

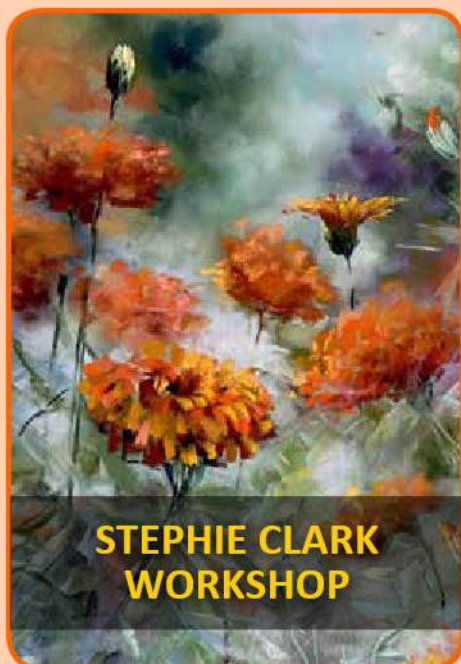
The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



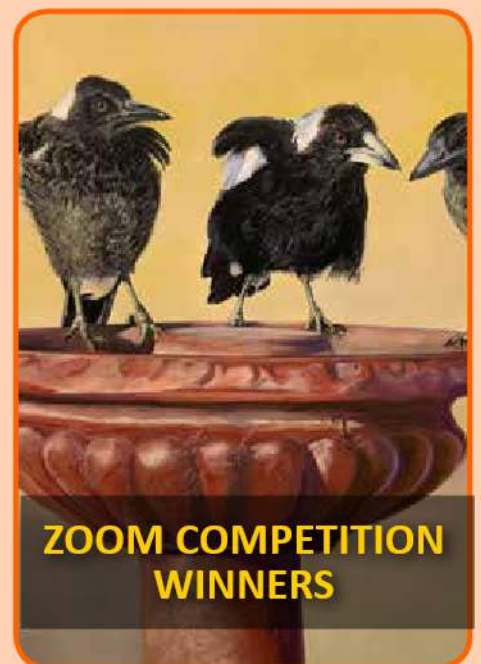
'Still Life Masquerade' by Christine Clark



**STEPHIE CLARK
WORKSHOP**



PSA DEMO REPORTS



**ZOOM COMPETITION
WINNERS**

Photo by Jordon Conner on Unsplash

President's Report

I am honoured and delighted to be the new President of the Pastel Society of Australia. I would like to thank the previous President, Tricia Reust, for her hard work and dedication as President over the last two years. She has done an amazing job, well, three jobs really, in promoting pastel art at every opportunity, organising exhibitions, and tutors for workshops and meeting demonstrations, and supporting our members in so many ways. My aim is to continue her legacy and, in time, bring some new ideas and initiatives to the society.

It is refreshing that PSA is continuing with the ZOOM meetings and demonstrations, and added an online monthly competition of member artworks, which has allowed many more of our members across Australia and New Zealand to learn different pastel techniques, and to show their work to a judge's eye, especially to receive the judges' comments, which are so vital for encouragement and inspiration. As well as that, the addition of the online section to the Annual Awards Exhibition has been well received by our members and the public.

As members of the International Association of Pastel Societies (IAPS) based in the USA, PSA members can enter online competitions run by any of the associated pastel societies around the world. If you visit their web <https://www.iapspastel.org> you will find out a lot of information and competitions, also there are lots of info on products.

Some years ago, I attended a lecture by Robert Wade OAM, and his words have stayed with me – “enter as many shows as you can to progress your art”. We should take advantage of this communication age, the web opens so many opportunities for all artists, as it is a great learning tool. I have been competing in international competitions for many years. It keeps the pressure on to work harder, and you can enjoy the benefits, internationally. I have judged many shows previously, however, as an invited Juror and judging international shows is just inspiring, artworks in all mediums, so I get to see some of the most amazing pastel works.

With the help of our members and committee, I would like to propose a seasonal online competition, which will give all our members the opportunity to compete, at all levels in a national show. During my years with AGRA, we developed the online seasonal competition, and we would receive some 200-300 entries. No framing costs, just good photography of the art works. Therefore, I believe that there are wonderful opportunities for our members to enjoy being a member of PSA, without leaving home! Not every member wants to enter shows, so we'll still be providing our ZOOM, and face-to-face meetings to experience tutors to give you inspiration as you work to better your own art practice in pastels.

A must-see exhibition of work by Master Pastellists, and Accomplished Pastellists from the PSA, on during November at the Old Fire Station Gallery in Redcliffe, Qld, (see ad inside this Newsletter), is an opportunity for members who can, to arrange to see and be inspired by some of the very best examples of pastel art.

I appreciate the warm welcome I've received from the committee and members, and it's clear the PSA is a friendly and supportive community that fosters learning and sharing among its members. I invite you all to participate in our activities, whether online or in-person, and to spread the word about pastel art to your friends and family. We want to turn on the next generation of artists to pastels!

Colour your dreams,

Jan Lowe, President

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Jan Lowe - President

I am a realist/contemporary artist, and my passion is working with animals capturing their unique personality, and the qualities of scratchboard is my favourite medium for that. Although many of my works are of wildlife and nature, I love to paint anything. I have been a Scratchboard artist for many years, discovered the wonderful Ampersand products in the 1980's whilst working in the US, and just love the worksurfaces. Claybord is what I use for watercolour and inks, brilliant for drama pieces. I draw most subjects from life, supported by my photographs. At times, rather than presenting a factual reality, an illusion is fabricated to conjure the realms of our imagination! My aim within art is to tell a story and encourage creativity. The subjects are ones I know well,

and the creatures are ones I have spent time with. I am passionate about capturing an animal – “know its personality, to create its vitality, emotion, passion”, and record that moment.

It's all very well being an artist/tutor, however it is important to give back to the art community; I am delighted to be the newly appointed President for PSA and hope in time, I am able to continue the work of Tricia Reust, and work with all of our members in keeping PSA as a vital and important society for Pastelists of Australia.

I am also the Editor for QWASI since 2022, 20+ years as a member of the Australian Guild of Realist Artists, the Editor (11+ yrs) for the print (Hues), and the on-line magazine (E-Hues), and also held the roles of Councillor, Co-ordinator for the very successful On-Line AU-wide Competition (quarterly), VP, President and interim-Treasurer for AGRA. Also, I was Editor for the International Society of Scratchboard Artists (USA), resigned in 2018 (after 6 yrs), now as part of the editorial team as the Editor for the Aust & NZ region for ISSA “Scratchboard Downunder”.

Recently, I changed my long-time professional aerospace engineering services career, to one of being a full-time artist and tutor and loving it! I have also been very lucky to be selected as the Featured Artist since 2019 with Foundations for the Arts, France. Featured Artist with Camelback Gallery, Arizona and Fusion Arts Phoenix. Invited to publish in Germany, France and the UK and my artworks are presented in Canada and the US as well. I am one of the Jurors for the Camelback Gallery of Arizona online compositions. I live on Phillip Island with my beautiful husband, and we share our lives with an array of animals, that have been rescued, and an abundant number of amazing wildlife. My website is: www.janlowefineart.com.

