was a beginning. Eventually, an epiphany followed – that nothing stood in the way of her simply doing more. Changing even one small thing could make a difference. And the difference mattered!

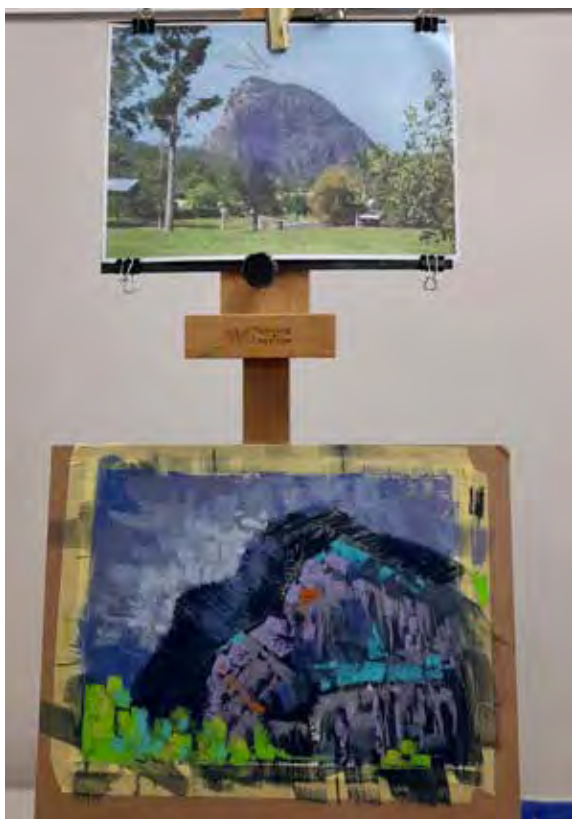
Tonight's aim was "how to turn something that looks like a Christmas pudding" – Mt Tibrogargan, 'husband' to Mt Beerwah and 'father' to Mt Coonowrin, as local mythology has it – into a landscape you might want to hang on your wall. It must also have an abstract feel, as that was the focus for the evening's demo'. According to Karol, it's about taking "what you feel and what you know" to create something that draws the eye and expresses the soul of the landscape.

She began with a sand-coloured 12x9" sheet of Art Spectrum Colourfix Original Tooth pastel board, sketching in the main shapes, before revealing how she brings life and meaning to a flat shape with little character. After deciding the direction of her light source, it was time to show us how to 'abstract' a landscape, by taking that initial form and making it what we want. There is plenty of choice over proportions, and even about how much we preserve the original theme when 'abstracting' a known object, including a mountain like Tibrogargan. Karol explained that, even though she enjoys

the abstract style, she likes things to "be as they should". There's a symmetry in that. And somehow, what emerged from her 'drawing in' fell easily within the rule of thirds, likely through years of practice. More symmetry there? Very cool indeed.

Karol then blocked in the darks using Art Spectrum round pastels (and also some of the softer block pastels) and suddenly the shape of Mt Tibrogargan was more fully affirmed. And just because she could, another mountain was added behind the iconic rock. Using isopropyl with a flat brush, and painting in upward strokes, both mountain shapes were developed with more colour as the ground





for what was to come. Diluted blues were then added to fashion the basis of a pale sky. With isopropyl, the pastel was 'set', meaning that the layers as they now appeared could no longer be mixed with other pastels. Karol now had a base or ground on which to work, no fixative required!

According to Karol, her colour choices often comprise "all mauves and blues" for these works because that's what she sees when she gazes over the Glass House mountains. Words spoken from the heart of a Sunny Coast devotee! Next, it was time to re-define the images before blocking in more of the sky. As Karol explained, part of her plan is to always consider, 1) the pastel stroke that best describes the subject, and, 2) her tones, or how lights and darks will form different aspects of the composition. At this juncture, she continued to build her sky using blocking strokes to increase the abstract feel of the space. A sky was still evident, but the technique gifted it texture and mood.

When it was time to bring character to the underpainted mountain shapes, Karol asserted that "linear was the way to go". Already, the landscape was apparent, despite her deliberate 'abstracting' of the forms within it. Some pondered aloud that, without reference to the name of the mountains, what does the picture become? A landscape for its own sake, reflecting its own disembodied life story? For Karol, the abstract method allows an artist to deconstruct an image and reconstruct it in whatever way he or she wants, or to take shapes and "pull out bits' to tell a story. One first takes the shape and thinks about how to break it up. The question is – how far does one go? Just how abstract do we make the abstract?

