

# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985

## Harley Brown and Lyn Diefenbach in Conversation @ Expo 22



10 pages of Expo photos inside!

## AUSTRALIAN PASTEL EXPO 2022

### CONTENTS

in progress...

### Harley Brown and Lyn Diefenbach in Conversation @ Expo 22

Harley has kindly made this interview freely available to us. It's a wonderful insight into Harley's studio, his pastel painting processes and even a bit of piano playing. If you missed this wonderful interview at Expo22 here is the link to watch it in the comfort of your own home. Be prepared to learn, laugh and enjoy this passionate and lovely man as he talks about his art journey and techniques. <https://vimeo.com/74673446a>



Regina Hona



Tony Allain Demo in the Playhouse





## PSA – President Report for Newsletter Sept 2022

Dear Members,

Wow – Expo. Amazing and characterised by good cheer and helpfulness. Lots of coverage in this newsletter for you.

The monthly Zoom meetings which were instigated to enable contact during Covid seem to be attracting larger gatherings and are appreciated by an ever-widening geographical presence of members. These meetings bring about technical challenges currently being met by members who already have other roles in the Society. A call for interested PSA members to participate in advising the Society on technical and social media issues and setting a direction for the future resulted in a group of members who will address this goal after EXPO.

Lyn Diefenbach represented the PSA at a President's Forum at the 2022 IAPS and returned with a report which will inform the work of this group, as other pastel organisations around the world are facing the same technical issues, along with the challenge of how to be relevant to a wider group of members.

The website membership renewal problems were valiantly addressed by the Treasurer Vanessa Thomas and Webmaster Hettie Rowley and discussions continue at the PSA Committee level on how to progress. With the growth in membership from across the globe the website will prove to be an even more important way for members to stay in contact and keep up to date with PSA news. The website is a valuable asset to the PSA and underused by the members.

Vanessa, Treasurer, also hosts the monthly Zoom and Committee meetings; Hettie, Webmaster, also organizes the demonstrations for every meeting across all umbrella groups and the Zoom, as well as workshops.

The PSA newsletter is proving to be a wonderful way for members to access all the information and to see the reports of any demonstrations that have been missed. It is chock full of images and news, and available to members on the website. Thank you Jeanne Cotter.

Louise Corke continues to work on the wording for the submission for Master Pastellist and Accomplished Pastellist, as well as continuing to work with the Victorian Pastel Association as they formulate their conditions for Master Pastellist status in their own Society.

The venue for the Annual Awards for 2023 has been confirmed as Pelican Waters Resort and will be held 30th April – 7th May. The Master Pastellist Exhibition held every second year is set for November 2023 at the Old Fire Station Gallery in Redcliffe and APs will be invited to exhibit.

Two things still to be accomplished are the updating of the Constitution to reflect the modern technological and social media PSA concerns, and the updating of the PSA Role Descriptions to reflect the new positions and tasks around these same technological and social media positions.

This year Kelcey Burman is stepping down as Secretary. Kelcey has been a generous and devoted Secretary, taking on more and more tasks as situations evolved in the Society. We will miss her

keenly. We wish Kelcey and her husband all the best as they renovate their home in preparation for selling and moving on. We hope all works out well for your plans and we thank you sincerely for your years of devotion to the PSA.

The members of the PSA Committee have proven to be invaluable in their advice and direction. With this representation from all over Australia, only now possible through Zoom Committee meetings, we can truly speak for our members wherever they reside. Please continue to contact the Committee with your requests, criticism, concerns, and gratitude. This is necessary for the PSA to flourish.

Please express your thanks to our many Sponsors wherever you can, and give them your custom. They are listed in our newsletter and on the website, and without our sponsors we would be the poorer. They validate our work in promoting pastel art through their gifts; they think we are worth their while through their donations.

I look forward to another year of promoting pastel, providing educative experiences for members, and facilitating member to member contact through our wonderful Society.

Sincerely

*Tricia Reust*

PSA President

From the Editor

Welcome to this month's bumper newsletter. Inside you'll find reports about our monthly demos and updates on events and happenings within the PSA. Included at the back of this issue is a bumper lift-out full of photos from the Expo 2022. There were about a million photos to choose from, so my apologies if I didn't manage to include everyone who attended. Wasn't it fabulous! A huge congratulations to our Expo Committee, you did an excellent job and created a top-level event. Well done. I hope you've all managed to get some time to rest.

Art Awards - Tony Allain was our judge for the Awards and what a tough job he had! I'm so glad it wasn't me trying to choose, because the level of art that was on show was superb, seriously, I think it's the best show we've ever had! You'll find the winning paintings on pages 38 - 43. Congratulations to all the winners and to all the entrants. It takes a lot of work and cost to produce and display art of such magnificence.

The AGM has occurred and we have a few changes to committee (see the last pages of this newsletter). Thank you to those of you who have stepped up. Our committee is strong and capable of great things; without them we wouldn't have Expo, Exhibitions, monthly meetings, a website, a newsletter or a wonderful pastel community. There are still positions that need to be filled, so if you see a blank space and wish your name was there, we'll happily add you. Til next time, happy reading...

Kind Regards

*Jeanne Cotter*

Newsletter Editor

**Postal Address: Pastel Society of Australia Inc. PO BOX 236, Toowong QLD 4066**

# In Memory of our Founders; John and Ivy Jeffery

John and Ivy Jeffery established our Society in 1986, after they began meetings with interested pastel artists in April 1985.

John passed away in November 2004 and we were saddened this year when Ivy passed away in July.

What a debt we owe to the vision, energy, determination and generosity of John and Ivy.

*Newspaper Article 1987*

## Promoting pastels

Painting with chalk and charcoal is still as popular an art medium among artists as it was in 18th century France.

But it's a medium not known or understood by the modern public.

The Pastellists Society of Australia was formed last year with the aim of bringing these artists together said Mrs Ivy Jeffery, the group's secretary.

"Though there were a number of Australian artists painting in pastels, the public didn't know much about pastels," she said.

"We felt we needed a support group to organise major exhibitions throughout Australia.

"Pastels is one of the oldest art forms and is just as efficient and traditional a medium for painting permanent pictures as oil or watercolour.

"There's the added advantage that...

Brisbane artists will be on display. Subject matter ranges over flowers, nudes, animals, landscapes and figures.

The Society meets on the first Tuesday of each month at St Andrews Church, Vulture Street, South Brisbane.

**Founders of the Pastellists Society of Australia, Mr John Jeffery and Mrs Ivy Jeffery display a sample of their many pastel works.**



*The minutes from the Inaugural PSA meeting in 1986*

Minutes of Inaugural Meeting to Establish a Pastel Society

Date 4th December, 1986

In Attendance Mrs. Ivy Jeffery,  
Mr. John Jeffery  
Mr. Les McDonough  
Mr. Brian Hackett

Mrs. Jeffery indicated that it was her intention to endeavour to establish a Pastel Society in an attempt to make the public aware of the medium, and to encourage both practising artists and amateurs to use pastel, and to bring these people together in a common bond.

