

# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985

## Welcome to the Pastel Society of Australia Inc.'s August 2019 Newsletter

Inside you will find some wonderful reading, including reports on recent demonstrations by some of our Master Pastellists with step by step photographs and descriptions about their techniques. Many thanks to those who have written the reports and taken photographs for all of us to enjoy.


**The AGM is on Tuesday 3rd September** in Brisbane and we encourage you to participate and consider becoming part of the PSA committee to continue to grow and develop our wonderful Society. Find all the details and nomination forms on pages 23 - 28.

On page 2 you will find the final report from Suzanne Robinson who has served as PSA President for the last 3 years. The Society has grown considerably under Sue's leadership and we'd like to take this opportunity to thank Sue for her hard work and dedication during her time as President.



Join us for  
PSA Annual Exhibition  
**OPENING  
NIGHT**

Friday 2<sup>nd</sup> August  
at 6pm



**AGM  
AGENDA**

**24**



**DEMO  
REPORTS**

**11**



**COVER ART  
COMPETITION**

**5**

**Presidents Report, July 2019**



*Welcome once again to our bimonthly newsletter. We have moved into a time of renewal and change.*

Over the last three years our group has risen to a new level by having our EXPO 2018. This created

growth firstly in our membership numbers, close to doubling at the time of expo, which flowed through to many areas of participation, workshops, demos, exhibitions and online exhibitions, which also has enabled country and regional members to be more included.

This will be my last newsletter report as President and I wish to thank you for this enjoyable and progressive three years of enabling our society to grow, prosper and begin a new level of enjoyment which should create a more sustainable environment for pastel art in Australia, by working in a more cohesive and cooperative way not only together as the Pastel Society of Australia Inc. but worldwide.

Over the years many have volunteered their time and skills to build this group and I wish to thank you all, from the beginnings of John and Ivy Jefferies to those who are enabling the workings of today, your efforts have created this visual fiesta which will be on show at Mount Cootha Botanic Gardens, for our Annual Exhibition in August.

Just remember our group only becomes the sum of the efforts of each individual and your

participation, so lend your skills to build the strength of all, without your efforts we will not continue to grow and prosper. I have been a member since 1996 and will not be stepping away but will nominate to change hats as I feel I still have passion to give and know that our new leader will need support from us all for Expo 2020 and beyond.

*Suzanne Robinson*

Suzanne Robinson

PSA President 2016 - 2019

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The Pastel Society of Australia

# ANNUAL AWARDS EXHIBITION

**2<sup>nd</sup> - 4<sup>th</sup> of August 2019**

The Auditorium, Botanic Gardens, Mt Coot-tha. Brisbane

## OPENING HOURS

Friday 2nd August	9 am - 8 pm
Saturday 3rd August	9 am - 4 pm
Sunday 4th August	9 am - 4 pm.

- Exhibit Delivery in person: 9.00am - 10.30am, Thursday 1<sup>st</sup> August to The Auditorium, Botanic Gardens, Mt Coot-tha.
- Judging 2-4pm Friday 2<sup>nd</sup> August.
- Presentation of Awards Friday 2<sup>nd</sup> August 6pm for 6.30pm. 8pm close. All participants, members and friends are welcome. "Gold Coin" donation requested. Refreshments provided.
- Close of Exhibition: Sunday 4<sup>th</sup> August 4pm. Collection of works after 4pm and until 5pm Sunday 4<sup>th</sup> August.

Join us for  
**OPENING  
NIGHT**

Friday 2<sup>nd</sup> August  
at 6pm

**CAN YOU HELP?** Volunteers are needed to help at the desk during the exhibition. Please email Kelcey [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

# Master Pastellist Exhibition 2019

Old Fire Station Gallery in Redcliffe

**16<sup>th</sup> October to 10<sup>th</sup> November 2019**

*Three one day pastel workshops are already booked in this same venue during the time of the exhibition.*

**The Official Opening :Saturday 19<sup>th</sup> October.**

All Master Pastellists please note and prepare if you are interested in being part of the biannual Master Pastellist Exhibition.

To be held in the **Old Fire Station Gallery** in Redcliffe from **16<sup>th</sup> October to 10<sup>th</sup> November 2019** (bump in Sunday 13<sup>th</sup> Oct after 3pm, pick up Sunday 10<sup>th</sup> Nov after 3pm).

Three one day pastel workshops already booked in this same venue during the time of the exhibition.

The Official Opening is set for Saturday 19<sup>th</sup> of October. We will need a full roster of MP's willing to donate a demonstration during the time of the exhibition. The Gallery will be open from 10am to 3pm, Wednesday through Sunday.



**SAVE THE DATE!**

Pastel Society of Australia Inc  
**Agenda of the Twenty Sixth  
 ANNUAL GENERAL MEETING**

**Tuesday 3<sup>rd</sup> September 2019**

**Brisbane**

On the website you will find the AGM Agenda, nomination forms and voting by proxy forms.

This is the time to put your hand up and be part of our dynamic committee, there are many benefits by being on the PSA committee, including forging new and long-lasting friendships, being part of the Australian Pastel Community and helping out with the events, workshops and website.

**See page 23 - 28 for more details and forms**

# AUSTRALIAN PASTEL EXPO

**9<sup>th</sup> - 13<sup>th</sup> September 2020 in Caloundra, QLD**

It's on again! Thanks to overwhelmingly positive feedback from those who attended the 2018 Australian Pastel Expo, the Pastel Society of Australia is delighted to announce that Expo is returning to the Sunshine Coast's Caloundra Exhibition Centre from 9-13 September 2020 – so mark the dates in your diary!