Vanessa Thomas – Treasurer

Vanessa joined the PSA in 2013 and, as a qualified accountant, took on the role of treasurer and, several years later, membership secretary. She is now responsible for keeping the Society in a sound financial position as well as looking after the interests of joining members. She has some history with this incorporated association so her advice to the President and committee members is invaluable as they deal with day-to-day matters and decisions that arise.

Vanessa was especially instrumental in the planning and organisation of the Australian Pastel Expos in 2018, 2020 and 2022. These were special 4-day events that involved overseas and Australian artists providing pastel workshops and demonstrations for the benefit of the participants who gathered in Qld from all over Australia and New Zealand to learn and share their passion for soft pastels as a fine art medium.

Vanessa was very disappointed when Expo2020 had to be cancelled because of Covid19, as it was such a lost opportunity for pastel enthusiasts, after the momentum that had been building. Vanessa enjoys attending workshops and demonstrations and honing her own pastel skills and she loves to paint landscapes, seascapes, and animals, using vibrant colours and expressive strokes.



Merla Hynes - Secretary

I joined the PSA most recently in 2019 but have been a member three times, the first in 1989 when I went to my first meeting and later a landscape workshop with only 12 Art Spectrum pastels. From then on, I was hooked and loved learning and exploring everything about the pastel medium, except the dust! Like everyone's, my pastel collection has grown and so have the many good friends made through monthly face-to-face and online meetings, and Expo. However, my real skills, it seems, lie elsewhere.

I bring to the committee a nearly 40-year working background in public administration: writing, editing, computer skills, networking and trouble-shooting, all of which I use in the role of Secretary! I enjoy meeting our members online and in person and learning about their own artistic discoveries and seeing improvements in their artwork through exhibitions and monthly competitions.

With the rise of social media, short videos and apps like ZOOM, the opportunities to engage with PSA members in different and exciting ways are evolving and I hope we interest the next generation of pastel lovers to become involved with the PSA.



Greg Steele – Committee member

Once I left the armed services, I had more time to focus on my passions – photography, travel, and drawing and painting in the realist style, using graphite, pastel pencils and pastel sticks with mainly wildlife as subjects.

I joined the PSA in 2001 and have attended many great workshops and watched monthly demonstrations at the Brisbane meeting. I was a volunteer and participant in both Pastel Expos in 2018 and 2022 and continue to volunteer at the Annual Exhibition and have, until recently, been supervisor of Brisbane workshops. I like the camaraderie of working in groups and discovering new pastel techniques. I bring to the committee my practical experience and ideas and long-term knowledge of the PSA's workings.



Gillian Napper - Committee member

In retirement, I decided to take up art, having been a great admirer of the work of others – the great and local artists - throughout my working life. I am an amateur with much to learn and the PSA, through its ZOOM meetings and workshops, is helping me develop those skills.

In my working life I was a psychologist and a teacher with administration responsibilities so these are skills that I feel I can bring to our committee. I know it will be a long time before I can produce a painting of which I am proud, but in the meantime, the journey is delightful and I feel so supported by our Pastel Society.



Christine Leaming - Committee member

My art journey began as a child when I would draw and paint and declare that I was going to be an artist! I became an art educator, mother, and part-time artist. I'm an active member of the Port Stephens Community Arts Centre in Nelson Bay, NSW and paint a variety of subjects mainly in pastels but including watercolour, oils, ink, and charcoal. I enjoy going to workshops, including some overseas. As part of a small NSW umbrella group, our plan is to organise more pastel workshops for NSW members. I joined the committee to provide input about the needs of members outside of Qld. I particularly like that PSA has continued online Zoom meetings that allow members from across the country and New Zealand to watch and discuss informative demonstrations and show their artwork.

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 for November is: <https://us02web.zoom.us/j/9228254988>

Monthly reminders and links will be sent by email.

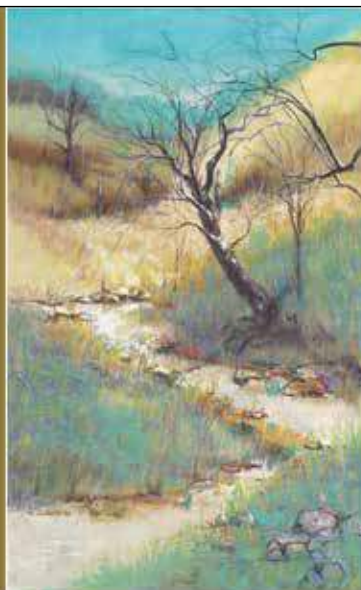
Each entry will be judged by the guest demonstrator and winners will be announced at the end of the slideshow of entries. These paintings DO NOT have to be framed.

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/>

Soft Pastels Workshop
'Dancing with the edges'
Florals with **Stephie Clark**

Sat 25—Sun 26 November 2023
Q.A.H. 347 Old Cleveland Rd,
Coorparoo, Brisbane

Join passionate pastel artist, **Stephie Clark**, as she helps you create depth in your florals. Learn how to handle edges—soft, hard, lost—for maximum impact.

Come along, bring a friend, for 2 days OR 1. Sat or Sun. (\$130 per day PSA member price, \$150 p.d. non mbr). Details, materials and shop online are at this link on the Pastel Society of Aust. website:
<https://pastelsocietyofaustralia.com.au/workshops-brisbane/> or email secretaryozpastels@gmail.com

2023 Meetings & Demos Schedule

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
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	Petronella van Peusden	Denman Ross Value Scale
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	Show & Tell	

2023 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
BRISBANE @ Queen Alexander Home, 347 Old Cleveland Rd, Coorparoo Qld 4151		
25/26 November 2023	Stephie Clark	Florals - Dancing with the Edges

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



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

Brisbane Meeting

Tuesday 3 October from 6.30 - 9pm

Demo Artist: Penelope Gilbert Ng

Subject: "Figures and creating a story"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust
presidentozpastels@gmail.com
0416967320