Discussion was invited and the following decisions made.

Name It was thought such a Society should embrace the whole of Australia rather than simply Queensland to enable the Society to have a wider scope, and after some discussion, it was decided the Society should be called "PASTELLISTS SOCIETY OF AUSTRALIA"

Registration Of Name It was thought that the necessary legal steps should be taken to protect the name "Pastellists Society of Australia". Mr. John Jeffery undertook to take any necessary action in this regard.

Address At this stage, the Society's address should be C/- Mrs. I. Jeffery, 97 Fingal Street, Ekibin, Brisbane 4121

Membership It was unanimously felt that, initially, membership would be invited from practising artists working in the medium of Pastel, to embrace Professionals, semi-Professionals and Amateurs.

## Monthly ZOOM Competition

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

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

These meetings comprise:

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

Artworks submitted for these Zoom meetings are welcomed to show other members what you are up to with your pastels and as an interesting exhibition. They are judged by that month's presenter for the awarding of a prize. If the presenter is a PSA member then that presenter is not permitted to submit a work. General members enter in one category and MPs/APs in another.

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

General Members prize will be \$50 (includes a \$25 Gift Certificate from Arthouse Northside). MP/AP prize will be \$25.

### **Set Subject Competition**

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

**November 2022 set subject:** Surface interest - Textures

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### **2023**

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

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

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

*From 2023 it is important to note that these monthly Zoom awards do not count if you are thinking of entering the Alexandra Awards section of the PSA Annual Awards.*

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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 link is the same every month: <https://us02web.zoom.us/j/9228254988>**

Reminders are sent by email and SIGNAL.

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

## Coolum Art Exhibition - Friday 30<sup>th</sup> September to Sunday 2<sup>nd</sup> October 2022

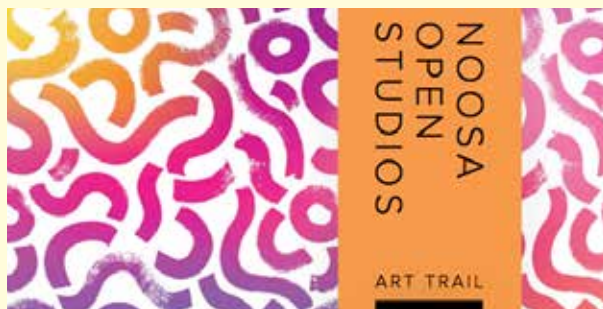
Spring Expo, October long weekend

Once again with up to 20 local artists exhibiting their latest work, visitors have the opportunity to see outstanding, quality artwork at affordable prices to adorn their walls at home or office.

Open 9am – 5pm each day on at the Coolum Civic Centre, Coolum. Entry free. All welcome to the opening event at 4.00pm on Saturday 1<sup>st</sup> October.

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

<https://www.facebook.com/CoolumArtGroup>



## Noosa Open Studios - 1<sup>st</sup> to 9<sup>th</sup> October 2022

Noosa Open Studios Art Trail provides locals and visitors to our beautiful region on Queensland's Sunshine Coast with the unique chance to visit over 100 artists in their private studios over 9 days in October.

Find all details on their website: [www.noosaopenstudios.com.au](http://www.noosaopenstudios.com.au)

## Mudgee Paint Out - Saturday 29<sup>th</sup> April to Saturday 6<sup>th</sup> May 2023

Mudgee Paint Out confirmed for Sat 29th April to Sat 6th May. Exhibition dates are Friday 5<sup>th</sup> and Saturday 6<sup>th</sup>. For further information contact Joan Schultz ( [bonesm@bigpond.com](mailto:bonesm@bigpond.com) ) or Elizabeth McGrath ( [brianliz21@bigpond.com](mailto:brianliz21@bigpond.com) )

## Congratulations to our members who won awards in the Brisbane EKKKA Art Show in August:

- Jan Hodgson
- Millie Simic
- Mark Lawrence
- Chris Blake
- Steven Wells
- Penny Gilbert Ng
- and past member Mel Bridges



Sunset from Greenhills Road Boonah by Mark Lawrence

## Stanthorpe Paint Out - 2023 **SAVE THE DATE!**

**April 18th - 24th 2023.**

Imagine 6 days of painting and visiting some of the best places in the Granite Belt!

Next year Ron is going to try and pull together an exhibition of the artwork at one of the local wineries.

To stay up to date you are invited to join the facebook group at <https://www.facebook.com/groups/stanthorpepaintout> or contact Ron at [ron@ronbryant.com.au](mailto:ron@ronbryant.com.au) or txt 0408 884

Deepest sympathy is extended to David Keys, Tamara McGuane and family on the death of Gay Keys.

David's parents Gay and David (senior) established Art Spectrum which is the only manufacturer of pastels in Australia.

Art Spectrum has been a loyal and generous sponsor of the PSA for many years and we were happy to spend time with David and Tamara at Expo, for which they were also Gold Sponsors. A card on behalf of all PSA members was sent to the family.



## Introducing PSA's new NSW Group

*The Pastel Society of Australia now has a New South Wales group. The NSW group of the PSA now joins three other groups: Brisbane, Gold Coast and Sunshine Coast. Our objective is to promote ideas for pastel art workshops, demonstrations, mentor programs and hosting monthly (bi-monthly) meetings to discuss ideas.*

We will be working hard to provide greater focus and representation in NSW with visiting Master Pastellists and promoting the benefits of PSA membership to wider NSW.

Our main aims are to:

- create a connection that establishes us as a group of like-minded friends and mentors
- to have demonstrations either on Zoom or a place convenient for members.
- conducting in-person workshops
- plein air paint outs to NSW PSA members
- share time working together sharing ideas, techniques, exhibition know-how.

This is an exciting time to be involved, with all our activities backed and supported by the Pastel Society of Australia. If you would like to be involved let us know. We ask for your support and ideas.

Contact for the group is Mark Tippet at [PSANSWgroup@gmail.com](mailto:PSANSWgroup@gmail.com)



*Art by Hettie Rowley*



# ARTHOUSE NORTHSIDE

Dear Pastel Society of Australia Members,

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

Why is this better?

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



Why have we done this?

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

How Does It Work?