Karol then teased out the lighter tones and simplified them with a series of blocking strokes to produce a mosaic feel in some sections. She then contemplated how to 'bridge' from the mountains to the sky. Where does the eye rest and then travel? How does the artist subtly direct that experience using tonal continuities? Her answer was to use her choice of stroke, this time with lines, using a hatching motion. Such are the decisions an artist makes with their work, an adventure – perhaps even a gamble – in creative expression.

And then there were decisions about the section at the base of the mountain shapes. Should it be lighter? Darker? Lime green to reflect the blue base? Or Karol's personal favourite, that she affectionately calls a "scary green"? From these, an idea of foliage began to emerge and, again, her choice of stroke was key to creating the sense of abstraction. Pastel strokes – lines versus blocks – were used to deconstruct the source image and offer up the suggestion of form and meaning. In the final minutes, more block strokes with lighter colours were added, using Art Spectrum turquoise to heighten and exaggerate the contrast within and between the major forms. A purple-blue colour added touches, via progressively smaller strokes to pull out points of interest, and to finally arrive at that moment of – satisfied completion.



### **Karol's tips and tricks.**

- Tones, colour, and strokes – are key to the power of abstract work in pastel
- Choose pastel strokes deliberately to describe the image in abstract form
- Choose tones carefully too – Karol prefers strong changes of colour and value
- Choose colours to represent the mood or feeling of the subject
- Think about how to 'describe' the primary forms with the chosen stroke (a blocking stroke)
- Consider including a quiet area somewhere in the composition
- Take the shapes and change them to something that suits you, and the feeling of the subject
- There's abstract, and there's almost-abstract – it's always a choice
- Love play time!

**Karen King and Dee Roy art process talks** – What To Do (Karen) and What Not To Do (Dee)**16 May 2023***Written by Andrea Quinn*

Our illustrious leader (Vanessa) is currently gallivanting around Japan - as you do - and had left the group to its own devices. A 'brave' choice Vanessa? What could possibly go wrong? For various reasons, the original plan for a paint-around didn't materialise, so Karen King and Dee Roy stepped into the space for this week's session. And so it was that a small group of pastel devotees, braving a brisk autumn evening, were regaled with Karen's wisdom of what's best to do in a painting followed by Dee's tales about what not to do.

Karen presented attendees with an information package that she provides for her students to lead them through her 'planned' approach to painting. She admits to "running amok" at times (her words – and yes, Karen, we'd really like to see that!), but otherwise she works to a plan, regardless of the genre she's working with at the time. Karen's first rule is that the subject matter must have some degree of emotional tone to it. There must be some key element that draws you as the painter to the subject and prompts the desire and drive to paint it. Similarly, She then thinks about what the viewer will be drawn to, beginning with the focal point, horizon line, and light source, all considered as deliberate compositional choices.

Karen acknowledged that it can be difficult when a reference photo doesn't have a clear light source, as the all-important emotional tone can get lost in translation. Her next compositional step then, is a conscious cognitive process about how the painting will lead the viewer's eye around the work. She posited that the artful use of light captures attention and draws the eye, creating an emotional response in the viewer – they are captive to its impact.

A key design aspect of Karen's compositions is that she also works to the Fibonacci ratio, a technique that's a bit more detailed than the rule of thirds we all know and love. The Fibonacci, or 'golden ratio, reflects the order of nature at a ratio of 1:618, and describes the proportions of all of nature's building blocks. It can be more elaborate as a compositional rule for painting, however, and may require some study for those who are interested. But its effect is undeniable and, intuitively, it just feels right somehow.

As a practical foundation for her paintings, Karen prepares tonal studies in a journal, using 4-5 different tones, and then works out what her 'big shapes' are, followed by her tones, starting with the darkest tone to highlight a lighter focal point. She often steps back to check whether she has the right balance, the yin and the yang as it were, so that each work is balanced on both sides of the painting surface. In her landscape work, Karen uses a tonal ratio of 70% dark greens, 20% for the mid tones, and 10% for the lights; the ratio can also be reversed with 70% lights and 10% darks, which still maintains the overall sense of tonal balance.