The Australian Pastel Expo is the nation's only major gathering of pastel artists, teachers, enthusiasts, students, suppliers and people discovering the medium for the first time – held over a few action-packed days of workshops, demonstrations, en plein air paint-outs and fun social activities.

In 2020 we are proud to welcome two US guest artists, Gwenneth Barth-White and Rita Kirkman, who along with some of our Australian and New Zealand's most talented pastel tutors, will be coming to Expo to share their expertise and join in the fun!

The crowd pleasing 'paint-around' will again grace the main stage, and we will be treated to an artist's paradise

of favourite materials, new products and enrichment ideas with the return of our very popular Trade Show.

The Australian Pastel Expo is a must if you are looking to expand your knowledge, develop your skills and connect with others who work in the medium. In 2020, we want to encourage even more people with a passion for pastels to join in the fun – and we need your help!

Let us know you'd like to be part of Expo 2020 by filling in the form on our website [www.australianpastelexpo.com.au](http://www.australianpastelexpo.com.au) and please share this message with your creative friends, students, art societies, bloggers or anyone who may be able to help us get the word out.

If you like to would stay in touch all year round by joining the Pastel Society of Australia, or would like to apply to volunteer at the event, please let us know and we will contact you directly.

The Australian Pastel Expo 2020 will come around quickly – start making your plans today!

Visit the Australian Pastel Expo website to register your interest and find out more!

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



## Juried EXPO 2020 Programme Cover Competition

We're looking for an artwork to be featured on the cover of the EXPO 2020 Programme. Here's your chance to shine!

**NEW CLOSING DATE: 5<sup>TH</sup> NOVEMBER 2019**

**SEE CONDITIONS OF ENTRY ON PAGES 21 - 22**

Entry form available at: <https://ozpastels.com.au/expo-programme-cover-online-juried-competition/>

**Entry: Members \$5, non-members \$10**

**Brisbane - 7pm, first Tuesday of each month at Mt Gravatt Showgrounds, Community Hall (upstairs), 1644 Logan Rd, Mt Gravatt.** Coordinator: Margaret Van Maanen, 0423117730

DATE	TUTOR	THEME
6th August	Lyn Mellady	
3rd September	Louise Corke, Pen Gilbert-Ng & Margaret Van Maanen	Self Portraits
1st October	Karol Oakley	Creating a mood
5th November	Tricia Reust	Portrait from life
26th November	Christmas Breakup Lunch 11.30 - 2pm	Southern Cross Club. Mt Gravatt

**Gold Coast - 1pm, first Saturday of each month upstairs at RQAS, 25 Broadbeach Blvd, Broadbeach.** Coordinator: Louise Corke, lou2345@bigpond.net.au

DATE	TUTOR	THEME
3rd August	Lyn Mellady	Light effects on water
7th September	Mako Waki	Animals
5th October	Chris Blake	Journey into florals
2nd November	TBC	
8th December		

**Sunshine Coast - 6.30pm, third Wednesday of each month at Woombye School of Arts, 1-3 Hill Street, Woombye.** Coordinator: Kay Weber, keyweber@bigpond.net.au

DATE	TUTOR	THEME
21st August	Anne Yang	TBA
18th September	TBA	TBA
16th October	TBA	
20th November	Christmas Breakup	

**For information about PSA workshops, competitions and demos, please visit our website at:**

**[ozpastels.com.au](http://ozpastels.com.au)**

## Members \$110 per day, non-members \$130 per day

### BRISBANE

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE
	28 - 29 Sept	Christine Clark	Impressionistic Flowers	Queen Alexandra Home Community Centre, Cooperoo

### GOLD COAST

Coordinator: Louise Corke, lou2345@bigpond.net.au

CODE	DATE	TUTOR	THEME	VENUE
	4 August	Lyn Mellady	Let's play with the sky's reflections	Wisteria Cottage

### SUNSHINE COAST

Coordinator: Pat Pennell, kppennell@bigpond.com

CODE	DATE	TUTOR	THEME	VENUE
	22 - 23 June	Karol Oakley	Planning your painting	Chancellor Park State High School
	10 - 11 August	Lyn Mellady	Painting the many moods of shorelines and waves	Chancellor Park State High School

### DARWIN NT

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE



### *Join us on Facebook!*

Have you liked us at the **Ozpastels** Facebook page? There you can keep up to date with meetings, workshops and announcements. Log into your Facebook account and search for **Ozpastels**, or go to <https://www.facebook.com/OzPastels/>

# Let's Play with the Sky's Reflections

## Lyn Mellady 1 Day Workshop

**GOLD COAST**

**Sat 4th August 2019**



### ***What you will learn***

This workshop will lead artists to explore the reflections of light on water. Lyn Mellady is a highly respected Victorian artist, tutor and exhibition judge who works in both pastel and oils. Lyn's Australian coastlines and landscapes are strong in their depiction of light, colour and atmosphere. Lyn "thrives" on plein air painting, but she also finds her studio work allows her to be playful and interpretative with her subject matter. Lyn's portrait work is also notable, and it has gained recognition especially through the Fashion6 portrait projects.

Materials list will be emailed to participants.

If you can't make it to Lyn's workshop, she's presenting at the Brisbane meeting and demo on Tuesday 6th August. See page 6 for details.

*Lyn Mellady is a highly regarded Victorian artist, tutor, and exhibition judge, Lyn Mellady, will share her passion and expertise for capturing the many moods of waves and shorelines.*

### **Details:**

Wisteria Cottage Mt Tamborine, 95 Main Western Rd, Mt Tambourine

Time: 8:30 setup, 9:00 start to 4:00pm

Cost: \$110 per day for PSA members (\$130 per day for non-members).

