

The Pastellist

The Pastel Society of Australia Inc
 Founded by John and Ivy Jeffery in 1985



Welcome to the Pastel Society of Australia Inc.'s April 2020 Newsletter

Wow hasn't the world quickly gone topsy turvy!! It is amazing to consider how this has affected everyone so rapidly and the PSA has proved not to be immune from these world events. We have responded as appropriately as we can in view with complying government restrictions and maintaining our member safety.

I have full confidence that as a group or as individuals we are capable of coping with this crisis. Many of our members will have experienced personal problems of a far greater magnitude and imminent threat than this. We are blessed to have at our disposal hobbies that can fill our time and still give us joy and satisfaction in these turbulent times. Our generation are known for resilience. I am sure that none of us are viewing this through a fortress of toilet paper.

Stay safe, be sensible and enjoy yourself.

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Presidents Report April 2020

Well, I was serious when I said, "Here's to an autumn without dramas". March has shaped up to be a real-life drama impacting us all. The PSA have cancelled the Expo, a decision not taken lightly. The committee have worked on this for 15 months putting heart and love into getting it ready for you. The support of so many members, artists and suppliers has been so generous and deeply appreciated.



I want to salute some of the tireless workers who put Expo together. Vanessa Thomas, our Treasurer, for the overwhelming amount of effort, hard work and energy she put into Expo. Sue Robinson for all the grant proposals she wrote and researched, her liaison with suppliers and background support, Joanne Cotton for setting up the souvenir catalogue and working with IAPS, Anne Yang for her winning painting for that catalogue and looking after the silent auction, Greg Steele for all the volunteer co-ordination, Mel Bridges, keeping the boat on course. There are other people who helped out to, family and friends and PSA members. You can see now what a small group the Expo committee was and what a fabulous volunteer job they did to get this ready. Most sincerely, thank you one and all.

The PSA have also cancelled all workshops and meetings until June when we revisit the Covid-19 situation. The health and wellbeing of our members, family and friends is first and foremost in the committee's decisions.

We are working to find a way to get pastel workshops, challenges and demos to you in these next few months. Some of our tutors already have solved this problem with online tutorials and courses, so we are working together. If you have any suggestions, please email me. presidentozpastels@gmail.com

In the meantime please keep in touch with each other, talk by phone or social media. We are now at the stay home stage to combat this virus. Most artists are fine having this time at home to get into their work. But it isn't for everyone. That's why I encourage you to reach out and connect with people you know.

On a positive note this could be the time at home in which you paint that winner for the PSA Annual Awards, or the Online country members competition. More good news is that the Accredited Pastellist guidelines have been completed. Look for this on our website and do take this time to put your application together and lodge it!!

Keep well, lookout for each other,
with best wishes,

Karol

Karol Oakley, PSA President

Postal Address: Pastel Society of Australia Inc, P.O. Box 236, Toowong, QLD, 4066

We gratefully acknowledge Steven Huang's BCC Ward Office who kindly print and staple our newsletter (in black and white at no charge- not even for the paper) for members who need a hard copy posted to them

Some events cancelled due to Corona virus pandemic:

EXPO

Stanthorpe Paint-Out for 2020

All PSA Workshops for March, April and May

No Meetings and Demonstrations from the PSA for March, April and May in 2020

All PSA Workshops for March, April and May

Congratulations to Graham W. Smith for :

In the March 2020 (Issue No. 429) of the Australian Artist magazine, is his 102nd article published since 1999 entitled, "Inspiration from the Sky".

This 6 page article from page 54 has 13 images of oils, acrylics and watercolours with a by line of Master Pastellist of Australia and a Fellow of Royal Queensland Art Society.

It highlights his approach to holding a month long solo exhibition at the Wondai Regional Gallery in September 2019 with 56 works in all mediums.

This article was a follow up from his 2 day watercolour workshop in March 2019, as well as judging their "Garden Art Show" at the Wondai Gallery in April 2019 where he is expected to do an acrylic workshop in May 2020.