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

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

In A Nutshell:

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

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

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

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

Best Wishes

Leah & The Team At Arthouse Northside



## ***Congratulations to August Zoom Winners***

Judging by Stephie Clark



**MEMBER'S AWARD - Dancing Pears by Dawn Head Rose**



**MP & AP AWARD - Out by Albuquerque 2 by Tricia Reust**

## ***Congratulations to September Zoom Winners***

Judging by Cathy Van Ee



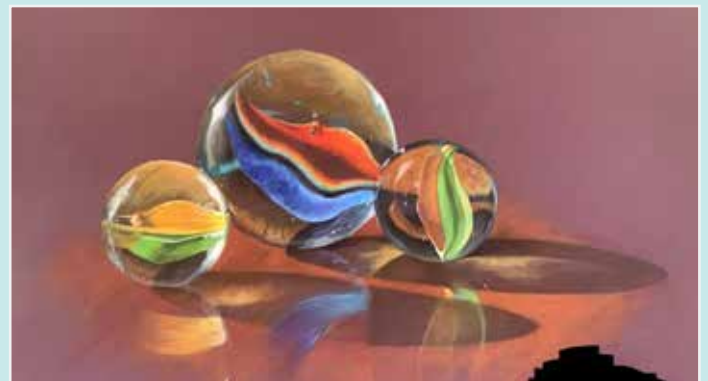
**MEMBER'S AWARD - FIRST PLACE -**

**'Sentry Duty' by Abigail Lawrence**

**MEMBER'S AWARD - HONOURABLE MENTION**



**'Getting Ready' by Jill Magee**



**'I Found 'em' by Gayle newcombe**

## 2022 PSA Monthly Meeting Schedule

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
04 Oct 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Louise Corke	TBA
11 Oct 2022	5.30-7.30pm	ZOOM	Desley Stewart	TBA
8 Oct 2022	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Chris Blake	TBA
18 Oct 2022	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Group Activity	TBA
01 Nov 2022	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Group Activity	Christmas Party
8 Nov 2022	5.30-7.30pm	ZOOM	TBA	TBA
12 Nov 2022	2.30 - 5.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Group Activity	Christmas Party
15 Nov 2022	11.30am - 2pm	SUNSHINE COAST Brightwater Hotel	Group Activity	Christmas Lunch

## Tricia Taylor Summer Brushes Workshop

# GrampianArts

Enquiries and bookings call 0493 430 312

Email [summer@gramianarts.com.au](mailto:summer@gramianarts.com.au)

<https://www.grampianarts.com.au/summer-brushes-tricia-taylor.html>



**Monday 16<sup>th</sup> – Friday 20<sup>th</sup>  
January 2023**

Longerenong Agriculture College  
Near Horsham Regional **Victoria.**

The ever-changing light in the landscape is a beautiful thing. But how do I capture it? In this pastel workshop, we will explore how to understand colour and light in the landscape. Concentrating on creating depth and aerial perspective we will also learn how to create sunsets and sunrise. Playing with pastels to explore paper colour choice and applications techniques. **ALL LEVELS**

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

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



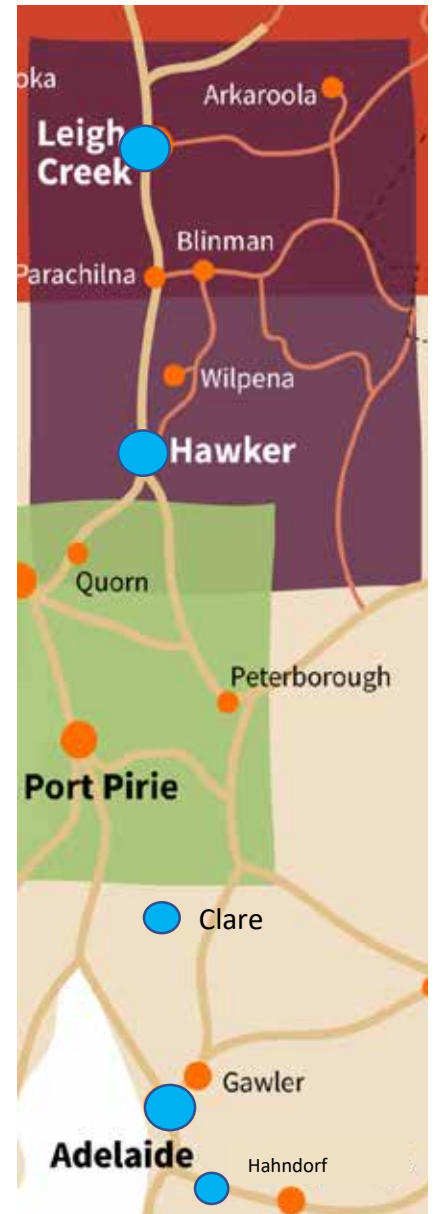
It will be wildflower season so the scenery is set to be spectacular.



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



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



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

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

\$3395 Solo accommodation.

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

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

or Tricia [artist@taylorart.com.au](mailto:artist@taylorart.com.au)

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

## Zoom Demo with Leoni Duff - May 2022

Report by Tricia Reust

Charcoal and Expressiveness - Leoni shared her process in creating a portrait from her wonderful studio space and gallery;

**Charcoal** is a very sensitive and expressive medium. Use it as a way to learn to paint as tonal knowledge is essential to make the art work, apart from charcoal having beauty in its own right. It's an interpretive medium and gives you permission to play and experiment – spray with water (even window cleaner); push around with a brush; lose and find edges; etc.

**Tonal value** is just as powerful as loads of colour. Photo 1 shows the reference photo, the tonal strip from 1 though 5, and the beginning of the portrait.

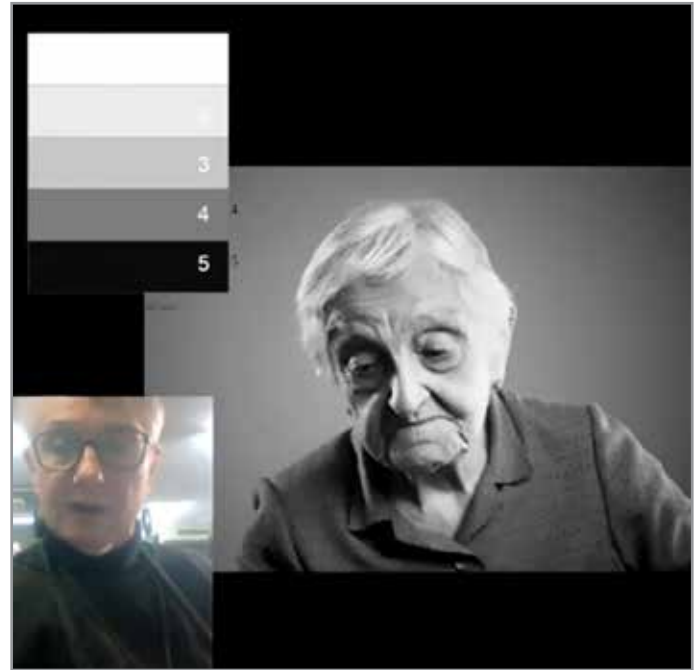
Leoni showed the **Bowden panel** set up on board, with its textured gritty surface. Using willow charcoal she placed the cranium space on the paper, then the hair line, brow line, base of nose and the chin.

**Tilt of the head** is important, and Leonie established the gesture line and shoulder line to indicate movement.



Photo 2. The shadow shapes should begin to reflect a likeness to the model and at this point she is only interested in shape – once the overall larger tonal shapes are in place, then move back in to refine smaller shapes and details. Using 5 value steps in the tonal strip (value 1 being the lightest and value 5 the darkest) Leoni began with value 4 shapes, then moving into value 5 to add darker details in the dark areas; Leoni moved the value 5 shapes' edges etc gradually through to value 4; glazed lightly over the forehead and other flesh areas in value 2 – always searching for accuracy through these tonal shapes rather than through line.