Materials list available on booking. Register at <https://ozpastels.com.au/>

More details contact Kay Weber [kayweber@bigpond.net.au](mailto:kayweber@bigpond.net.au)



# The Impact of Light & Weather on the Painting of Shorelines

## Lyn Mellady 2 Day Workshop

### SUNSHINE COAST

Sat 10th & Sun 11th August 2019

#### *What you will learn*

This workshop will lead artists to explore the impact that light and weather have on the varying moods, focus, and stories of shorelines. Artists will interpret and re-create these moods. Lyn will demonstrate each morning using local shoreline reference material, followed by each participant's own explorations. The goal will be "to free us up" when painting shoreline subject matter.

Day One: Exploration of the effects of changing light conditions on the shoreline—light variations with the time of day.

Day Two: Exploration of the effects of weather, especially wind, changing the energy and power of the waves—varying from tranquillity to turbulence.

Materials list will be emailed to participants.



If you can't make it to Lyn's workshop, she's presenting at the Brisbane meeting and demo on Tuesday 6th August. See page 6 for details.

*Lyn Mellady is a highly regarded Victorian artist, tutor, and exhibition judge. Lyn Mellady will share her passion and expertise for capturing the many moods of waves and shorelines.*

#### **Details:**

Chancellor Park State School, 164 Sippy Downs Drive, Sippy Downs Qld 4556

Time: 8:30 setup, 9:00 start to 4:00pm

Cost: \$110 per day for PSA members (\$130 per day for non-members).

Materials list available on booking. Register at <https://ozpastels.com.au/>

More details contact Kelcey Burman [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or Vanessa Thomas [treasurerozpastels@gmail.com](mailto:treasurerozpastels@gmail.com)

# Flowers Impressionistic Style

## Christine Clark - 2 Day Workshop

### SUNSHINE COAST

Sat 28th & Sun 29th September 2019

#### *What you will learn*

My aim is that students get an understanding of how to create an Impressionistic style of Flower painting. First by learning to loosen up and have fun with Wild Flowers. Secondly how to work with more structured blooms, by simplifying their method of working in pastel and watercolour. At the end of the 2 days I hope each student loves what they have achieved with their 3 paintings and is inspired to continue to have fun in this method

1. Simplifying shapes and Design
2. Creating a Focal Point
3. Contour drawing
4. Creative Marks & Lost edges
5. Tonal Values
6. Warm & Cool Colours



#### **About your Tutor**

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

Christine has won numerous awards and in 2007 was awarded Master Pastellist of Australia, status from The Pastel Society of Australia Inc. and in 2012 the prestigious Pastellist of the Year Award by the Pastel Society of Australia Inc.

#### **Details:**

Queen Alexandra Home Community Centre, 347 Old Cleveland Rd, Cooparoo

Time: 8:30 setup, 9:00 start to 4:00pm

Cost: \$90 per day for PSA members (\$110 per day for non-members).

Materials list available on booking.

More details contact Tricia Taylor on 0419 176 986 or [artist@taylorart.com.au](mailto:artist@taylorart.com.au)

# Signatures on Artworks - yours and others, with Betty Sutton

Report & photos Gillian Collom

## Brisbane Demonstration Report June 2019

*Betty Sutton led us through some intriguing snippets of the history of signatures on artworks, and then turned her attention to signing our pieces. Here are some key ideas and just a few of her great examples.*

### Background

The production of art before the Renaissance in Europe (1300s-1500s) was largely a cooperative venture, with masters and apprentices contributing to the works.

During the 1400s, individual creativity began to be accepted, with a signature being seen as a way to distinguish talent. The German artist Albrecht Dürer (1471-1528) started signing his work in the mid-1490s. His esteemed and valuable monogram featured prominently on everything from printed masterpieces to hurried sketches.



His 'AD' trademark was so popular that copyists often forged it. But he successfully won 2 court cases, in Nuremberg and Venice, to protect his own 'monogram' – the first copyright action in art history.

Since then signatures have had a mixed application in artworks:

- Detail – English artist Ben Nicholson (1894–1982) recorded on the back of his boards his signature, title, date, sometimes the colours he used, and more! Shifting over time – Pablo Picasso changed from full name (around 1900), to initials (PR Picasso), then dropped the initials in the more decorative version we recognise.



- Hidden – A work by Australian Heidelberg school painter Tom Roberts was attributed to him in 2015 after a signature and inscription were found hidden in the background.



- False – A work by Dutch painter Jozef Israëls was correctly identified in 2003 when it was realised the signature was altered during the Second World War to obscure a Jewish artist and save his work from being confiscated or destroyed. The false version was removed to reveal the real signature. (The children in the breakers)
- Never signing – Some artists, such as Stanley Spencer or Christopher Wood (both English), never signed anything.

### Signing your work

People who invest in a work of art are advised that it's wise to favour signed over unsigned works. People who buy art purely for their own enjoyment, over time, forget who the artists are. They may lose or misplace their receipts or documentation. They may sell or give away art without informing the new owners about the artist, or they just get tired of looking at them and put them in garage sales. Art can also lose its identity when it changes hands through death, divorce or inheritance.

But there are no rules in art, and signatures are important but not essential. The most serious problem in attributing works to their correct artist is no signature. So rule number one is – Sign your

art. It marks your piece for all time as having been created, completed and approved of by you and you alone.

### Why?

Think of your signature as part of the artistic process – a note to yourself to say “This piece is complete, don’t rework it”.

*Think about the viewers:*

- When someone wants to know who created your art, your signature tells them.
- When someone sees your art for the first time, your signature helps them find you.
- When you’re not around to identify your art (and sooner or later you won’t be), your signature identifies it for you.

### How?

Make it clear and readable. Sadly, many artist signatures of past eras are difficult to read. They are a significant problem resulting in a growing industry identifying them.