Gold Coast Meeting

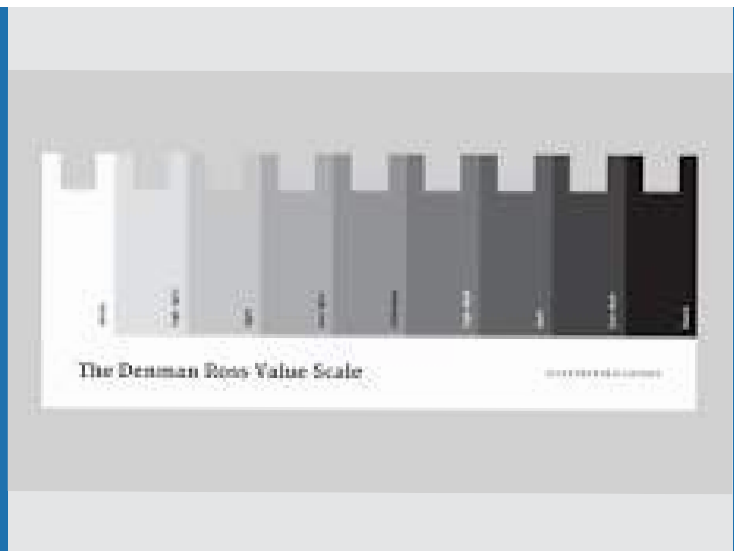
Saturday 14 October 2.30 - 5.30pm

Demo Artist: Petronella van Leusden

Subject: Denman Ross Value Scale

Address: Old Post Office, 57 Railway Street,
Mudgeeraba

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



Sunshine Coast Meeting

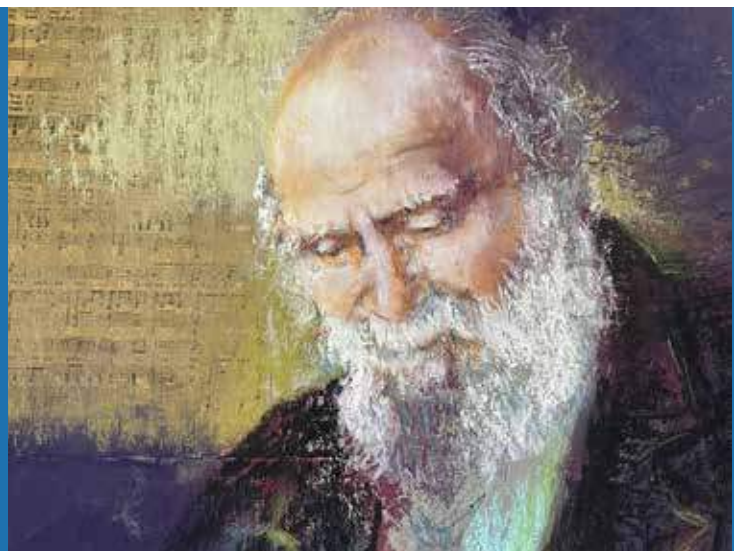
Tuesday 17 October 6 - 9pm

Demo Artist: Tricia Reust

Subject: Using pastel wet in Portrait from Life

Address: Buderim Craft Cottage, 5 Main St
Buderim

Contact: Vanessa Thomas
TreasurerOzpastels@gmail.com
0414571090



Brisbane Meeting

Tuesday 7 November 6.30 - 9.30pm

Demo Artist: Christmas & Art Trivia Night

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust
presidentozpastels@gmail.com
0416967320



Gold Coast Meeting

Saturday 11 November 2.30 - 5.30pm

Demo Artist: Tricia Taylor

Subject: "Colour chords and how to use them"

Address: Old Post Office, 57 Railway Street,
Mudgeeraba

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



Sunshine Coast Meeting

Tuesday 21 November 6 - 9pm

Demo Artist: 'Show and Tell'

Address: Buderim Craft Cottage, 5 Main St
Buderim

Contact: Vanessa Thomas
TreasurerOzpastels@gmail.com
0414571090



Zoom Meeting and Demo**ONLINE****Tuesday 10 October****5.30 (for 6pm) - 7.30pm****Demo Artist: Dawn Emerson
(Pre-recorded)****Subject: ““Breaking new ground”“**Join Online at: <https://us02web.zoom.us/j/6219551917>**Zoom Meeting and Demo****ONLINE****Tuesday 14 November****5.30 (for 6pm) - 7.30pm****Demo Artist: Lyn Mellady****Subject: “Using the Partnership of
Shadow and Light”**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 are not available on the website. These sessions were not recorded, so only those members who logged on to the Zoom sessions those evenings saw 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

August Zoom Winner was
Gwendolin Lewis with
Billabong in Bylong



September Zoom Winner
was Gayle Newcombe
with *Maggie Whispers*



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

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 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.

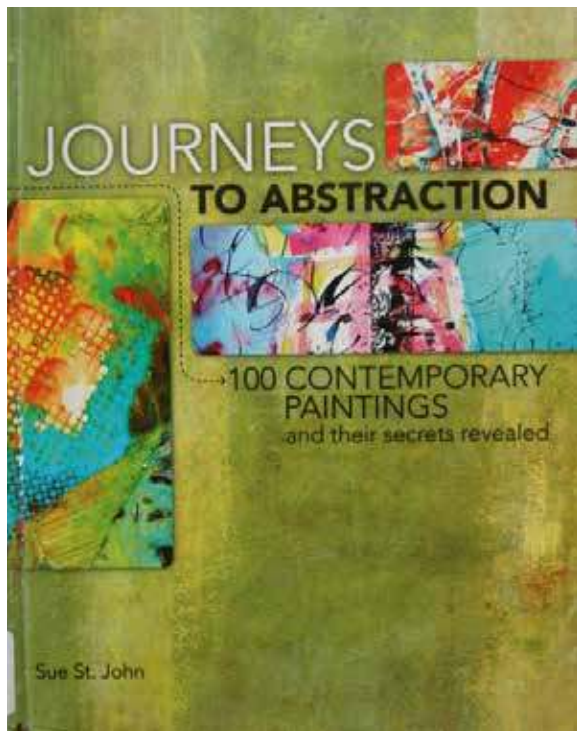


Reading Broad Surveys 2023 by Gillian Collom

Some delightful and thought-provoking art books are available, displaying a broad scope across each topic. Here are just 2 examples of surveys.

Abstraction

Journeys to Abstraction looks at about 100 paintings by over 50 US artists. Most of the paintings occupy a page on their own, with comments by the artist on the opposite page. While I didn't see pastels, there's a variety of media and supports. Most importantly there's a wide range in painting styles, textures, and colour selections



Mary Lou Osborne *Balloon Sail* acrylic



Selma Stern *Tree of Life* mixed media



Betty Braig *Archives* mixed media

Birds

The blurb about *Bird: Exploring the winged world* says “This visually stunning survey of birds, chronicling their scientific and popular appeal throughout the ages and around the world, showcases the remarkable diversity of species in the avian kingdom”. That’s just what it is!

It’s a coffee-table sized book of over 300 pages and is a stunning achievement to look at. It was compiled by an international panel of ornithologists, art historians, wildlife photographers, conservationists, and curators. I find it hard to imagine how the contributors whittled down the final selection of entries that span four thousand years. The works are in many media, both 3-dimensional (carving, jewellery, statue) and 2-dimensional (drawing, painting, photography, graphic design, poster art).