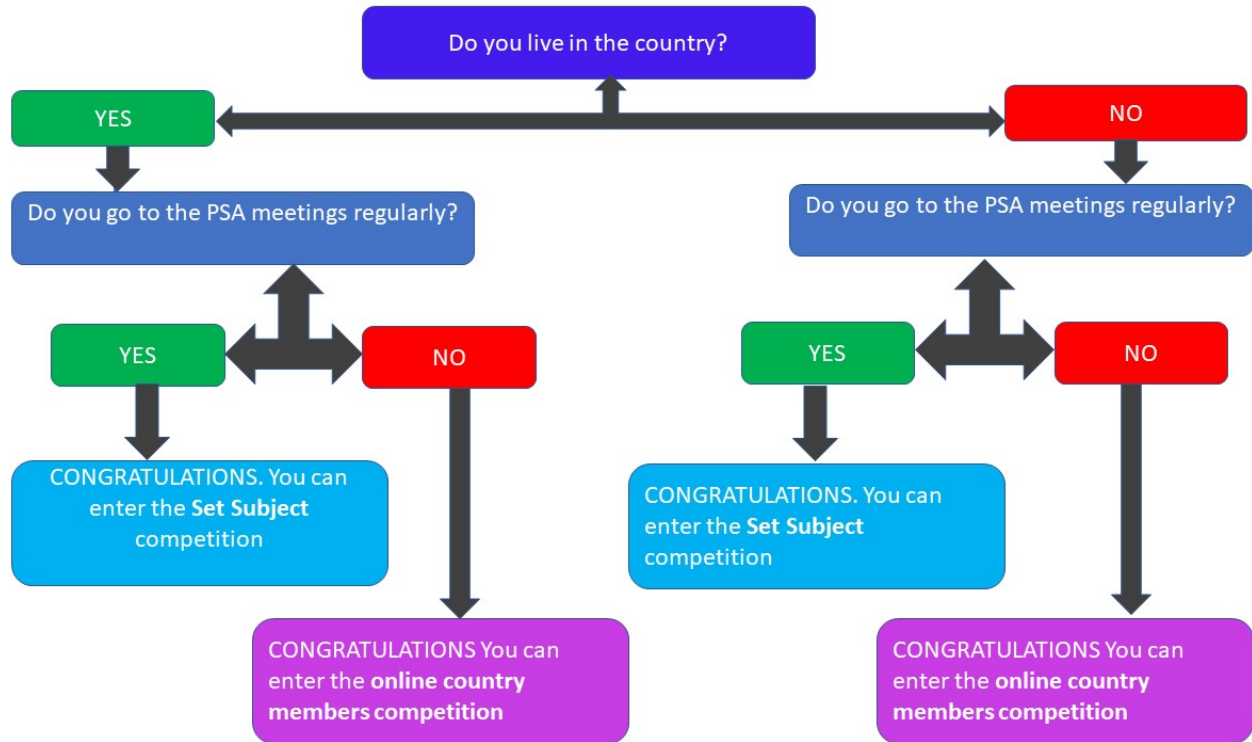
Tricia Reust also has a very interesting article in the latest Australian Artist magazine on "How to clean your brushes". The article is full of useful information for those who create with other art mediums. Check it out!!

One of our members, Graeme Love heads a group called Artists Alliance Australia Inc. It has been operational for nearly three years now and they were having another exhibition, featuring work from about fifteen artists from the Sunshine Coast and surrounds, approx. 60 paintings in all. The exhibition was to run from March 28th to May 24th at "The Condensery" in Toogoolawah. Unfortunately the exhibition has been cancelled by the Sonmerset Shire due to the Corona virus.