#### *Placement*

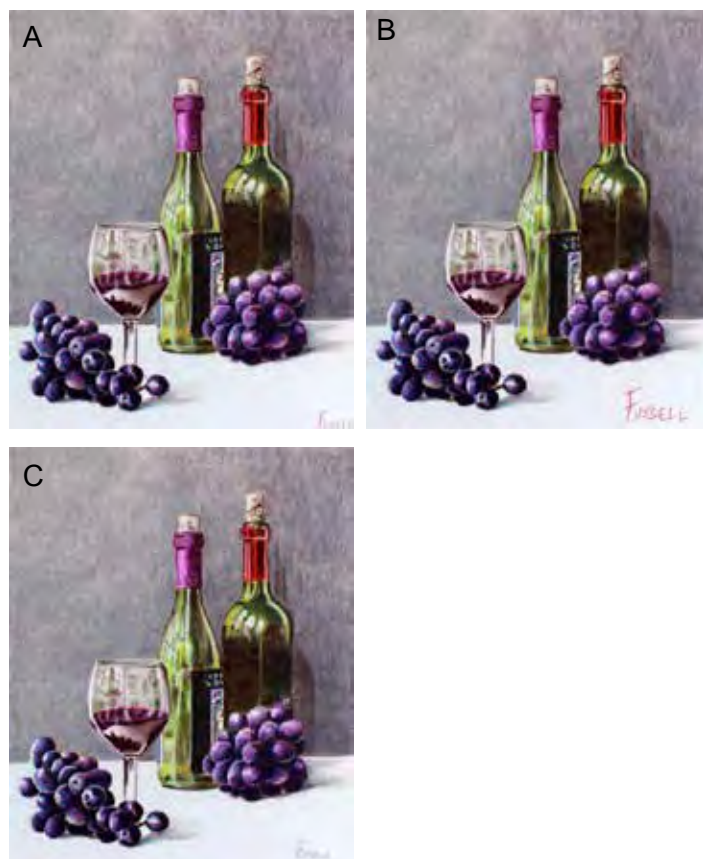
- Traditionally in lower right corner
- If the lower right will detract, use lower left
- Upper corners are also acceptable
- On the back, along the sides or edges
- Not too close to the edge, which creates negative tension to your composition [Picture A]

#### *Tone*

1. Select a hue and tone combination that is similar to the area where it is being placed. [Picture B]
2. Avoid black on a coloured work. The more contrast the more attention it will attract.

#### *Style*

- Choose a signature that does not conflict with or detract from your work
- Try out different versions of signature to decide what looks good. It’s your trademark or logo!
- Practise writing your signature until it becomes easy to be consistent.



- Make signatures proportional to the frame – not oversized [Picture C]
- Make signatures blend in and belong to the piece.

### Authenticity?

Determining whether works of art are genuine and authentic is now more important than ever before.

- Sign in the same medium as the work. If you sign in a different medium, questions could be raised about whether the art was actually done by you.
- If you use initials or monograms, clearly identify yourself elsewhere on the artwork.

### Keeping a record

- To make it easier to identify your work, and more difficult to forge, keep a computer file or a hand-written notebook with consistent information: for example title of work, your name, inventory number, completion date, comments (e.g. subject location, materials)
- Place your signature or monogram within the artwork by hand. Sign your art as soon as it is done, as collectors prefer signatures that are

“embedded” in the art at the same time, because those types are the most difficult to duplicate.

- If your name is long, use an abridged version.
- Sign all of your art in basically the same way. Signing in different ways or placements makes it easier to fake.
- Date your art. If you don't want to date your art on the front, date it inconspicuously on the back, or even in your reference file or notebook. Be aware that dating on the front can decrease buyer interest if they assume you are resurrecting old paintings that no one has previously been interested in buying.
- After signing your work with your signature, take the opportunity to photograph it. It is an additional form of reference.

### Labelling your art for exhibitions

1. Check the Conditions of Entry for the exhibitions you are likely to take part in, to discover the information required: name, address, phone number, title of entry, name of artist, medium, price, category, measurements, and/or date of completion.
2. Place a label (option to frame it) on the back of your work or on the frame, or on the edge of the canvas
3. Set up a template so you can print copies and handwrite the details for each piece, or add details to the computer file and print a customised version for each work.
4. UHU glue stick is useful to stick labels to the backboard, because you can peel off the label when you want to change it (e.g. price). A hairdryer helps melt the glue.

### Sample Label

Artist:

Address:

Phone:

Title:

Medium:

Price \$

Category:

Date of completion:

Height:

Width:

### Betty's message

*Take pride in the authorship of your work. Your signature is yours. The manner of how you sign your work is a personal decision. By signing your art seriously today, you maximise the chances that people will be able to identify and remember you through your life's work for countless years.*

*One never knows what the future holds for your artwork !*

## Brisbane Demo with Christine Clarke - July 2019

Report by Gillian Gollom & photos by Margaret Van Maanen

*Christine Clark chose flowers from her travels as the subjects of her demonstration. First she showed us 3 of her finished works: one with tulips, another of a single pink rose, and a splash of wild flowers.*

### A yellow rose

#### *Preparation*

Chris used Mi Tientes Touch paper in dark blue. She finds the paper's close grain is good for soft subjects. Chris included Mungyo in her selection of pastels as their vibrant colours are great for flowers. Although Mungyo is a cheap brand in half-sticks, it is of artist quality. The subject was a single golden yellow rose in sunlight.

#### *Painting*

To paint roses, Chris considers the central petals as a cup, and the outer petals as the 'best'. She starts with the bright colours, as it's easier to tone these down than try to retrieve brightness later.

Chris used a hatching technique, to let the paper and under-layers of colour show through. The angle of strokes changed with the angle of the petals. She let the strokes fade out into the surrounding paper, without defining the edges.