Another rule is to always do thumbnails. And it was pretty clear that thumbnails are not Karen's favourite thing to do! Even so, she stressed the importance of doing them to ensure that the balance of shapes and tones works for the overall composition. It might feel like a forgettable extra step, but thumbnails allow you to sense where to balance and link your tones within a work to form a

harmonious whole. In terms of temperature, e.g., if the light is warm, the shadows need to be cool – and vice versa. If the light is warm, it will make the warm colours even warmer, but they can be dulled with cool colours. Such matters need to be decided upon and rarely occur as happy accidents. Texture can be achieved with mark-making, and should highlight the focal point of a work, as it can be used to draw the eye. It can also highlight tonal contrast and shapes, with a crisper centre of interest compared to softer edges in the distant planes. Again, Karen's considered process provides a map for the territory of any painting.

But despite all of her rules and apparent level of planning, Karen will sometimes get her colours out and "think" she knows what will happen, but then changes her mind and picks other colours as she works. Is this what she means about running amok...?

### **Karen's tips:**

- Karen "can't emphasise enough" the importance of drawing skills.
- Remember that cameras capture images 3-4 tones darker than is seen with the naked eye – use your smartphones torch/flashlight as light behind photos
- Projectors create other problems, as the image will be distorted - it's better to work from life
- Perspective needs to be right, whether created through colour, temperature, or line, e.g., landscape painting always need to be cooler in the background and warmer in the front, and objects such as fences and people get smaller with distance
- Memorisation skills are pivotal when re-creating a plein air scene – natural light changes too quickly
- Work out the focal point before you start to paint – that's where the appeal of a work lies
- Reference material is purely a reference – get creative with them
- Use a checklist to cover the basic elements – focal point, perspective, light source, etc., to ensure nothing critical is overlooked (but sometimes it's OK to throw it out the window!)
- Learn the rules before you break them, so you know why a painting can work – or not (so you can notice where an issue is and know how to fix it!)
- Paying attention to the above will help make sure your painting is a success!

### **Dee Roy**

And then it was time for our wee Scottish lassie!

Dee began her part of the session by posing a number of questions to us, beginning with why we want to paint. Is it simply that painting is our visual language? For Dee, it comes down to what we respond to, because everyone responds differently. So, we need to ask ourselves about what we see, and what we feel? Others' thoughts and opinions should not be the driving force behind what we do, else something important will be lost. For Dee, if "you're not excited by what you see, it's hard to have enthusiasm for the painting". Her paintings are done for her, that is, without regard for others' opinions. It's a deeply personal experience, and that's the point she wanted to make for us tonight with her questions.



Dee then presented us with a series of stories told through her paintings, and a little fo the history of how they came about. According to Dee, paintings need to convey a story in their own right. For example, in Dee's first 'story' (painting) of her time in India, she had come across a woman wearing a yellow sari who had walked into a river to wash the only piece of clothing she owned – her yellow sari. The painting includes “uncomfortable colours” because the story of the woman and her sari made Dee feel uncomfortable at the time. It spoke to her of the significance of how one piece of clothing can represent so much more about one person's world.

And another story (painting), where the woman subject did not want her picture taken – and it shows in her expression, or its absence in this instance. Dee captured the woman's contrary attitude by “breaking rules” of composition and making her point through artistic strategy. The woman's face was entirely missing! In this manner, the woman's need for anonymity was honoured, even as her the essence of her likeness was captured forever in pigment.



And then there was the picture of the buffalo – the “one that wasn't seen”, an African story and lived moment that was important to Dee, because the focus was on the main buffalo and not the one hidden within the swirls of colour. And all of this brought us to...“what not to do”...

Dee then reviewed a series of images she'd used in the construction of one painting, and critiqued them according to Karen's 'checklist'. She began with the first point, which was about what she responds to most deeply. That's the easy bit. Got that right! Her next step was to start with a concept which, in this instance involved bringing together a number of images. Her first attempt to construct a meaningful composition, however, was a disaster. But, importantly, Dee could see that it was because she used a focal point based on people. They had to go. Using them as the focal point rendered the composition off kilter. It didn't feel right. So she added a house, with a little red roof, that

contrasted with the colour of a swaying rice field in the foreground. Nice. Effective? Not quite. She hadn't done a tonal sketch of her evolving composition, and something still wasn't right. Another rule had been broken. The house had to go. What was left was a beautiful under-colour with broad connections between the shapes, tones, and textures. Some were formed by the rice fields in the foreground that brought colour and movement, with a golden highlight at a critical cross-point.