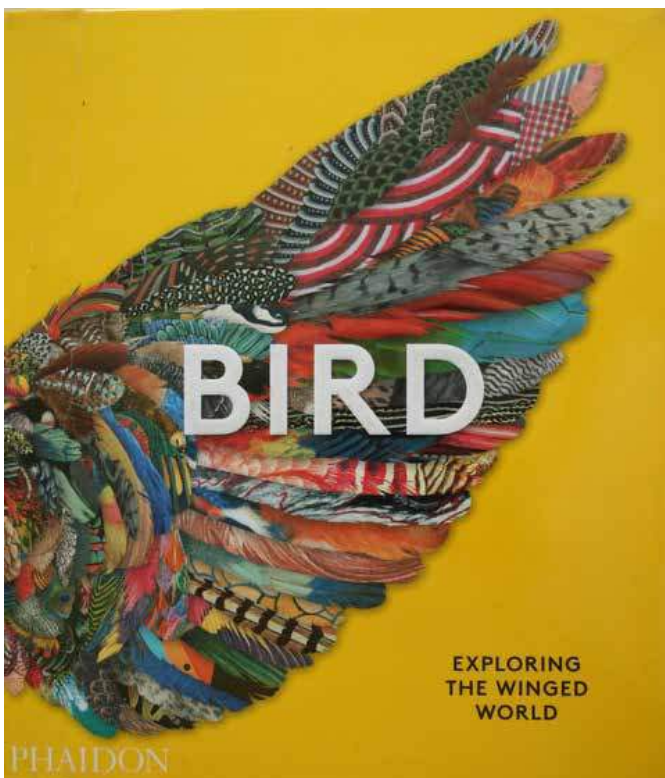
An unexpected thread is that each pair of subjects across a page opening has something in common. It might be a likeness, or a dramatic, curious or even quirky relationship between the works.

It really is a celebration of birds.

Recommendations:

St John, Sue 2012. *Journeys to abstraction*. North Light Cincinnati. (ISBN 978-1-4403-1143-7)

[No author] 2021. *Bird: Exploring the winged world*. Phaidon London. (ISBN 978-1-83866-140-3)



Frans Lanting *Macaws* photograph



Vincent van Gogh *Four Swifts with Landscape Sketches* pencil, ink, chalk



025 Ito Jakuchu Golden Pheasants in Snow ink and colour on silk



159 Jane Kim and Ink Dwell Studio From So Simple a Beginning Detail of a painted mural 11m x 24m



276 Unknown Quail pecked petroglyph



257 Unknown Bird earth pigments on bark

PSA Report Tricia Reust Demo Brisbane Meeting 5th September 2023

Maxine Thompson MP was a special visitor from New Zealand at this meeting. Maxine gave a short talk on where she has been teaching throughout Australia on this particular trip – from Cunnamulla and inland Qld, along the coast, and going off to WA! Maxine has travelled over 8,000 kms and put up a display of works from this trip and shared amusing anecdotes – a welcome presentation for the members. Maxine has raised over \$10,000 through auctioning off quick fluffy dog pastel studies (and some cats!) at her workshops over the last few years.



Maxine Thompson images

Demonstration:



1. Tricia Reust began the demonstration by explaining that the fresh tin of new As portrait selection soft pastels was part of the prize from the Annual Awards. These colours fit in with the purpose of painting a warm portrait with a reflective, or even nostalgic feeling. The subject is Tricia’s father.



2. The selection of AS soft squares are for the background (to go easily over the texture) and for highlights. Tricia invited the members to come up and feel the texture of the board, with the collage under the layer of As pastel primer.



3. The surface is an AS board in Elephant Grey (not manufactured anymore) as this is sturdy enough to receive wet layers, and also the collage. (Tricia will bring an example of the new AS boards to the next meeting in October, which have an aluminum sheet inside for stability). An original piece of music was used as collage (her father used to sing this song to her sister Kathleen) and purple tissue paper was collaged to create a geometric “L” shape for the design. I use Atelier Binder Medium for collage at it is acid-free and archival. When dry, the surface was layered with As clear pastel primer. The area for the head placement, was treated with Atelier Modelling Compound (to level off the straight edge of the music and to create texture under the area of the beard)

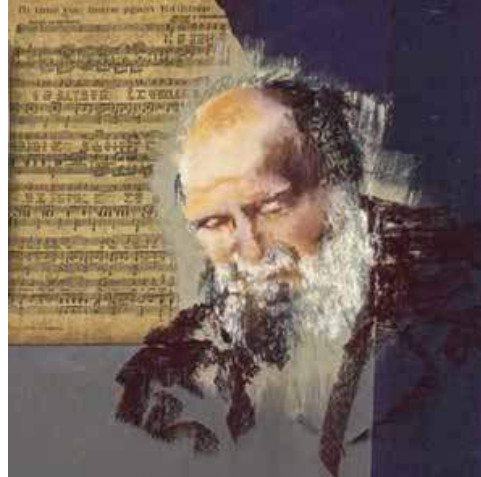
and then covered with a layer of AS pastel primer in Soft Umber.

4. Shapes were drawn in three tones of pastel – dark, light and medium. It is important to see large shapes and capture them when beginning to draw. We see dark and light shapes first. Tricia also briefly mentioned some geometric shapes which assist in capturing likenesses.

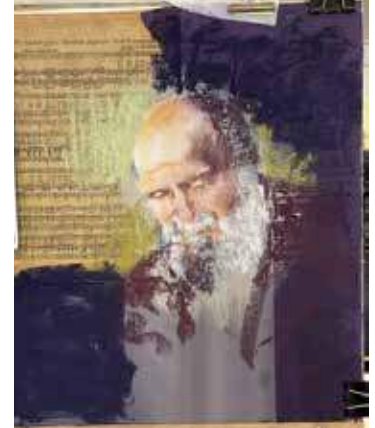




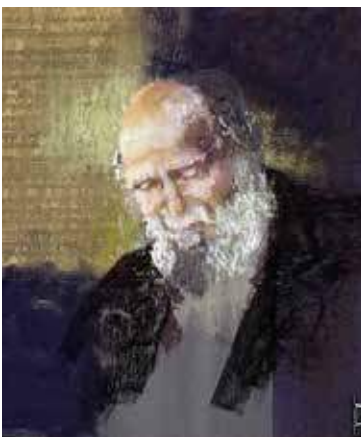
5. Dark and light pastel was used to make smaller shapes within the larger shapes, for example, the eyelids, cheeks, forehead etc; always seeking to place these shapes in correct relation to the marks already in the drawing. Cross reference every mark made with relation to other shapes.



6. The shapes within the flesh areas were blended, ensuring small strokes blending to follow the form of the head. There will be no blending in the other areas of the drawing so as to contrast the smoothness of the flesh against other elements of the portrait.



7. Dark pastel was placed around the figure to allow a movement of light from the music, through the head and on down to the middle of the lower edge of the board. This was the stage of the drawing by the time of the cuppa break and raffle draw.



8. Black was added in the suit coat area and more small shapes added in continuing to seek a likeness.



9. Detail showing the glazing of an olive green over the music, catching the textured brush marks of the clear pastel primer application.



10. Detail showing the texture created with the Atelier Modelling Compound and the Soft Umber pastel primer. A wide bristle brush was used leaving textured brush marks.