Interested check out their website

<https://www.artistsallianceaustralia.com/>

Are You Eligible to Enter?
Follow the Flowchart to Find Out



GREEK ISLANDS 2021

May 20 - June 6 with Karol Oakley MP PSA

Join a small sketchbook tour doing pastel, pen & wash.
Email: oakleyfineart@gmail.com

Although our monthly meetings and demonstrations are cancelled for a while, you should still classify yourself as a non-country member if you have been regularly attending meetings over the last 12 months.

Eligibility: Only open to those PSA members who do not regularly attend either the Brisbane, Sunshine Coast or Gold Coast monthly meetings

Closing date: Thursday 30th April 2020

Subject Matter: Your choice up to 2 entries per member

Submission: Digital online only <https://ozpastels.com.au/2020-online-country-members-competition/?contest=upload-photo>



Type: Not Framed and Unmatted. Photograph your work before framing. Photographing your work behind glass can cause reflections or light spots. Do not digitally enhance your work (Photoshopping). Tidy your photograph by cropping to image of painting only.

Must be an original painting (not done under tutelage) and mixed media is acceptable if covered by at least 75% soft pastels.

Size: High resolution, must be in JPEG format and may not be smaller than 500 KB or exceed 1MB. Please name your image file with your name and title of work eg. John Brown Sunset.jpg before uploading.

Prize Money:

Master Pastellists-	General Members-		
1st \$100	1st \$300	2nd \$200	3rd \$100

Judge: Cathy Van Ee

Artworks will be judged on creativity, originality and artistic merit from the digital images submitted by the entrant. Media reproduction of entries might be used for promotional purposes by PSA. **Winners** will be announced at the end of May. After the judging all images/paintings will be displayed on the website.

For those who can't enter the PSA Online Country Exhibition Don't forget the SET SUBJECT competition on 'LINEAR PERSPECTIVE' is now on.



Deferred to the next available Meeting



We urgently need a volunteer to be the PSA Newsletter Editor!!!

Interested please email Kelcey secretaryozpastels@gmail.com or phone 0413 027 463

She would love to hear from you and she would be delighted to show you the ropes and help you know how easy it is!!

The Bad NEWS

EXPO 2020 has been cancelled due to the Covid-19 pandemic as the Federal Government has issued restrictions stating that you must be able to apply 2 m distance between people for non-essential gatherings to fewer than 2 participants.

It is unrealistic to apply these limits within the confined space of the Caloundra Event Centre.

It is also important to be aware that many Expo participants may be classified as a vulnerable group so in light of this the PSA decided that it had to be cancelled for this year.

The Good NEWS



We plan on holding it around the same time and same place in 2022.

If you have already booked and paid for EXPO you will be refunded.

We still have many tutors who will be even keener to be there.

This gives you more time to save up or plan on what goodies you really really need to buy.



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>

Current Monthly Demonstration Schedule.

This may change as the situation remains fluid but stay tuned as we will notify you as soon as we can.

Brisbane - 7pm, first Tuesday of each month at Mt Gravatt Showgrounds, Community Hall (upstairs), 1644 Logan Rd., Mt Gravatt. Coordinator Margaret Van Maanen 0423 11773

DATE	TUTOR	THEME
June 2nd	Anne Yang	"Poultry"
July 7th	Chris Blake	" Atmospheric skies with boats"
Aug 4th	TBA	TBA
Sep 1st	TBA	TBA
Oct 6th	Pen Gilbert-Ng	"Still life [from life]"
Nov 3rd	Multiple presenters	all members are invited to share "Pastel Tips - on tools or techniques"

Sunshine Coast - Arrive at 6.30pm start, third Tuesday of each month at Craft Cottage, 5 Main St., Buderim, 4566. Coordinator: Kay Weber, kayweber@bigpond.net.au

DATE	TUTOR	THEME
June 16th	Bus Trip to GOMA	Brisbane
July 21st	Anne Yang	Kookkaburra
Aug 18th	Chris Blake	Marine
Sep 1st	TBA	TBA
Oct 20th	Interactive Paint Around	
Nov 17th	Christmas Party	Pub dinner or lunch