Dee described how she'd muddled through each of the images she'd drawn upon as the number of them grew in her attempts to create a composition that worked. She hadn't followed the basic rules

of construction that Karen had spoken about, which made for a more challenging and protracted process. Nevertheless, each image formed a foundation for the next phase, and the final painting, after all Dee's sidesteps, ended as a hauntingly beautiful landscape.



### Dee's tips

- Make sure your painting has an impact from distances that matter (close and medium)
- Be in love with your subject and work through any struggle you might face
- Too many focal points are like having too many prima donnas all jostling for attention
- Start with a concept and focal point – she hadn't done so, but had a "concept'ish" that somehow worked for her...eventually...

## Gold Coast Meeting - 15th April 2023

### Push and Pull ; Finding idea and form

Written by Petronella M van Leusden Demo

*The pastel society meeting on Saturday 13 May was a highly successful event that focused on design exercises aimed at helping members plan their next artwork. Attendees included a mix of beginners and experienced pastelists, with seven members and five non-members present.*

Each participant brought their own reference material and prepared several small sketches to analyze composition, tone, color, and line on a small scale before committing to a larger piece. During the meeting, each person represented their chosen reference photo or image in four different ways, each with a different focus.

The first small drawing was a Notan, a technique that shows the subject in only black or white by squinting your eyes. This exercise helped participants identify which elements of their painting belonged to the dark or light, rather than focusing solely on the outline of the work. It was an eye-opening experience for some, as they realized they still drew an outline where there was none when they squinted. For instance, a white plate on a white-grey tablecloth. Another person came to the realization that her photo reference was very low key with only a few black lines. For yet another person, the exercise was crucial as she initially completely disregarded the dark background behind her rose.



In the second exercise, participants drew a monochromatic picture using four tones: black, white, dark grey, and light grey. It was fascinating to note that some participants moved some of the darker greys into the light areas or the lighter areas into the darker ones, often to compensate and create balance if the black or white area was too big or too strong.

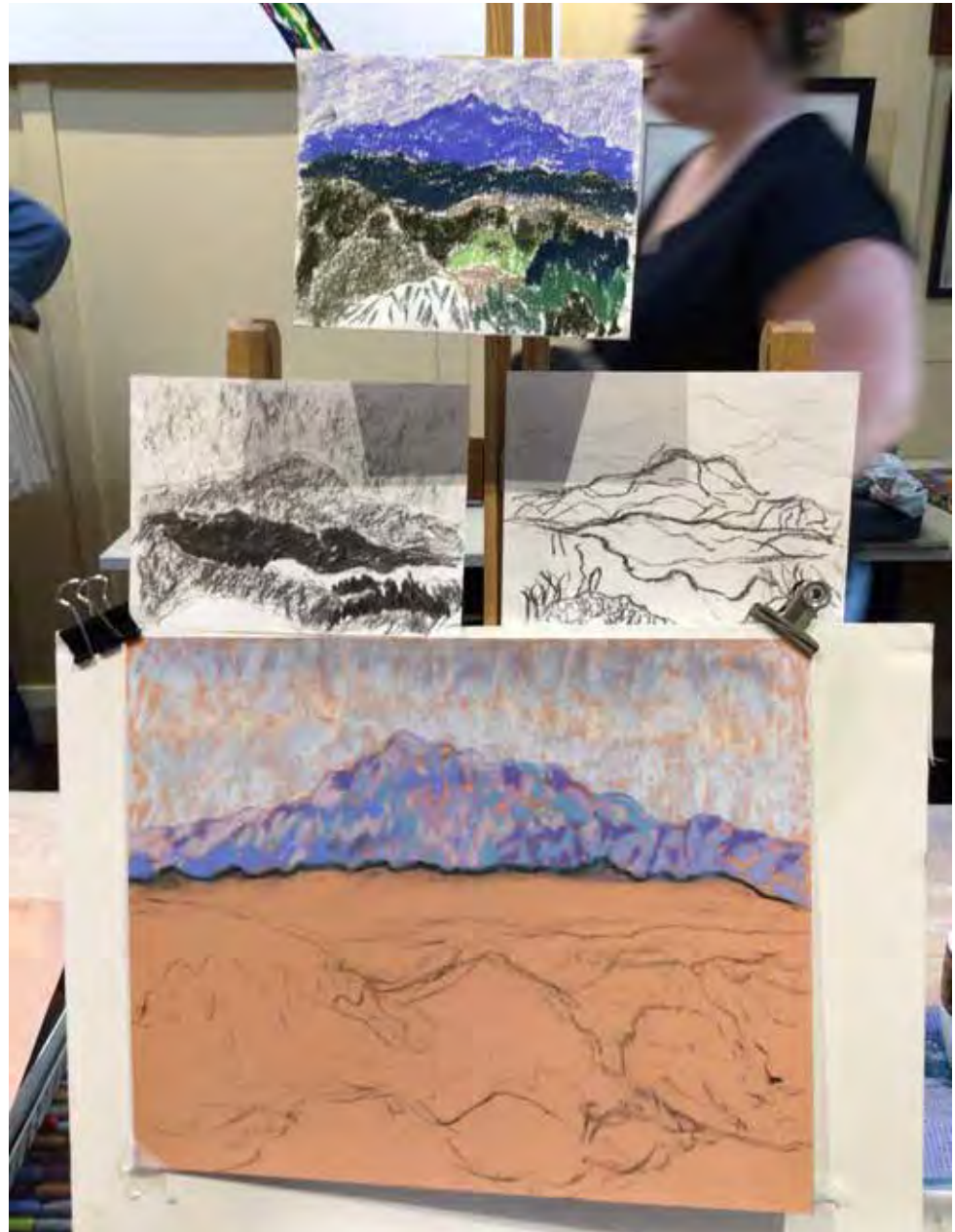
The third exercise involved drawing only lines, not paying attention to tonal values, but taking note of the shapes formed and in between the lines, introducing the notion of negative shape. During all stages, people were encouraged to choose both horizontal or vertical orientation, choose a part of the picture, cropping out or introducing detail.