Leoni uses an old nylon stocking filled with charcoal to place broad strokes (like PanPastels) and sprays with water to establish “blobs” and runs. She also dips a brush into powdered charcoal and adds shapes into the wet surface. Using Windex creates resistance and other types of dribbles to add to the texture. The “poetic potential” of the portrait is achieved through these techniques. Leoni





uses a hair dryer to set the dribbles and to move them around. Photo 3.

Half-tones are used when focusing on where the forms turn – how they move in space. Don't get suckered into placing detail too early. Photo 4. Use a kneadable eraser to remove shapes and place highlights.

Every time Leoni repeats a works from the same reference she allows herself the freedom to work in a different direction: "Your job as the artist is to allow yourself to enjoy and play with the composition and direction". Sometimes Leoni prepares her own surfaces through using AS Colourfix on matboard, or by using her own primer that she mixes herself.

Making the portrait is a process of continually refining shapes and tone. Photo 5. Leoni takes her own reference photos but does sometimes



reference sources from copyright-free websites or purchases the rights to photos.

Leoni uses the kneadable eraser to further shapes background shapes and highlights and the textured surface facilitates a more expressive style. Photo 6.

White pastel is value 1; the paper is value 2 and moving into these values adds a new level of tonal interest to the work.

Random marks and textures allow not a description but a poetic interpretation. Photo 7.

A light touch of pastel colour will now take this charcoal work into a whole new dimension – take risks to open up a totally new direction in your work. Find out where you can go!

Leoni uses white conte for details as it is hard; white charcoal pencil tempts people to get caught up in too much detail. The solution is to get the larger forms correct before adding detail.

Keep in mind the big form modelling while considering smaller forms. Keep looking at the varying lights – these are not all the same, they are different tones of white. Photo 8.



Finally, at some point, leave the reference aside and go with where the work is taking you.

Photo 9 is the completed portrait. Leoni added very subtle layers of sanguine conte pastels to add some life and extra character to the drawing.

It was a privilege and educative experience to have Leoni with us.

**See Leoni's website: [artvillage.com.au](http://artvillage.com.au)**

## Zoom Demo with Stephanie Clark - August 2022

Report by Christine Learning

### Aims

1. Creating depth in our art using a variety of techniques
2. Explaining how changes in value create volume.  
Value = Volume
3. Gaining freedom in our compositions
4. Building our light source from the very first stroke



### FIELD OF ECHINACEA

Pastelmat 30x40 in Anthracite

Stephie works from back to front to develop the Value and Colour in planes within the scene.

The deep darks are Sennelier 179 (green) and Sennelier 463 (blue). These are pushed into the surface to build the out of focus background.

Pastelmat can take many layers of pastel application as it fills the micro hollows of the paper.

Next, lighter colours of warm and cool greens build up the values to further develop the out of focus background. Once a good base is on the paper Stephie is happy to leave some hard edges to give a suggestion of foliage.

Then she lightly laid over warm yellows and turquoise and rubbed in gently....Art Spectrum Extra Soft in Gold

Stems of background plants are then suggested and the piece continues to build using her imagination. A cool Art Spectrum Grey is used in an area behind where the flowers will sit.







Stephie spends time getting the values correct in the background and it is her preference to address the background first.

To capture some movement she adds a touch of Periwinkle by J.Luda pastels....you will find it used in most of her works!

The next layer introduces the grass like stem heads using a grey/green and using a sharp edge create the stems of the flowers..break a pastel for the hard edge. The drama is achieved by going from dark to light, changing values to get areas of volume.

Then Stephie builds up the greens over with thicker, less definite strokes to create a bed for the flowers.



**Wise words....**

“Don’t get caught up in the detail”.....the focus has to be in the front, soften any hard lines of the background for a smooth transition from rear to front.

Continually adjust the value....stand back and assess. A contrast of values draws the eye in. Artistic licence allows you to create and interact with your painting...Talk to your painting and let it be an expressive interpretation of the photo reference versus copying it.

Steph adds small marks to suggest rear foliage and pumps up the turquoise as a foil for the deep pink/purple to be used for the flowers.

**Focus Flowers**

These are painted on top of the background. Stephie starts with a deep dark green then Eggplant shadow and emphasises the stem on the biggest flower (build a dark side, light side and a mid tone in middle to create volume in the stem)

The button top moves from Eggplant to Terracotta with no blending as the flower is in focus. Then use red brick orange, then light on top with bright yellow. The Petals again are painted dark to light pink using strokes from outer edge into cone top.... layer over a light pink and use pastel transfer to



give realism. Buds are created by using Eggplant, then lighter purple, touches of detail and a little light.

Change in Value = Volume!

Observing and painting flowers in different stages of growth adds interest and movement, suggest flowers, stems....don't use too much detail and it allows freedom to position the flowers in relation to each other.

Stephie continued to build her painting adding more flowers to create flow and was careful to drag the stems. foliage down at the very base of the work. She checked her composition reading her painting not the reference, checked her lights and spaces.

When Stephe was happy she chose a quiet area of the piece to place her signature using a pastel used in the work.



## TIPS

- Observing is equally as important as any mark you make.
- Always paints edge to edge.
- Uses tacks to hold pastelmat edge in position on foam core board
- If using an image from another photographer, always ask permission
- Use a photo as a reference only
- Paint a flower how it grows
- Put a stroke down and leave it alone! Keep it fresh!

Thankyou Stephie for yet another magical journey into your world of flowers!



Image: 'Last Light' by Lyn Diefenbach, pastel on panel, 18 x 30 cm (SOLD).



## Pastel workshops and demos with award winning artists

**Seascape in Pastels – Lyn Diefenbach**  
Brisbane: Tue 27 Sep 22

**Impressionist Flowers in Pastel  
for Beginners – Stephanie Clark**  
Brisbane: Sat 08 - Sun 09 Oct 22  
Sunshine Coast: Mon 10 - Tue 11 Oct 22

**Understanding Colour in the  
Landscape – Tricia Taylor**  
Sunshine Coast: Sat 05 - Sun 06 Nov 22

**Pastel Adventures: An Introduction  
to Pastel – Karol Oakley**  
Brisbane: Mon 07 - Mon 28 Nov 22

**Portrait in Pastels for Beginners  
– David Wells**  
Brisbane: Sat 12 - Sun 13 Nov 22  
Sunshine Coast: Sat 19 - Sun 20 Nov 22

**Landscapes in Pastels – Penelope Gilbert-Ng**  
Brisbane: Sat 12 - Sun 13 Nov 22

**Pastel Landscape and Collage – Tricia Reust**  
Brisbane: Sat 19 - Sun 20 Nov 22

**Live Demo: Insights into the  
Creative Practice – David Wells**  
Brisbane: Fri 11 Nov 22

For further details, please visit:  
[bienarte.com.au](http://bienarte.com.au)



[bienarte.com.au](http://bienarte.com.au)



[facebook.com/bienarteworkshops](https://facebook.com/bienarteworkshops)



@bienarte\_



07 3262 1808

## Demo with Tricia Reust - Sunshine Coast, August 2022

Report by Sandy Taylor

*Tricia Reust gave a very interesting talk and demonstration at the PSA Meeting held at the Buderim Craft Cottage on the 16 August 2022.*

Tricia described and demonstrated how to paint with pastel on canvas, producing impressionistic paintings, moody effects and atmosphere. She encouraged artists to experiment with the approach and techniques which can also incorporate collage items such as tissue paper, fibres, leaves etc to beautify and add texture. This approach is also very economical because used or 'discarded' canvasses can easily be re-used and re-cycled many times; when finished, these paintings don't need traditional framing either.