Chris learned the technique of building up the colours when she worked in watercolours. She demonstrated the value of yellow underneath red, compared with red alone on the dark paper, so we could see the way the yellow shimmered through.

You can see the sample patches in the lower left of the photos.

#### *Colour layer sequence for the outer petals:*

Cool yellow → warm yellow → orange → warm red

The central petals had been lost by this stage, so it was useful to redraw the centre folds, to continue the yellow → yellow-orange layering.

Chris then returned to the outer petals, looking carefully for the really bright petals and the softer



colours. She began blending, hatching in a different direction to the earlier marks, with a soft red or a red-brown or an apricot to lightly cover the spaces between colours, and to delineate the shadows where the petals fell open. Adding white would make colours appear cooler, and lose the brilliant sunshine.

To bring out the highlights, Chris used an Art Spectrum Extrasoft in pale lemon, yellow-orange, and then a coral to step into the shadows.

## Wildflowers

### *Preparation*

In her travels, Chris caught sight of a patch of flowers growing wild by the road, catching the sunlight. Behind the flowers, the rest of the roadside was in deep shadow, so the composition already existed.

Chris chose black Colourfix paper, and planned to start with a red flower in the upper left, and sweep across and around the design, choosing flower placement instead of being precise in copying the photo.

### *Painting*

Again Chris used yellow first, where she would need red and orange, using small side-strokes to catch the direction of petals. She followed with warm yellow, red and deep pink flowers. She used yellow to suggest the grasses, followed by clashing greens, and then added blue flowers.

At this stage the design called for suggestions of stems, using pale green and darker greens in the background.

With this lovely contrast of a careful single flower study and a burst of fun in the wild flowers, Chris inspired us to think about flower studies.



## Gold Coast Demo with Margaret Turner - July 2019

Report & photos by Louise Corke

### Creating an Atmospheric Painting

Margaret brought in a prepared Mi teintes touch purplish paper. She had set up the pre-drawing with white lines for the hills in the background as reference points and watercolour darker tones in the middle and foreground. The purple watercolour underpainting set up atmospheric darks whereby the strongest shadow was in the foreground and the lightest purples in the background. This was because contrast is atmospherically less clear in the faraway subjects.

She based her work on a sunset photo of rolling hills, although soon it became clear that she used her knowledge of colours that she had observed over time to set the mood of her work. The photo had vibrant purples yellows and reds in the background which she chose not to use as they would have interfered with the atmospheric perspective and depth she was creating.



Margaret's palette was one of predominately grey pastels and mainly dark purples for the shadow areas. She started at the top of the paper and over time worked her way down the page. Mostly she used the order of purple grey to blue grey pastels in the background, to being more green-grey towards the middle ground and more reddish-grey in the



middle area and eliminating the greys moving into warm sienna in the foreground shadow areas. It was surprising to see how a green grey pastel looked like a yellowish highlight next to the soft purples of the background.

As Margaret avoided detail in the far away areas, Margaret did not hesitate to use her fingers to do a lot of blending of two greys as her aim was to create the perfect gradations of cool or warm greys to have the hills gradually come forward in her painting. Similarly she also attended to her lights becoming warmer and lighter as the subject came closer, with the foliage of trees becoming greener and less grey as it came to the foreground in her picture.

Where the light hit her foliage, such as in the right hand side of the foreground trees, the tops of the trees became more orangey-green to suggest sunlight hitting the tops. To find the right gradation of grey or colour Margaret would test the colour underneath her work.

As Margaret was using the darker purple to create detail in the middle ground she commented that the one pastel could create three tones depending on how heavy you apply it.

For the river Margaret used two cooler greys with a shadow grey. The water got more depth when she brought in the same blue-grey from the sky.



The painting came alive when Margaret starting working on the contrast of the foreground. It pushed the landscape right into the distance. She approached the middle ground areas as well as foreground trees as a blocked out area with tones of the landscape in between. After this she would bring in nuances and details. Where there was water behind the trees she introduced a blue or tone of hills into the gaps.



Margaret was not only setting the mood in her work. The whole audience was absorbing the mood and tone her work set as well as the attention to detail as she gradually worked down the paper. It was like we had all been taken in by an afternoon's setting sun on a hilly landscape.



*Reference Photo*



*Final Painting*



# Pastel Society of Australia



## LYN MELLADY'S SOUTH-EAST QUEENSLAND TOUR

### ABOUT LYN

Lyn Mellady is a highly respected Victorian artist, tutor, and exhibition judge who works in both pastel and oils. Lyn's Australian coastlines and landscapes are strong in their depiction of light, colour, and atmosphere. Lyn "thrives" on plein air painting, but she also finds her studio work allows her to be playful and interpretative with her subject matter. Lyn's portrait work is also notable, and it has gained recognition especially through the Fusion6 portrait projects.

### TOUR THEME—"PAINTING THE MANY MOODS OF SHORELINES AND WAVES"

Each of Lyn's presentations will develop this theme, but each will be different. She will explore the impact of both light conditions and weather on the "mood" of water and shoreline. Her aim will be to raise our consciousness of the variations created by both light and prevailing weather—light conditions as the day progresses, and accompanying weather conditions from peaceful to stormy.

### THE SOUTH-EAST QUEENSLAND TOUR ITINERARY

Participate in as much as will fit into your diary!