11. A close-up photo of the textured surface.

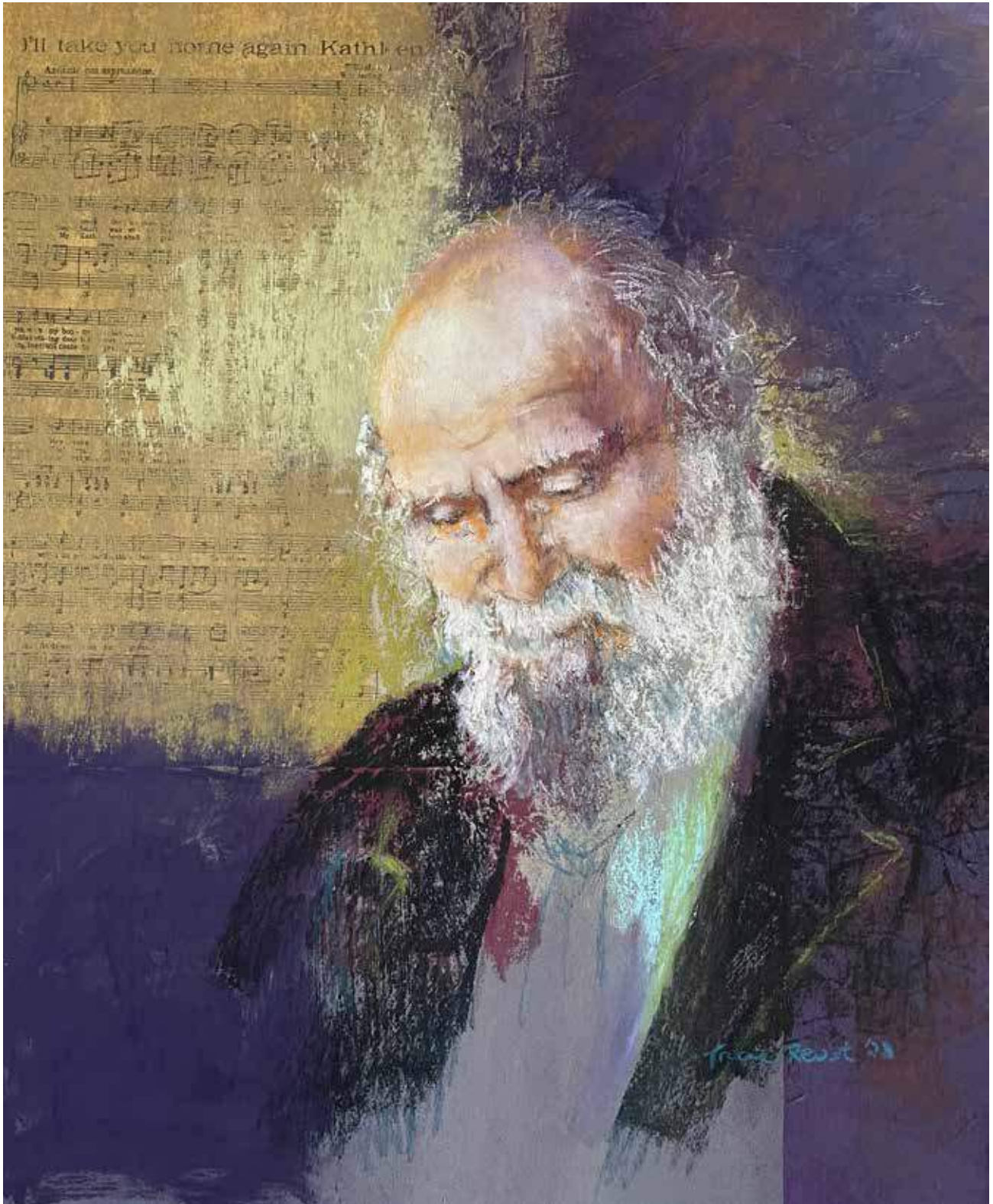


Photo 12. Once home, some turquoise was added to the shirt area and line work to the head. "Portrait Over Collage Study" 40 w by 45 h cms

BRISBANE PSA EN PLEIN AIR REPORT

PSA Brisbane meeting 1 August 2023 – an en plein air outing to the Mt Coot-tha Botanic Gardens

Here are two accounts of the morning. This one is by Merla.

Because we couldn't use our usual meeting place at the Mt Gravatt Showgrounds (the Show was on!) members met at Brisbane's beautiful Mt Coot-tha Botanic Gardens to paint from life on a sunny winter's morning.

A small but enthusiastic group gathered around our coordinator, Tricia Reust, who showed us how to isolate a scene to paint by using a viewfinder. This is considered an essential tool for any artist. Tricia demonstrated how to use it to frame and compose our subjects, crop out any distractions, adjust the proportions, and create focal points. There's a link to a short 5-minute YouTube video on using a viewfinder at the bottom of



this article.

We then split up into pairs to find our subjects. I teamed up with Joan Macnaught, Master Pastellist, as we headed to the Bougainvillea lookout. How lucky were we! The magnificent bougainvillea were in full bloom as they draped the escarpment with cascading bright colours. There were many other visitors stopping by to enjoy the flower display and the view to the distant cityscape, as well as to watch Joan. Joan produced two paintings in an hour and a half while I chatted to our many visitors. I wish I'd had a sandwich board advertising that we were from the PSA. One student told us he painted using pastel and watched for 15 minutes as Joan worked efficiently in her loose, expressive style, blocking in the big shapes with a dark pastel and then layering



the colour over and never once being seduced by detail! Enjoy the photos of Joan's work.

As a group we all agreed that we should do more painting outdoors. It was so invigorating! It just takes one person to set a day and time and invite others. Why not try it. You might be surprised who'll take up the offer and what fun you can have.

Here's what Karen had to say about her day. What a story she had to tell us later! Read to the end.

I have limited experience with plein air painting, so I chose a comfortable spot under a large shady tree and set up my easel next to a park bench. Looking around, I was drawn to how the sun lit up the giant leaves of an agave succulent. I quickly started sketching the composition, massing in some areas and using water and a brush to create an underpainting.

One of the lovely things I soon learned about painting in a public place is the interaction with passers-by. I was set up right next to one of the main walkways, and soon a large group of primary school aged students wandered past, asking about my process. A few interested girls tested my pastels and begged their teacher to stay and paint instead of continuing with their group excursion. As the apologetic teacher hurried them along, I couldn't help thinking I had met artists of tomorrow.

Meanwhile, the light on my subject was changing, and I only had a short time before we had arranged to meet up for lunch. A very chatty part-time bus driver told me some interesting stories and later a fellow pastel painter asked me some technical questions. I was getting frustrated with the changing light effects, so I stepped back from the painting to assess it.

Within a second of me turning my back, my easel fell forward and the pastels I had been using smashed onto the concrete. In shock, I hurriedly salvaged the biggest pieces, but many were so small, I couldn't save them. Out of the blue, a brush turkey appeared and started pecking at the brightly coloured crumbs, obviously thinking they would make an appetising lunch. I tried to shoo it away, but it was very determined.

By now time was almost up, and I was feeling like I had created enough memories for the day, so I packed up and headed off. Despite the angst of broken pastels, I had an uplifting time painting outdoors and being an ambassador for the PSA in numerous conversations. It reinforced to me that art really can bring people of all walks of life together.



The benefits of en plein air painting

Gail Sibley is a Canadian artist who specialises in soft pastels and loves to paint en plein air, which means painting outdoors. According to her, some of the benefits of plein air painting in pastels are:

It allows you to capture the true colours, light, and atmosphere of the scene, which may not be possible from a photograph.