When exhibiting pictures, they are labelled as "Pastel on Prepared Surface" rather than as a Mixed Media piece. It is only a Mixed Media if another art medium has been used along with the pastel, for example, if you combine charcoal with the pastel.

### Preparing the canvas

The main goal of this approach is to alternate layers of pastel on the canvas with spray varnish so that the painting is gradually built up; when finished, it is sealed permanently with Spray Varnish. You may also wish to add a layer of a solvent varnish.

Tricia's demonstration was based on her photograph of a lovely large tree in an early morning misty scene.

Firstly, the canvas was prepared with a layer of Gesso and a pastel Primer as an undercoat – Tricia recommends using the Art Spectrum Primer (Clear) because it dries clear on the canvas (other primers can dry cloudy on the canvas).

Art Spectrum Primers come in 3 different types, Rough, Original and Smooth; a small amount only is needed and should be applied using a criss-cross motion aiming for a thin, smooth application.



**Photo 1**

Primers last for years but can thicken over time. If this happens, never add water to thin the primer because it can cause the primer to go mouldy; use a product called 'Atelier Thin Medium' and this will reactivate the primer ready for ongoing use.

Photo #1 shows Tricia's canvas ready for her demonstration: the top of the canvas has a layer of the AS Clear primer over Gesso while the lower part has a layer of AS Primer in the 'Soft Umber' colour.

Tricia recommends using Micador Varnish for fixing the pastel at each step through the process. Micador Varnish comes in Matt, Satin or Gloss finishes, each one giving different degrees of sheen on the final painting.

## Painting process

Firstly, Tricia applied rough lines onto the canvas for the background and foreground of the painting using soft pastels; she then dipped a brush in water and painted, allowing the drips to run down the page to create a misty effect – see Photo #2.

Art Spectrum, Sennelier and Schminke work well in this process but Rembrandt pastels are less successful because they don't mix well with water due to their higher wax content. Tricia used a cheap flat brush to apply the water. Any mistakes can be erased with a wet paper towel – an eraser shouldn't be used as it will just push the pastel into the canvas and it is difficult to remove.



Photo 2

This pastel and water mix on the canvas should then be allowed to dry after which soft pastel is added to build up the image.



Photo 3

This process of layering and spraying continues, with the drawing and pastel painting taking further shape. In Tricia's demonstration, the tree trunk and beginning foliage colours were drawn in, the lightness of the sky immediately behind the tree was emphasised and colours were added into the foreground and distant background (see Photo 3).

Tricia used Art Spectrum Prussian Blue pastel at first for the tree trunk as it is dark and 'scratchy' and gives texture; Art Spectrum Australia Grey was used to help emphasise the light sky. Later on as the painting developed further, Tricia used a mix of Art Spectrum Soft Square pastels - White, Blue White and Australian Grey for the lightest area of the sky and Flinders Violet Dark on the tree trunk; different blues and olive greens were also used to build depth in the foliage and all these colours

merged beautifully with each successive varnish spraying.

Pencils were also used to add finer details such as tree branches to the canvas painting. 3 different types of pencils can be used: Conte a Paris, the softest of the 3 pencils; Faber-Castell pencils which are harder and good for finer drawing; and Bruynzeel pencils which are good for adding extra colour (Photo 4). It is important to note that the colour of the pastels will be affected by the varnish spray and you should experiment to see how your individual pastels react.

Tricia kept repeating this process to further develop the painting. Photo 5 (next page) shows the developing painting after the last spraying that Tricia was able to do in the time she had available, saying that she would continue with the process until she was happy with the finished painting.



Photo 4

### Final points

If you would like to practise before beginning your actual painting, Tricia suggests experimenting on an old backing board: think about your composition and palette, apply gesso or binder medium to seal the board, then apply AS pastel Primer and start playing with the pastels, varnish, layering and so on in order to familiarise yourself with the process and effects.

If you're unhappy with the painting, simply apply Gesso over the canvas and start again; canvasses can be used and reused many times.

Tricia noted that completed paintings on canvas are difficult to sign in pastel as per usual practice; she recommends signing using an Acrylic Posca Pen. She also showed paintings with different framing options including painted edges and box frames, plus the usual fixtures of D rings and wire.

Tricia recommends Arthouse Northside and Oxlades for all art supplies relevant to this way of working. She is keen to promote this exciting approach to pastel painting on canvas and is happy to answer further questions as needed.



Join Tricia for her  
**Mixed Media Workshop**  
 at

Buderim Craft Cottage

12 - 13 November 2022

Visit her website [here](#)  
 e: [triciareust@gmail.com](mailto:triciareust@gmail.com)

[Ph: 07 3889 4619](tel:0738894619)

## Zoom Demo with Cathy Van Ee - September 2022

Report by Christine Learning

Cathy's process defines the values and colour temperature of her subject matter. You can read and learn more through her E book, *The Intuitive Artist*.

She looks at colour concepts and interpretations.

When planning a piece she uses the warm and cool areas of colour and develops rhythms... cool between a warm between a cool...

Through watching these demonstrations we observed Cathy's technique of application of pastel and her knowledge of colour.



**Here are some tips...**

- Use complementary opposite to give power to shadow areas.
- Place light on the nose in a portrait, as it helps to stop you overworking.
- The dots or highlights in or on the eye should be placed in a slightly cross eyed position.
- When using metho on a background, dip the brush in carefully and clean off built up pastel off the brush on a paper towel to avoid colour transfer and muddy work.
- Use a satay stick to move pastel in detailed areas.

Thankyou Cathy for a great demonstration.

*See Cathy's third and fourth demos on the next pages...*









## Demo - Gold Coast, September 2022

Report by Petronella Van Leusden

In September we followed up on Tricia Reust's demonstration from the August meeting. We tried out different techniques that she talked about in her demonstration. People brought materials and set out to try what we had learned:

- To make colourful backgrounds
- To include pictures or texture in their paintings,
- To give a sandy texture to a regular paper or canvas

We each tried out different things. Some of us experimented blending old pastel paintings with rubbing alcohol, others layered existing pastel paintings with flowers, leaves and papers using a binder medium. One of us varnished work to be able to add another layer of pastel on a paper that was not taking any more pastel. Colourfix was applied onto canvas surfaces.