**GOLD COAST DEMONSTRATION**— Saturday 3 August, 1pm-3pm

"The Influence of Sky and Light on the Shoreline at the Edge of Day"

**GOLD COAST ONE-DAY WORKSHOP**— Sunday 4 August, 8.30am-4pm

"Let's Play with the Sky's Reflections"—Cost \$110 members, \$130 non-members

**BRISBANE DEMONSTRATION**— Tuesday 6 August, 7pm-9pm

"Close up of Crashing Waves"

**SUNSHINE COAST TWO-DAY WORKSHOP**—Saturday 10 August & Sunday 11 August, 8.30pm-4pm

"An Exploration of Light and Weather to Create Varying Shoreline Moods"—Cost \$180 members, \$220 non-members

**REGISTER:** <https://ozpastels.com.au>



GOLD COAST  
WORKSHOP

# THE FIGURE FROM LIFE

Join renowned  
Australian Pastel Portrait  
Artist Judy Drew for a 2  
Day Workshop on the  
Gold Coast 5 & 6 October.

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**JUDY'S PASTEL  
PORTRAITS ON PAPER  
SELL AT AUCTION FOR  
OVER \$5000**

Join Melbourne artist Judy  
Drew for a special 2 Day  
workshop on drawing the figure  
from life. All details on the  
website link below or by calling  
Gillian on 0411 317 606.

Hurry - LIMITED TO 12 SPOTS

[www.artable.com.au](http://www.artable.com.au)



*Christine Clark - Master Pastellist Australia*

25th OCTOBER - 4th NOVEMBER 2019

**10 DAY PAINTING HOLIDAY, BELLINGEN N.S.W.**

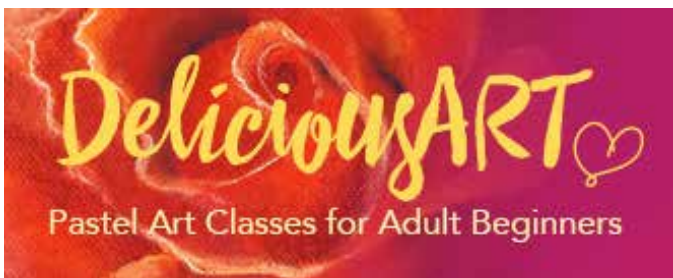
Come along on a Fun trip with me tutoring, on the New South Wales Mid-Coast, such a beautiful place to visit and paint. Approximate Cost: \$1300 p.p. = 10 nights Accommodation, Tutor & Fuel costs.

- Enjoy walking and painting in this laidback area of the Bellinger River valley and coastal region.
- Share a lovely 4 bedroom / 2 bathroom house with your artist friends.
- OR Book your own accommodation nearby if you want?
- Painting outside in the beautiful surrounds of Bellingen and Coffs Harbour
- Enjoy the multiple quirky cafe's and shopping in the quaint village of Bellingen with its history, bookshops and arts and crafts.

GET IN QUICK - LIMITED NO'S AVAILABLE

BOOKINGS: CHRIS CLARK – 0422 033 860

Deposit required: \$130 p.p.



## Pastel Art Classes for Adult Beginners

*Weekly in Western Suburbs, Brisbane*

If you've wanted to try pastels as an art medium, this is the perfect place. These classes are especially designed for the adult beginner, you don't need any experience and everyone is welcome. Our classes are small, fully guided and tutored and non-competitive.

Come and learn how to paint clouds and sky, grass, trees, still life, fur, feathers and more with Jeanne.

Book online at  
<http://deliciousart.com.au>

Enquiries: Jeanne Cotter 0413 374 634



### LYN DIEFENBACH PASTEL WORKSHOPS

Sept 7-12 Wallabadah NSW Portraits (& Oil Florals)

Sept 18-19 Brisbane Painting Classes Florals

Sept 25-26 Brisbane Painting Classes Seascapes

Nov 5-9 Latrobe Tasmania All Things Pastel

#### 2020 Workshops

March 11-15 Artable Tasmania Pastel in Studio

April 16-20 Grafton Florals and Seascapes

July 8-12 Tyalgum NSW All things Pastel

**September 25 - October 2 Pastels in Switzerland**

For details on these and more see [www.ldief.com](http://www.ldief.com)



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*Barbara Alexandra*



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Phone: **02 4957 1050**

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

## Requirements for Expo Cover for PSA Online Juried Competition 2019

1. It will be printed as an A3 image
2. Painting must be a minimum size of A3 image, preferably larger
3. Landscape orientation
4. The painting must have the correct ratio to be printed as an A3
5. All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
6. Entries must be the original work of the entrant, which precludes works completed in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA or anywhere else. It must not have been published anywhere in either a hard or soft copy.
7. You are to take a photo of your painting digitally in high resolution for submission.
8. The winners painting will be professionally photographed at the PSA expense but if you wish to display it at the Annual exhibition 2019 and the 2020 Expo you will have to have it framed at your expense.
9. All entrants must be PSA financial members by 31 July 2019.
10. Entry fee is \$25 the first submission and each subsequent one \$10 up to a maximum of 5 paintings in total per member
11. There will be a shortlist of 10 paintings.
12. If your entries are not shortlisted, you can still submit them to the PSA Annual Exhibition 2019.
13. Judging will be done by 3 people, 2 Australians and 1 international.
14. Only 1 judge will act as the selector, but all 3 judges will have equal voting rights to determine the winner.
15. Judging will be final, and no discussion will be entered into.
16. The entry form, digital image of work to be submitted and payment of the entry fee must be submitted to [www.ozpastels.com.au](http://www.ozpastels.com.au) no later than 5th November, 2019.
17. The winner will be announced at the Brisbane Christmas Party on 26th November.
18. Prize money is \$1000 for the winner
19. You will own the copyright of the original painting and may sell it if you wish but the PSA will own the copyright of the professional digital image to be used only for the 2020 Expo Programme cover and possible future Expo promotion.
20. The painting must be evocative/reminiscent/significant of the Sunshine Coast as the expo will be held at Caloundra Sunshine Coast QLD.
21. As the last painting for the cover was of a beach scene with lots of people on the beach, it is recommended not to be similar.
22. Your signature can either go on the extreme right-side bottom or the extreme left-side bottom.
23. The spine will be stapled to it is advisable to have no heads or other items of interest to be in this area. ...PTO