It challenges you to work quickly and decisively, as the conditions may change rapidly.

It helps you develop your observational skills and your sense of composition and design.

It gives you a sense of connection and immersion with the natural world and your surroundings.

It can be fun and rewarding to share your experience and your work with other artists and viewers.

Gail made this helpful YouTube video <https://www.youtube.com/watch?v=whh7An9bqE0> – **Pastel Painting Tip with Gail Sibley - Using a Viewfinder**. It can be the starting point for painting en plein air.



Tricia Reust indulged in a visit to Soft Pastels in Adamstown NSW. Here's what she said:

"The array of pastels is awe-inspiring, I took photos to show just a bit of the pastel and drawing papers there – Aladdin's cave!"

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Chris Blake – September 19th, 20223

Waves on Black Paper with Acrylic Under-Painting

We're three weeks into spring on the Sunshine Coast, with summer heat already in the air and El Niño in the news! What better way to prepare than with a demo' on painting the cool tones of ocean waves.



Our valiant artist for the evening was Chris Blake, painting with the burden of broken hands. Ever faithful to his craft, Chris delivered his demo' event despite a double whammy of carpal tunnel syndrome, with both hands affected and some serious pain.

Tonight, he was our very own Django Reinhardt, playing with pastel and paint instead of guitar strings, with hands that simply wouldn't work as they should! "For an artist, I'm not very good" he said, referring to the injury taking the kind of toll all artist dread – to not be able to paint! He was not alone in his angst, however, as the nodding heads and knowing murmurs attested.

Despite his discomfort, Chris soldiered on and began working with a black Art Spectrum pastel ground, loosely sketching in the larger shapes from a reference image. The image, although limited in the absolute number of colours, had considerable tonal range, pulling the eye into the heaving life of a central wave. Chris focused initially on the darkest sections, working from a limited palette of dioxide purple, burnt sienna and a bit of lemon yellow – without getting "too hung up on colour names". As he mixed the acrylics for the under-



painting, Chris happily chatted away to his palette and to us. Today, his paint was mixed with water, and kept moist with a misting spray bottle. "Try a hairdresser's supplier" he suggested, to obtain a spray bottle with a very fine mist. Or Temu was another idea – at \$5.27 – for those with a penchant for cyber-shopping.



Next, Chris began working on the sky shapes – “just rough it in” – deliberately not making the background too smooth and laying the paint on reasonably thickly at this stage. As he did so, he reminisced about his time on the east coast of Tasmania, where friends have a shack in the national park and Chris took inspiration from the living ocean. What emerged next was the beginnings of the translucent shoulders that characterises a wave’s mood and form. There were sections of lemon underneath budding blues, which would eventually resolve into the waves we all came to witness. Some lighter sections at this juncture allowed more description of the waves to subtly appear on the flat surface of the under-painting, ready for pastels to come later.

And then...Chris switched to a second ground, also black, to demonstrate the same process with a different reference image. Once again, he had to draw on his inner Django to mark in the larger shapes of the new image, ignoring the pain of his hands. With much of the paint already prepared for the first image, we quickly saw this one evolve into the recognisable hues we associate with oceans and seascapes. Chris mixed his palette as he went along, adding layers of sapphire blue, ultramarine, and Prussian blue, with hints of teal here and there. “Let’s put a bit of green in there” he quipped, which helped elements of form and flow to become more overt and added movement in the foreground. Amazingly, we’re only about twenty minutes into the session now – and so much has been accomplished. According to Chris, the under-painting is only what he terms “the base”, even though it already seems so much more complete.

Having the chance to ask Chris about his process allowed scope to check in about some of the nuances of his approach. For example, the application of thick acrylic at this stage can still appear quite ‘flat’, a known characteristic of acrylic paint. Chris advised that using a medium rather than water can add to the vibrancy for those who choose that option. Nevertheless, any benefits may be lost once the pastel layers are added. The question should be more about whether the under-painting materials are of archival standard, to ensure longevity of the finished work. One of the benefits, of course, is the short drying time of acrylics. On this occasion, Chris expedited drying of his two “roughed in” works – with a little electric assistance from a well-worn hair dryer – in readiness for the addition of pastel. (Chris’ preference is Art Spectrum for their softness, as well as Unison.)



The time had arrived – for pastels! And once Chris began adding layers over the under-painted shapes, it was startling just how quickly the picture emerged with the pastels. The under-painted ground evolved at an astonishing pace into recognisable waves and wave peaks, with all the depth and form we associate with the ocean. Chris’ choice of pastel colours and mark-making – a dash here, a stroke there – with smidges of contrasting colour strategically applied, and the furious mood of the ocean slamming against rocks jumped off the paper. The sun, somewhere in the unseen distance (of the second painting), caught on the rocks, flashing orange against the writhing turquoise below.

With only a few “dribbles” added, Chris called one of the paintings done and moved on to the other. “This

should be a bit easier – got no rocks” was his introductory comment. Mmmm, that’s a point – compositional complexity, as it applies to seascapes. Something to think about? Chris’ choice of colours was less organised and more intuitive than purists might prefer (which he’s more than happy about!), but perhaps that’s what comes from experience – because it simply worked.

This was a thought-provoking process because the paintings already had compositional form and structure, based entirely on their under-painted layers. And yet, with the addition of only a few small strokes and blocks of pastel, luminous wave tips suddenly sprang towards the sky from sullen seas below. The difference between the early and late stages of the process was striking and happened ever so quickly. For each painting, from somewhere off the paper, the sun appeared to have caught the wave peaks and separated them from the churning waters around. With smaller flashes and streaks of colour – blues, lemons, purples – to reflect the sky on rolling swells, Chris’ pastels once again captured the power of nature.

Chris’ tips:

- Pastel will go over oils just as easy as it does over acrylic, and some will even work with watercolours too.
- When buying the water misters, look for ‘continuous spray’ as an indicator of how fine the mist will be.
- For under-painting, cheaper paints, such as Josoja and Montmarte (in jars) are just fine, although it may not be to everyone’s taste; again, however, one must be mindful of the longevity of the finished work, so paint quality can matter!
- Chris likes the paper ground to be a little bit darker, but a lot of the darkness – black, in this case – is largely lost under the acrylic.
- If you make a ‘mistake’ with a pastel “do not stop, go across and finish” (the section), rather than start again; otherwise, you run the risk of losing the creative thread and getting caught up with distracting minutiae.

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

Pauline Adair demo – Figure painting using black and white pastel on an ink and wash background.

15th August, 2023 – by Helena Gibbons and Andrea Quinn

If, as Kosinski says, “the principle of true art is not to portray but to evoke”, then Pauline’s artistry does precisely that. It evokes mood and movement, often with a sensual edge that invites the viewer to step metaphorically into the visual story. Tonight’s demo was no different. Our band of devotees were gifted the wisdom and mastery of highly awarded Sunshine Coast artist, Pauline Adair, as she crafted another of her sensory experiences.