We started off explaining what each of us was planning to do. Then by observing each other and later sharing ideas and results, we came away with many suggestions and new techniques. We discussed what worked and what did not and what we liked or not.

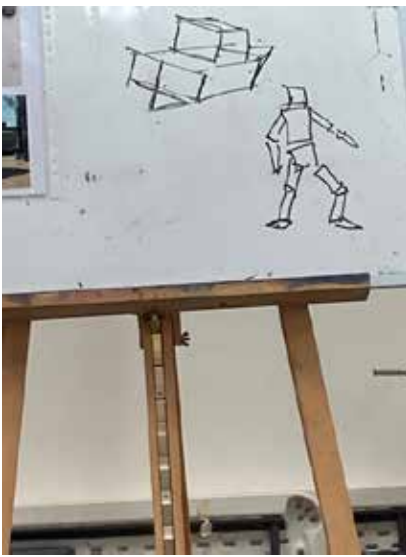


September GC PSA meeting

## Demo with Chris Blake - Sunshine Coast, September 2022

Report by Sandy Taylor

*Chris Blake gave a very interesting pastel demonstration at The Buderim Cottage on September 20, 2022, following his successful awards at the recent Pastel EXPO in Caloundra.*



For the demo, Chris selected an evening scene of a shipyard photographed while on a trip to Scotland. The focus for his painting was actually the small background corner of a larger photograph of a shipyard scene but which Chris thought interesting for painting, mainly due to its lighting effects.

Composition, design and perspective

Chris advised the group to keep the composition simple and think carefully about the design of the painting.

For the painting of boats (and just about everything, including the human form), Chris looks for three simple shapes: circles, squares and triangles. A good understanding of perspective is also required to draw accurately. If you can recognise these basic shapes in any subject and understand perspective, Chris says there is nothing you can't draw!

### The thumbnail

Chris uses a whiteboard and marker for thumbnail sketching so that he can experiment with and easily change the composition until he is satisfied with it: the whiteboard gives him great freedom in this regard and he strongly recommends using it! Even though you can sketch thumbnails on paper, it is not as easy to erase elements or move them around. He works mainly with lines on the whiteboard rather than tones.



### The painting

The main interest for Chris in this painting was the lamplight in the shipyard and the diffuse lights that affected the boats and buildings around it. Chris transferred the thumbnail onto the paper using a black marker and added a male figure and his dog to strengthen the narrative in the painting (Photo 3). He had also already done a small pastel painting of the scene to show the group before he started the actual demo.



Chris used black Colourfix paper for the demo; he often uses this paper and colour for painting and also likes Aubergine coloured paper. He largely used Mt Vision pastels for this painting which have very good darks.



While the focal point of a painting is often where the darkest darks are set against the lightest lights, the focal point in this painting was the

lamplight and its effects on the things around it. Chris says often viewers inject their own story into a painting they like, especially if something in the scene resonates with their own experiences.

Chris started the painting with the strong yellow tones of the building most affected by the lamplight and then worked on the boats, beginning with local colours and then layering other colours on top until he was happy with the result.

Chris's approach to painting is layering pastel; he doesn't brush pastel off or erase it if he isn't happy with it, rather he just keeps adding layers until he gets the colour or tone he wants. Sometimes Chris puts down 8 or 10 layers of pastel.

Chris advised that fixative can help if you don't want the next layer of pastel to lift off or merge with the previous one; sometimes fixative gives added texture too. Chris continually checked the painting, adding further pastel for colour, tone, highlights or to knock colours back if necessary. Towards the end of the painting, Chris added the rigging on the boats and the final highlights which had a great impact.



Finally Chris advised the audience to continually work towards finding their own style of painting; we can get ideas and learn techniques from other artists but we must find what we like and aim to paint in the ways that please us.

The group extended its thanks to Chris for an interesting and informative demonstration.

## EXHIBITION OPPORTUNITY

***The Roma on Bungil Gallery has offered an invitation to PSA Members who are interested in exhibiting in their beautiful Gallery in 2023.***

**The exhibition dates available for 2023 are:**  
3rd February to 2nd April 2023 OR  
9th June to the 6th August 2023

If you are interested get in touch with Di Griffin for more information.

Di Griffin  
ROBG President  
email: [sydeva@skymesh.com.au](mailto:sydeva@skymesh.com.au)

Website: <https://www.romaonbungil.com.au/>

Facebook: <https://www.facebook.com/romaonbungilgallery/>



**Roma on Bungil Gallery Inc**

PO Box 922, Roma QLD 4455

Hawthorne St, Roma QLD 4455

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**New online seascape course with Tricia Taylor.  
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<https://www.playingwithpastel.com/seascapes.html>

### **My upcoming live workshops:**

- **CASS ART AT THE TOP.** Stanwell Tops **NSW**. 26th to 28th November. 2 x one day workshops on seascapes. *Finding your flow and Splash and Dash.*
  - <https://www.mtas.com.au/cass-art-at-the-top-26th-28th-november-2022/>
- **SUMMER BRUSHES - GRAMPIANS.** **Victoria**. January 16th-20th 2023. Colour and Light in the Landscape.
  - <https://www.grampianarts.com.au/summer-brushes-tricia-taylor.html>



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GWEN THIESFIELD

*Barbara Alexandra*



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# AUSTRALIAN PASTEL EXPO 2022

## Harley Brown and Lyn Diefenbach in Conversation @ Expo 22

Harley has kindly made this interview freely available to us. It's a wonderful insight into Harley's studio, his pastel painting processes and even a bit of piano playing. If you missed this wonderful interview at Expo22 here is the link to watch it in the comfort of your own home. Be prepared to learn, laugh and enjoy this passionate and lovely man as he talks about his art journey and techniques. <https://vimeo.com/746759498>



Regina Hona



Tony Allain Demo in the Playhouse



# AUSTRALIAN PASTEL EXPO 2022

## EXPO report for PSA Members

Everyone who was involved in EXPO2022 either as an organiser, volunteer, trade, tutor or student seemed to have a wonderful time. The photos tell it all. The volunteers and Tutors had a lovely breakfast at the Coffee Club on Wednesday morning, perhaps a bit noisy for us, but it did set the mood of co-operation. We bumped in on Wednesday, and all the volunteers were wonderful, being very creative with our policy of 'beg, borrow and steal' to get the biggest bang for our buck. The 2 exhibitions were hung efficiently and creatively, and they were superb, with the added lighting from our long-time partner, ID Hire. We had a lot of 'walk-ins' thanks to a bit of gloomy weather and radio hype, and the volunteers on gallery duty were kept on their feet.

The opening night worked well at the Caloundra RSL function centre, giving a great kick-off to the event. Mary-Anne Vos and her team, handled the night efficiently with the show bags and registration and all the volunteers and tutors mixed and met everyone and answered questions promoting the PSA and the Sunshine Coast.