A sample of the 2018 Expo Programme cover:



Layout	Back of Cover	Front of Cover
	<p>This must also be of some interest</p> <p>Bottom 5% for web details</p>	<p>Top 20% must be bland enough to allow legibility of the title text to stand out</p> <p>Main Area of Interest must be on the right hand side of the painting</p> <p>Bottom 15% must allow legibility for a brief description</p>
	Spine	

**Closing Date: 5th November, 2019. Winner will be announced at the Brisbane Christmas Party on 26th November.**

Entry form available at: <https://ozpastels.com.au/expo-programme-cover-online-juried-competition/>

Any further queries please contact

Kelcey Burman on 0413 027 463 or [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

Hettie Rowley on 0406 180 121 or [hettie@magickmirrors.com](mailto:hettie@magickmirrors.com)

# ANNUAL GENERAL MEETING 2019

***The Twenty-sixth Annual General Meeting of members of the Pastel Society of Australia Incorporated will be held at 7.00 pm on Tuesday, 3 September 2019 in the Community Hall, Mt Gravatt Showgrounds, Logan Road, Mt Gravatt, Brisbane.***

**The Annual General Meeting of the PSA Inc is open to all but voting is only for financial members of the Society.**

Attending 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.

The AGM is usually quite short, so we have time for the other activities of the monthly meeting.

## **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 attached.

Several members of the committee are stepping down after many years of active involvement. While anyone can nominate for any position, the vacant positions of President and several General Committee Members particularly need to be filled.

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.

## **The Importance of Your Proxy**

These days, membership of the Society is geographically dispersed. Many members will not be able to attend the AGM in person and we rely on these members to complete and return their Proxy Forms to ensure that there is a quorum at the Brisbane AGM. You may identify a person or a committee position, ie President, as your proxy.

**YOUR PASTEL SOCIETY NEEDS YOU**



Pastel Society of Australia Inc  
AGENDA of the Twenty-Sixth Annual General Meeting  
Held at the Community Hall, Mt Gravatt Showgrounds

3<sup>rd</sup> September 2019

**Meeting Opened \_\_\_\_\_**

**1. Introduction**

Presidents Welcome

**2. Attendance**

Members record their attendance in the attendance book.

APOLOGIES

**3. Minutes of the Previous AGM**

The Minutes of 2018 Annual General Meeting, held at the community Hall Mt Gravatt Showgrounds on 7 August 2018 will be circulated at the meeting and will be taken as read.

Motion: That the Minutes be accepted as a true and accurate record of that meeting.

Moved: .....

Seconded: .....

**4. Business Arising from the Minutes**

**5. Correspondence**

**6. Annual Report**

The Presidents Report

**7. Annual Statement for the year ended 30 June 2019**

The Financial Statement and Auditors Report were emailed to the members.

Motion: That the Audit Report be accepted and the Financial Statement be adopted.

Moved: .....

Seconded: .....

Motion: That Catherine Blunt be re-appointed auditor for 2018-2019

Moved: .....

Seconded: .....

**8. Election of Office Bearers**

The eight (8) elected positions on the Committee are declared vacant.

President \_\_\_\_\_

Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

Vice President \_\_\_\_\_

Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

Secretary \_\_\_\_\_

Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

Treasurer \_\_\_\_\_

Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

**Committee Members**

Four (4) Positions \_\_\_\_\_

Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

\_\_\_\_\_  
Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

\_\_\_\_\_  
Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

\_\_\_\_\_

Nominated by: \_\_\_\_\_

Seconded by: \_\_\_\_\_

The *ex officio* positions on the Committee will be confirmed

Newsletter Editor	Jeanne Cotter
Workshop Coordinator	Brisbane: Vacant
	Gold Coast: Louise Corke
	Sunshine Coast: Pat Pannell
	Darwin: Helena Gibbons
Workshops and Demonstrations Supervisor:	
Exhibition Coordinator	Greg Steele
Country Online Competition Coordinator	Hettie Rowley
Webmaster	Margaret Turner
	Hettie Rowley

**9. General Business**

**10.1 Financial Year**

Motion:

Motion: That the four (4) executive officers and the Public Officer are all cheque signatories and authorisers for online financial transactions for 2019-2020 for all bank accounts operated by the Pastel Society of Australia Inc.

Moved: \_\_\_\_\_

Seconded: \_\_\_\_\_

**Meeting Closed** \_\_\_\_\_

\_\_\_\_\_  
Secretary

\_\_\_\_\_  
President

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



## Nomination of Office Bearers 2019

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 30<sup>th</sup> August 2019 to Kelcey Burman at [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

Or send completed form by post to arrive by Friday 30<sup>th</sup> August 2019, to The Secretary, Pastel Society of Australia, PO Box 3542, Victoria Point West, QLD, 4165

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

**Annual General Meeting  
August 2019**



**Apology and Proxy**

**Apology**

I am a current financial member of the Pastel Society of Australia Incorporated and am unable to attend the Annual General Meeting that will be held at 7:00pm on Tuesday 3 September 2019 in the Community Hall, Mt Gravatt Showgrounds, Logan Road, Mt Gravatt.

Name .....

Signature .....

Date .....

**Proxy**

As I am unable to attend the above annual General Meeting, I hereby authorise

.....

who is also a current financial member of the Pastel Society of Australia Inc, to vote on my behalf in the election of the incoming committee, and on any motions that may require the vote of the members.

Signature .....

Date .....