Some participants were keen to simplify their painting, not realizing that it made it more challenging to create a convincing painting. For instance, it would be difficult to see a shape as a chocolate cake if you leave out the reference of a fork and plate.

In the final exercise, participants drew the color version, focusing on choosing pastels that were of the same value as the gray value of the four-tone drawing. Some people worked the colour onto their four-value charcoal drawing.

The process of design helped sketch out the work, considering contrast, tonal value, line, and colour before starting a larger piece. Participants were asked to consider what their focus of attention was in their work, as this is where they might like to make their work most colourful, have the most contrast and the most detail.

Everyone agreed that it was very helpful to consider these elements before starting a bigger work. Many commented that they enjoyed the afternoon, and the experience of the meeting was very enriching. The techniques and exercises explored in this meeting helped attendees to enhance their planning process and hopefully create more successful artworks. The Pastel Society is always seeking to provide resources and opportunities for its members to learn and grow in their artistic journey, and meetings such as these are an excellent example of this commitment.



### Stanthorpe Paintout April 2023



What a wonderful time we had at Stanthorpe this year with around 25 artists and some with partners, making it again a fantastic 5 days of painting and exploring. This year we welcomed many new faces, and it was said that this years get together was “one of the best we have had so far”....

The week started off by welcoming everyone on Tuesday night to our meet and greet and handing out our “welcome packs” that contained an itinerary of the weeks suggested painting places, maps and

local locations. A few artists also arrived later on during to week to catch up.

To kick the week off our first day of painting is usually contained to snooping around Stanthorpe’s local attractions. As always Quart Pot Creek, which was beautiful once again with the autumn colours, was a hit with the artists along with another great place the Sentimental Rocks.

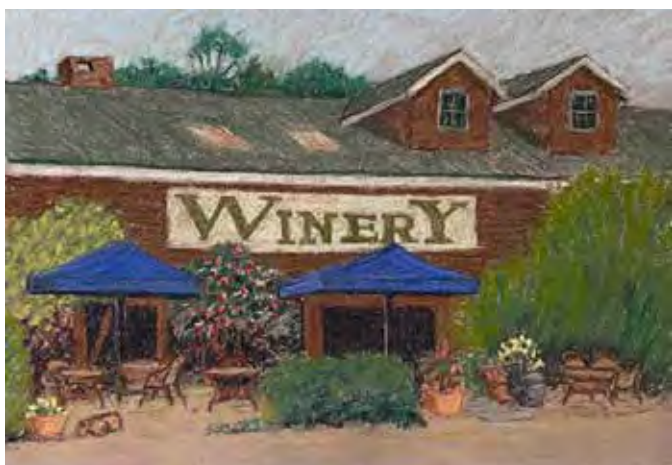
During the week we also painted at the The Heritage Winery who served a great lunch for us not to mention the wine, and at Stone Pine Ridge which is a huge 2000 acre farm with a river at historic Willsons Downfall, Girraween National Park. Always a favourite. Another beautiful cattle property at Killarney with fabulous views and an old timber mill, and last but not least our overall favourite country property at Maryland, Dalmoak run by John and Robyn Atiken with some 3000 acres of wonderful gums,creeks, and historic cattle yards that our group has now painted each year for many years.