The tutors were very gracious and extremely generous as we crammed the students in. This year, everyone wanted to be hands on and do workshops, forgetting how tired they get after 4 days. The zoom demos were well received and the tutors graciously allowed us to broadcast their demos afterwards. The Paint Around was great fun as usual, and many people who didn't know beforehand what an 'event' it can be, were very surprised by the liveliness on stage. Thank you to our volunteer 'blokes' and especially Simon from NSW who was the surprise star of the evening with his 'auctioneer' hat on.

The trade show was a true 'lolly shop'. As you walked in, the scene to greet you was tables and tables of every colour, shape and brand of pastel you could want. Softpastels.com.au were thrilled with their sales and all the trades were so supportive of the PSA. Our gold sponsors, Canson, BienArte and Art Spectrum were extremely generous, and the show bags and raffles were well filled. Please remember to support them, as without their help, we can't make these events happen.

Tony Allain was as exuberant as usual. He did our judging of the annual competition and struggled in parts, because of the quality. His solo demo on Friday night was a huge success, he managed to complete 3 paintings in an hour. His plein air on Sunday was subjected to horrible gusty winds and they had to finish off the day back at ECC.

The GALA dinner was a new feature and having the annual competition winners on stage and their paintings on display really capped off the night. A big thank you to Hettie for her 'loops'

We bumped out on Sunday afternoon and the organisation of everything went so smoothly.

I've named a few volunteers, but really, all the volunteers, the tutors and trades were so supportive, effective and positive that we just made a wonderfully friendly and memorable event for all us of who were lucky to be there. COVID was a true fly in the ointment. The rules were changing, people were reluctant to commit etc, but everyone pulled together because we wanted to succeed, be involved hands on, and that sense of purpose was felt by everyone. If the 2000 Olympics were the 'happy' games, then the 2022 EXPO was our happy game.

Thank you to all who participated.

The EXPO Team 2022.

# AUSTRALIAN PASTEL EXPO 2022

Lyn Mellady's Workshop



Penelope Gilbert Ng's Workshop



Student in Stephie Clark's Workshop



Tony Allian Plein Air



Regina Hona's Workshop



# AUSTRALIAN PASTEL EXPO 2022



# AUSTRALIAN PASTEL EXPO 2022



Christine Clark and Janet Hayes



Paint Around in the Playhouse



Paint Around Artists in the Playhouse



Opening Night RSL Foyer



Freeman's Workshop



# AUSTRALIAN PASTEL EXPO 2022



# AUSTRALIAN PASTEL EXPO 2022



Our Tutors



# AUSTRALIAN PASTEL EXPO 2022

## Gala Dinner and Awards





# AUSTRALIAN PASTEL EXPO 2022

## Gala Dinner and Awards



# AUSTRALIAN PASTEL EXPO 2022



# The Pastel Society of Australia ANNUAL AWARDS WINNERS 2022

Tony Allain was the featured Tutor for the EXPO and judged the 2022 Awards.  
These are the results with the Judge's Comments:

## ***Alexandra Awards***



**1st - Kerri Southern "Girls in Hoi An"**

*"A fantastic near-monochromatic painting. Observe the handling of the girls' satin costumes. Great composition. The inclusion of the three red passages is an interesting observation."*



**3rd - Jill Magee "Oskar in 150 Strokes"**

*"Here is the perfect example of making every one of the 150 marks sit in the right place."*

## People and Animals

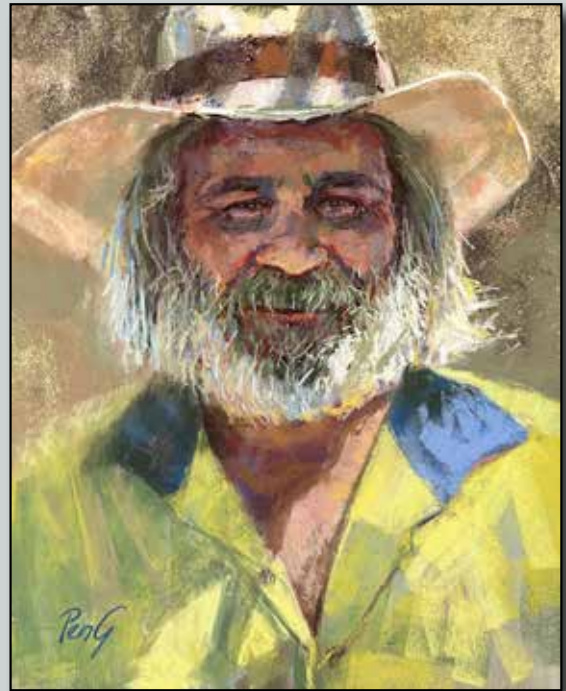


**1st - Dee Roy “The Gravitas of Academia”**

*“This painting took my breath away and captured my thoughts – the proud moment of this mature student contemplating his thoughts. The draftsmanship of all the elements is superbly painted. The warm colours of the flesh tones and the exquisite attention to detail – and that all-important balance of an exceptionally skilled artist.”*

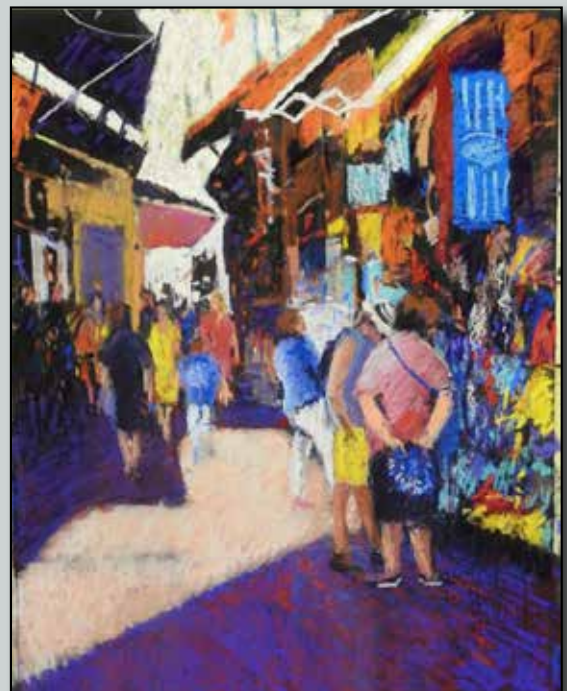
**3rd - Chris Blake “Old Nice Market”**

*“A crowded street captures a moment in time as the Mediterranean light creeps in between the buildings and falls on the dozen or so tourists enjoying the bustle of the market.”*