---

Please **email** the completed form, to arrive by Friday 30<sup>th</sup> August 2019, to The Secretary at [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

OR

Send completed form by **post**, to arrive by Friday 30<sup>th</sup> August 2019, to The Secretary, Pastel Society of Australia, PO Box 3542, Victoria Point West, Qld 4165.

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

**President**

Suzanne Robinson 0429789266  
PresidentOzpastels@gmail.com

**Secretary**

Kelcey Burman 0413027463  
SecretaryOzpastels@gmail.com

**Treasurer**

Vanessa Thomas  
treasurerozpastels@gmail.com

**Vice President - Vacant****Committee Member**

Terry Wilkinson 07 32076134  
terrywilkinson@bigpond.com

**Committee Member**

Greg Steele 07 32617972  
gregorymark57@outlook.com

**Sub-committees**

Public Officer  
Gillian Collom  
PublicOfficerOzpastels@gmail.com

**Exhibition Coordinator**

Greg Steele 0468898265  
gregorymarj57@outlook.com

**Membership Secretary**

Vanessa Thomas  
treasurerozpastels@gmail.com

**Webmaster**

Margaret Turner 07 3300 5340  
webmaster@ozpastels.com.au

**Webmaster Assistant - Vacant****Communications and Advertising**

Laurel Donaldson  
commsozpastels@gmail.com

**Promotion Officer - Vacant****Newsletter Editor & Design**

Jeanne Cotter 0413 374 634  
jeannecotterbrisbane@gmail.com

**Newsletter Team**

(postal/mail out)  
Margaret Ollerenshaw 0435413726

**Library**

Greg Steele 07 32617972  
gregorymarj57@outlook.com

**Competition Coordinator**

Hettie Rowley 0406180121  
competitions.psa@gmail.com

**Workshop Coordinator - Vacant**

Gold Coast: Louise Corke 0419644665,  
lou2345@bigpond.net.au

Sunshine Coast: Pat Pennell 0447971369  
kppennell@bigpond.com

**Master Pastellist Submissions**

Louise Corke 0419644665,  
lou2345@bigpond.net.au

**BVAC Liaison Officer - Vacant****Expo Committee**

Vanessa Thomas & Sue Robinson  
Pastelexpo@gmail.com

**Expo Tutor Coordinator**

Louise Corke 0419644665,  
lou2345@bigpond.net.au

**Meeting Support Team**

Margaret Ollerenshaw & Gwen Thiesfield

**Meeting Demonstration Coordinator**

Brisbane: Margaret Van Maanen 0423117730  
Gold Coast: Louise Corke 0419644665  
Sunshine Coast: Sally Thomson 0403017832

**Meeting Reception**

Terry Wilkinson 0419799286  
Assistant  
Gail Lusted 0422217582

## Publish your artwork online!

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

### Photos:

A clear image of yourself. A close up portrait works best.

5 x or more (up to 10) images of your artwork - pastel obviously. Size: aim for 600 px (pixels) wide and at least 500kb or larger. Background cropped and image in focus please. Do not photograph your work already behind glass as that will leave a reflection. Unframed only images.

**Artist profile:** A short biography or resume of your artistic career. Not to be confused with artist statement. 500 to 800 words.

**Artist statement:** What you want to say as an artist. The story you are telling with YOUR art. (below are two short descriptions explaining the difference) 1500 - 2000 words

**Exhibitions:** A chronological list of exhibitions you've participated in. If any. OPTIONAL

**Awards:** A chronological list of Awards that you've won. This including point 4 may include all exhibitions and awards in any medium. OPTIONAL

**Contact:** Your phone number/numbers, email address, website address if any, any social media accounts you would like to add. (Instagram, Facebook, Twitter)

Please send this information to Hettie in the following format.

Images in Jpeg format. 600px wide.

Word documents - each category separate please so there is no confusion between exhibitions and awards or artist statement and artist bio when entering it onto the website. Please label every page clearly eg Kelcey Burman artist statement etc. This should avoid any mix-ups.

### Artist Bio

Your professional artist bio is basically a resume in paragraph form and is written in third person. It is meant to highlight your top achievements and explain who you are as an artist. Your bio should include information about you, how you got started, important accomplishments and anything else you feel is necessary to give people a good look into who you are as an artist. If written correctly, your bio will give people a greater understanding of your art, your motivation for creating, and also serves as a guide on how to interpret your art. You should attempt to make your bio longer than your statement, but not too lengthy, otherwise your readers may lose interest.

### Artist Statement

Your Artist Statement is about your art, not about you. This should be written in first person and contain information about the current direction of your work. This is not about your work's history. Your statement should be a brief section of writing that compels the reader to want to view your work and learn more about it within one paragraph. Avoid adding information about teachers or other artworks that have influenced you, save these things for your bio. Remember that this is your statement, not theirs, so it should only be about you and your current work. By keeping your statement concise and interesting, you should be able to create a successful piece.

Contact Kelcey Burman on 0413 027 463 or [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) OR Hettie Rowley on 0406 180 121 or [hettie@magickmirrors.com](mailto:hettie@magickmirrors.com) for more information

**The PSA newsletter is released bi-monthly. The next newsletter is due out in OCTOBER 2019.**

**CLOSING DATE: Closing Date for October 2019 Newsletter is the 20th of September 2019**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

**SEND TO:** All submissions are to be sent to JEANNE COTTER at [jeannecotterbrisbane@gmail.com](mailto:jeannecotterbrisbane@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 11. Many thanks for your assistance.

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

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

## NEWSLETTER ADVERTISING RATES

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

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

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

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

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

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

### FILE TYPE REQUIRED

All advertisements must be supplied as a JPG image at strictly the correct size and orientation as listed in the table above. No variations will be accepted.

### HOW TO SEND YOUR AD

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