Thank you to all of the artists that made this year so special.

Ron Bryant





Geoff May - Heritage Winery - pastel



Geoff May - Dalmoak Shearing Shed - line and wash



Tricia Reust



Geoff May - Sentimental Rocks - line and wash



Participants of the Stanthorpe Paint-Out sharing their experiences and paintings at the Brisbane PSA Meeting in May 2023



Geoff May - Stanthorpe Council Chambers - Tower - Fine liner, marker pen, white pencil on grey toned paper



Tricia Reust - Tree Group



Geoff May - Farm near Warwick - line and wash



Tricia Reust - Square Gold Tree



Tricia Reust - Windy Field

## 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.

**Have you considered getting a mentor?** What is a mentor you say? When you have exhausted all the workshops learning your skill but now need some guidance on what to do next. Someone that can help you find your story and make your mark. It is very different to a workshop where you are there to learn a new skill or technique. Mentoring is where you are guided to grow as an artist. Interested? I have been invited to join with the amazing international group Mastrius as one of their master mentors. Available via zoom on a monthly basis in a small group setting, We get to talk, listen, grow, set goals and much more. Go to their website to see how amazing the group is. There are also demos and pre-recorded interviews with other mentors along with an amazing community of artists all sharing their secrets to becoming an artist. Follow the [mastrius.com](http://mastrius.com) website or email me for more information. [artist@taylorart.com.au](mailto:artist@taylorart.com.au)



Mentoring  
with  
Tricia Taylor

Starting  
Wed April 19<sup>th</sup> 2023  
(every third Wed of the Month 9am AEST)

 **mastrius.COM**



# ARTHOUSE NORTHSIDE

Dear Pastel Society of Australia Members,

We are writing to you today to introduce you to our new loyalty program that will be starting from the 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 Presidents Annual Report, Financial Statement, Auditors Report (electronic copies of the financial statement and the auditor's report are sent to financial members who have made the request to the Treasurer (treasurerozpastels@gmail.com) to view the document/s after the 31st July 2023. 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 committee and other committee members
2. confirm ex- officio members and support team members
3. ratify the Rules of Association if need be
4. present the President's Report
5. present the Treasurer's Report for that year and
6. inform members of previous and future activities.

So how does it happen? 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 in some of these positions. Speak to other members about your interest in being nominated for a position. You'll need a proposer and seconder. The nomination form is also included in this newsletter.

Anyone can nominate for any position and all nominations are welcome. Get to know how your Society works, have your great ideas heard, and join with the other dedicated Committee members in steering the future of your Society. We really need many people to nominate themselves for positions on the committee. Don't hold back. Nominate yourself and go for it!

These are the positions that you can nominate for:

- **President**
- **Vice President**
- **Treasurer**
- **Secretary**
- **Committee members (4)**
- Workshop coordinator
- Brisbane meeting Coordinator
- GC meeting Coordinator
- SC meeting Coordinator
- NSW Meeting Coordinator
- Marketing and Promotion
- Sponsor Liaison
- Zoom coordinator and host
- Exhibition Coordinator
- Demonstrations Coordinator.
- BVAC liaison (Brisbane Visual Arts Community)
- Membership secretary
- Greeter at the door for the meetings
- Newsletter Editor
- Public Officer
- Social Media Liaison

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

Do any of these positions have your name on them?

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

Secretary (secretaryozpastels@gmail.com)

or Treasurer (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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**Papers**

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- Fisher 400
- Hahnemuhle Velour
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- Mi-Teintes
- Mi-Teintes TEX
- Pastelmat
- Sennelier Pastel Card
- Sennelier Velvet and Felt
- UART Premium

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

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**OPENING HOURS**

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259 Brunner Road, Adamstown NSW 2289  
Phone: **02 4957 1050**  
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:** Priscilla Lawrence, Margaret Turner, Greg Steele, Elly Gundry, 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.*

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 AUGUST 2023.**

**CLOSING DATE: 20th of JULY 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 image at strictly the correct size and orientation as listed in the table above. No variations will be accepted.

### HOW TO SEND YOUR AD

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