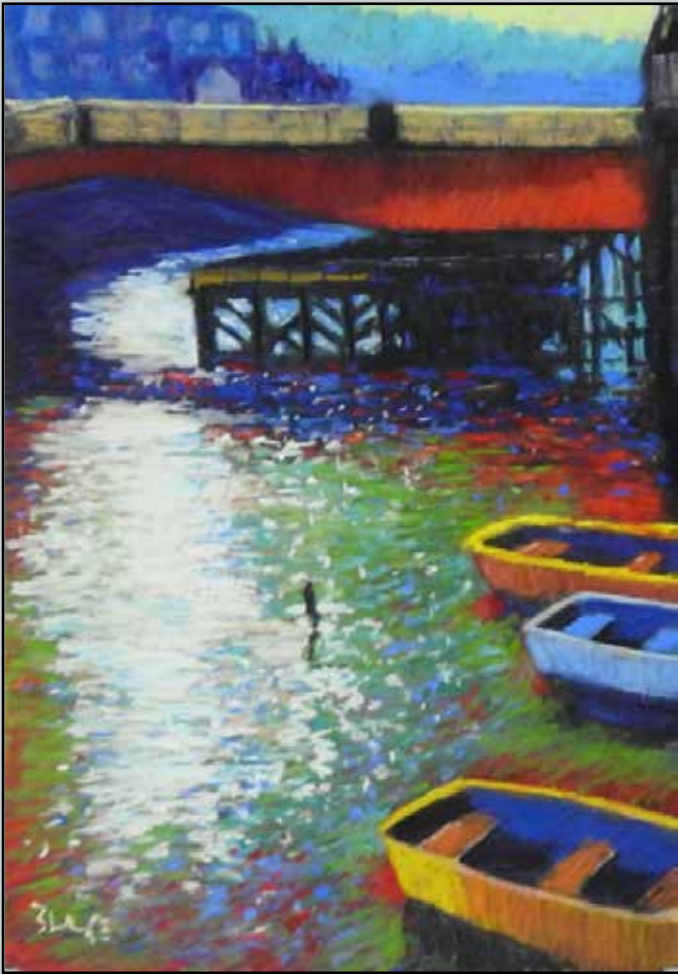


**2nd - Penelope Gilbert Ng  
“Brother”**

*“This portrait is flooded with colour, light and shade. The loose handling of the pastel medium can clearly be seen in bringing this character to life.”*



## Scapes



### 1st - Chris Blake "Morning Light Whitby Swing Bridge"

*"Here is a painting by an artist who appears to have a complete understanding of their surroundings. This contra jour scene with its dramatic and spectacular handling of colour and light from the shift of light on the steel bridge to the star of the show – the dazzling sparkle as the morning light kisses the water."*



### 2nd - Margaret Turner "Ormiston Gorge N.T."

*"This painting invites the viewer to study the tranquil location. From the foreground shadows, travel up to the form of the twisted tree and across the still water to the far sandbank. Everywhere we can see and enjoy the use of counterchange showing the effect of the dark and light patterns alternating throughout the whole scene."*



### 3rd Louise Corke "The Meadow Calls Me"

*"A pastoral scene using predominantly a selection of warm and cool greens and blues. Exploring the subtle value changes of this beautifully observed composition shows the hallmarks of an artist of exceptional skill."*

## Still Life



**1st - Lyn Diefenbach "The Light Revealed"**

*"A stunning painting showing the skill and observation needed to achieve the lustre and iridescence of the glow of the reflected light on these two marine shells."*



**3rd - Penelope Gilbert Ng "Hibiscus Cranberry Tea"**

*"Loved the loose handling of the underpainting coupled with the use of vibrant colour flooding the entire painting."*



**2nd - Lorraine Robertson "Jack Horner's Corner"**

*"A wonderful and subtle use of values ranging from dark though light. A small painting with important lost and found edges and negative shapes."*

## **Abstract**



**1st - Jane Wray “Essay on Light and Form”**

*“A lesson on rendering edges lost and found. An interesting use of placing the patches of colour and passages allowing the viewer to travel throughout the composition.”*



**2nd - Gwendolin Lewis “The Streets of Italy”**

*“A vibrant painting using intense colour and minimal shapes to transport us into the streets of Italy.”*



**Highly Commended - Anne Yang “Summer Daze”**

*“A celebration of colour and shapes in this visually pleasing composition.”*

# The Pastel Society of Australia ANNUAL AWARDS WINNERS 2022



Pastellist of the Year - Dee Roy.



People's Choice Winner - Pierina Sannia

Pierna also won the 'Best Portrait/Figurative Award' at the 35th Annual Exhibition, Pastel Society of Victoria in September 2022



## PSA POSITIONS 2022 - 2023

**President:** Tricia Reust

presidentozpastel@gmail.com

**Vice President:** Christine Leaming

christine.a.leaming@gmail.com

**Secretary:** Jan Lowe

secretaryozpastels@gmail.com

**Treasurer:** Vanessa Thomas

treasurerozpastels@gmail.com

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Sue Robinson suzart@live.com.au

Greg Steele gregorymarj57@outlook.com

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pastelnewsletter@gmail.com

Newsletter Team Postal Distribution: Margaret

Ollerenshaw

## WORKSHOPS

Workshop Coordinator:

## WORKSHOP SUPERVISORS

Brisbane:

Sunshine Coast:

Gold Coast:

## EXHIBITION COORDINATOR:

Tricia Reust triciareust@gmail.com

Exhibitions Team: Priscilla Lawrence, Margaret

Turner, Greg Steele, Elly Gundry and Merla Hynes

## WEBSITE

Webmaster: Hettie Rowley

## MEETING DEMONSTRATOR COORDINATORS

BRISBANE:

GOLD COAST: Petronella van Leusden

hello@petronella.gallery

SUNSHINE COAST: Karen King

karenking.1@bigpond.com

## Meeting Reception Coordinator:

Brisbane - Pauline Meizer

## Meeting Reception:

Brisbane: Andrea Willis

Gold Coast: Petronella van Leusden

hello@petronella.gallery

Sunshine Coast:

## Meeting Supper Team (Brisbane): Gwen

Thiesfield & Margaret Ollerenshaw

## Audio Visual:

Brisbane: Mark Lawrence

Sunshine Coast:

**IT and Social Media Committee** (currently being formed): Louise Corke and Penelope Gilbert-Ng

## NSW Working Group:

Christine Leaming, Hettie Rowley, Gwendolin Lewis, Mark Tippet, Khing McCotter and Gillian Napper

## Public Officer: Gillian Collom

publicofficerozpastels@gmail.com

*If you'd like to join the committee and contribute to this wonderful Society, please get in touch.*

## 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.

**About the Artist:** A short biography or resume of your artistic career and your motivation for your art.

Here are two examples: *'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.'*

**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.

Your text in a Word document.

Contact Jan Lowe [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 **DECEMBER 2022.**

**CLOSING DATE: Closing Date for December 2022 Newsletter is the 20th of November 2022.**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

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

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

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

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

## NEWSLETTER ADVERTISING RATES

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

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

1/4 page advertisements for events such as paint-outs, exhibitions and NFP that are arranged and held by PSA Members are free, larger advertisements will attract Members Rates (eg; Stanthorpe 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 [pastelnewsletter@gmail.com](mailto:pastelnewsletter@gmail.com). Once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.