For tonight’s demonstration – a striking monochromatic composition of lovers in the throes of passion – was painted on acrylic and oil paper. But...before taking pastel to paper, we were in for a preparatory lesson in the use of reference photos. Pauline’s photo for tonight’s demo had already been cropped and converted to black and white to fully reveal its values. So, using another photo, Pauline shared a little of her thinking here – a demo within a demo, if you will – as she showed what can be done to improve a composition from any reference photo, and elicit all it has to offer. We learned that whichever compositional framework you work from, it’s important not to crop figures at the joints; instead, crop above or below the joints, such as for knees, elbows, and wrists. And once the image has been converted to black and white, you can enhance the composition further with Photoshop or similar photo editing platforms, such as by increasing shadows, decreasing the mid-tones, or extracting more of the highlights and contrasting planes. Small actions and attention to detail can make notable differences to the outcome.



Pauline then stepped us through her process for fashioning a textured background from a black ink wash, applied with a sponge brush and a syringe style device. Her choice of ink was Parker’s Quink from Officeworks – which transported some of us back to the old school days, to blotting paper, inkpots, and blotches, and times before the ballpoint pen (was it only yesterday?). Pauline was unequivocal about her process here – ink is added to water, rather than water added to ink. Kinda logical when you stop to think about it. But again, small things matter!

Equally important in Pauline’s view, is knowing how to work intentionally with water. Even in the small quantities used for this type of painting, water has the power to render the painting ground into a mass of unhappy undulations. Adequate preparation makes all the difference here. When you mist the back of the paper with water, it’s best to then put it between perspex overnight to flatten it. The wait will be worth it, once the textured background emerges in readiness for the next step, utterly unique each time paper is

prepared in this manner. When the ink is dry and the paper is sufficiently flattened, clear workable fixative can be added if a little more tooth is needed before starting with charcoal.

Next, it was time to sketch in the figures, which Pauline completed using a Nitram charcoal stick held in a Nitram baton. As she worked, she concentrated on the crucial dark areas, contrasting lights, and major planes and shapes. Black Pan Pastel was then used on darker shadow areas. We were counselled at this point that the white Pan Pastel doesn't work so well on ink backgrounds. The black Pan Pastel gives better coverage but may need a bit of assistance from a basic black pastel, when a truly deep black is required. Good to know. It was an important disjunction for those of us who are used to working trustingly from darks to lights (especially in oils).

Pauline then switched to Conti white pastel for the white and grey areas, using light sweeping strokes to gradually lighten key sections, and this is when the figures really came to life. As she does for her works in colour, Pauline's prominent use of light is itself a lesson in tonal prowess.

It makes that all-important difference between simply drawing a figure and constructing a work of art! I use the term 'constructing' here, to reflect the deliberateness of Pauline's mark-making. To add further depth and detail, Pauline opted for General compressed black charcoal, using hatching and cross-hatching to masterfully shape the tones. Step by step, mark by mark, the figures fully emerged so the viewer could then share the story as it was revealed.

Pauline's completed artwork



Pauline's tips:

- When cropping photos of people, never crop on a joint – always above or below.
- Use Photoshop (or a similar platform) to uncover tonal values and explore shadows, contrast, and highlights; these compositional choices can add depth and interest to a completed work.
- When working with washes, add the ink to water, not the other way around.
- Avoid ripples in the wet painting ground by flattening it between Perspex overnight.
- But, mist the back of the paper prior to flattening.
- White Pan Pastels are insufficiently opaque over black ink.

PSA Lyn Henry Workshop Report “What If? Moving Towards Abstract Art”.

Buderim Craft Cottage, Sunday 10th September 2023

What a treat to have Lyn in Australia and able to deliver a workshop for us! From Invercargill New Zealand, Lyn Henry is a member of the PSA and also the President of PANZ. It was wonderful to have Lyn with us during EXPO. Over her long career Lyn has moved from traditional into abstract because she wants to portray her own reactions and “herself” in her art. One of her favourite quotes – “I found I could say things with colour and shapes that I couldn’t say any other way – things I had no words for...” by Georgia O’Keefe.

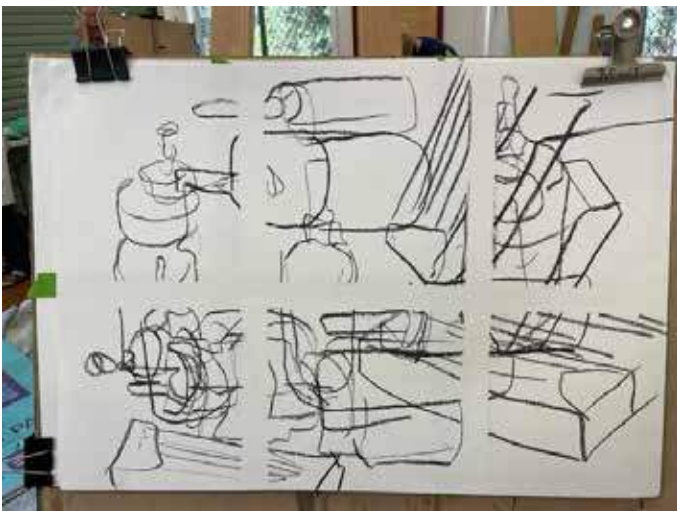
Lyn asked us to open ourselves to explore during this day, and constantly ask “What if?” – push ourselves to discover what’s around the next corner – play and enjoy the processes – the outcomes will be reflective then of our individual selves. There is a wide spectrum from non- representative through to only having some abstracted elements, in using abstraction in art but all artists can benefit from this exploration.

Although there is no road map in opening up to see where this road goes today, there are still things to consider such as good composition; focal point; tonal values; colour harmony; soft and hard edges etc. We are to push ourselves out of our comfort zone. Also, suspend all judgement – no negative comments permitted in trying out new things and listening to our own response to these explorations. I have used my own results that day for some images in this report.

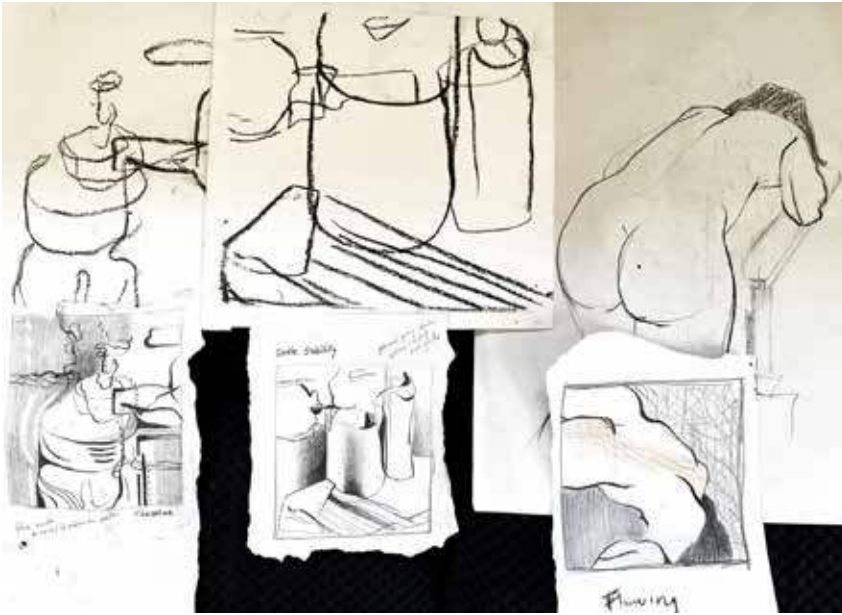


1. Among Lyn’s tools are a fan brush; and taped willow charcoal to a stick which frees up stroke making.

2. Exploring using water, iso alcohol and Spectrafix to see how they affected lines and shapes and tones with varying drawing media.

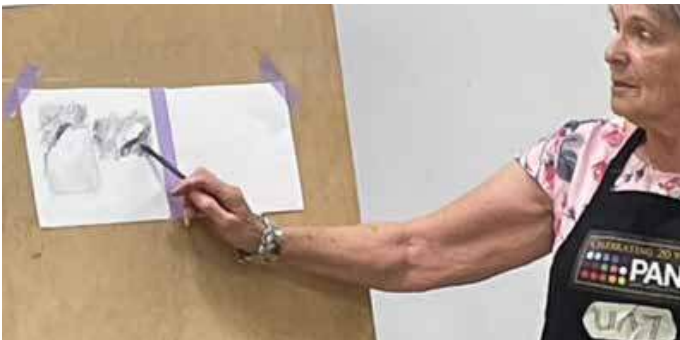


3. Contour drawing – using willow charcoal and not looking at the paper but continuing to observe the sunflowers that Lyn had set up on a table. We also did an exercise where we divided our paper into sixths with masking tape and repeated the contour drawing either with the sunflowers or what was sitting on our tables. This photo shows one exercise with the masking tape removed. Lyn often prepares paper this way for life drawing and uses the results for larger abstract work.

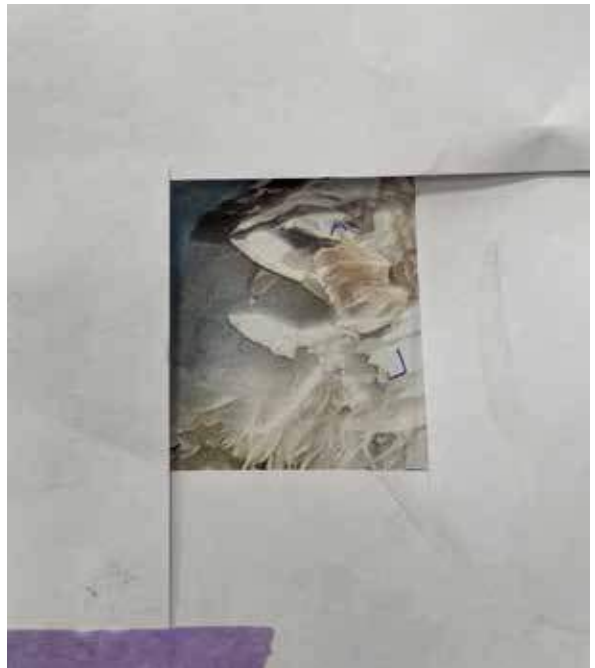


4. We then cut up these six separated results, examined them, and drew thumbnail sketches either from these or through using our own drawings that we had brought along.

Lyn asked us to give each thumbnail a title, according to the reaction evoked. This helps determine colour selection, placing the focal point, mark making, etc.



5. Lyn demonstrated using such a segment from the contour line drawing exercise, to determine the focal point.



6. Lyn gave each participant a set of paper "Ls" with which to explore drawings and photographs for pleasing segments. This photo shows the segment of a photograph of geese, which Lyn used for her demonstration.



7. Lyn prepares her own surfaces and began the demo with willow charcoal on cartridge paper prepared with Art Spectrum clear pastel primer. Lyn uses a variety of pastels and had some Art Spectrum and Unison with her here. usually working on a larger size, Lyn is limited to bringing along papers that fit in her suitcase.



8. After adding colour in with Derwent Inkntense, Lyn began working wet with Spectrafix.



9. Using the fan brush for exciting mark-making.



10. Adding more charcoal.



11. Introducing free flowing marks and tones – the title is “Learning to Fly”.



12. Beginning soft pastel work.



13. Working on developing a focal point through tonal contrast.



14. At the end of this demonstration on how to use selected segments as starter points, Lyn displayed a completed pastel abstract using this segment from the same photograph.



15. A work from the first thumbnail on the left in Photo 4.



16. A work from the middle thumbnail in Photo 4.



17. A work from the last thumbnail on the right in Photo 4.



The group of participants with Lyn – so grateful for this opportunity. After we had cleaned up and packed, Lyn presented a PowerPoint on her work and inspirations, including making a journal from a visual diary of collaged ideas/thoughts/quotes/ tickets/maps/ bits of older works; using black paper as well as white for such explorations etc – which was a great way to go home with a head full of ideas!

Caring for each other

In your local area, do your meeting place/s and workshop studio have a defibrillator available? Do you know how to use a defibrillator?

How long is it since you did a refresher course in CPR (CardioPulmonary Resuscitation)?

Recently I went to a CPR awareness training at my local Brisbane City Council library. Here are the 2 most important new things I learned:

Once you open a defibrillator case, it starts talking to you and can contact 000. It talks you through using the shock pads and doing CPR, including the right pace of compressions and breaths. If there is an emergency in a shopping centre, you should take and use a defibrillator without asking anyone's permission. Its mounting should be alarmed so that someone in centre management will respond in person.



The Emergency Plus App is designed to find you and/or the accident scene as fast as possible, within 3 sq m, even when you're not exactly sure where you are on a highway, or which part of a beach or sand dune you are on. It's a free download from the App Store or Google Play.

I've put this app on the front page of my iPhone just in case I need it on a paint-out.



**Save the App that
could save
your life.**

In your particular area, does the ambulance station have a Local Ambulance Committee (LAC)? In Queensland an LAC supports its local ambulance station/s, providing additional equipment relevant to that area. One of their fund-raising activities is that volunteers run training sessions like the one I did.

The session was only 1 hr 30 min so it was not intended to train anyone to gain a certificate of competence. Its aim was to update and raise awareness in a wider audience.

In the past, I had work and recreational reasons to keep my first aid certificate current. That was a few years ago! I'm pleased to see changes in the equipment and specific advice. For example, there are baby manikins, and really valuable CPR advice for infants, small children, small adults as well as adults.

First aid support is probably the most valuable stuff you hope you will never need!

Written by Gillan Collom



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Supper: Gwen Thiesfield, Margaret Ollerenshaw, Gail Lusted

Audio Visual Coordinator: Mark Lawrence

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Vacant for back-up (currently performed by Treasurer and Secretary, but back-up facilitator required)

BRISBANE VISUAL ARTS COMMUNITY (BVAC) REPRESENTATIVE

Vacant – currently the Secretary is the rep. (interim)

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 or phone or sms on 0437 456 876.

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

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 **DECEMBER 2023**.

CLOSING DATE: 20th of NOVEMBER 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

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

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