Gold Coast - 1pm, first Saturday of each month upstairs at RQAS, 25 Broadbeach Blvd, Broadbeach. Coordinator: Louise Corke, lou 2345@bigpond.net.au

DATE	TUTOR	THEME
June 6th	Joan Macnaught	Choosing paper colours, and how to mix pastel colours as you layer
July 4th	Chris Blake	Atmospheric skies with boats
Aug 1st	Anna Beveridge	Semi-abstract pastels with mixed media and textures
Sep 1st	TBA	TBA
Oct 3rd	TBA	
Nov 7th	Louise Corke	Gestural paintings in pastel and other things



Tricia Taylor
Master Pastellist

Plein Crazy!

Easy Easel

www.PlayingWithPastel.com

Some of you would have seen the easel set up my husband made for me back in 2012. It has been to many workshops around the country and many plein air paintouts around the world. I still love it. With time in the shed Glenn has designed and produced a light-weight aluminium backing board and table to suit camera tripods. Made to suit pastels but other mediums can use it too.



The **Easy Easel** It is now in production and orders are being taken. Specifications and more info can be found at

www.playingwithpastel.com

Email artist@taylorart.com.au

How to photograph your work:

By Carol Rix

A Tip For Online Annual Exhibition

What you will need:

1. Artwork
2. Camera or mobile phone
3. Tripod (Preferable)
4. White card or sheet for background.
5. Computer.

Lighting –

1. The lighting is one of the most important set ups for photographing your artwork as you want the true colour of your work to be captured. Indoor fluoro lighting has colour and you do not want it to affect your work.
2. Set up near an open window that is on the Southern side of your home.
3. Or set up outside under the eaves of your house in the shade. A cloudy day is great. You do not want strong sunlight while photographing. It is warm light and will tint your artwork with warm colour.
4. Outdoors, in southern shade. 2pm in the afternoon is good.

Artwork

1. The background to the artwork should be white so no reflected colour is cast onto your artwork. I use a large piece of foam core or cardboard behind the work.
2. Have the artwork stable on a good board so it is not bent or curved in any way. Make sure there are not any clips in the way of the artwork. (or shadows of clips) so best to use tape.

Camera

1. Set up camera on a tripod.
2. Set the camera at the same height as the artwork so the image is in the centre of your lens.
3. No skewed images. Make sure the image is straight in the viewfinder Fill the frame with your artwork by zooming in a

little.

Camera Settings

1. No flash! Set the camera so that the flash is off.
2. Adjust the settings on your camera set the ISO to 100 (under 400). This helps the detail of your art marks show up when you zoom in. If your camera does not have this setting set the camera to a “portrait” mode if you can. Automatic is ok if that is all you have.
3. Zoom in using low ISO setting gives more detail. Set the timer to delay the photo for a few seconds from when you take the photo. Take a few images just to be sure and send the images to your computer either via email or flash drive.
4. Don't take down your setup until you have checked the images on your computer.

Computer

Now open the file on your computer. Save a copy to a folder on your computer where you can edit it. This way you do not work on the original and if you make an error you can go back to the original and try again.

For Mac computers:

1. Open the file with Preview.
2. Right click the file and choose open with – select Preview. Check that it looks right. If you zoom in on the picture you should be able to see your pastel mark making or brush marks.
3. Tools and select crop.
4. Crop the image. Select the artwork area you want to crop to by clicking and dragging to the size you want.
5. Save full size image.
6. File Save.
7. Resize your image: There are many ways to adjust the size of your image so it can be uploaded easily.

8. To resize by adjusting the MB size – Go to File – Export – it will give you the option of naming the file and saving in a place you choose.
9. At the bottom it has select file format – choose jpeg. On the quality slide the tab along until the file size is what you require. Between 1Mb and 2Mb is a good size for entries.
For PC:
Open the file with your usual photo program and follow the above steps.

Potential Issues:

Blurry Images-

1. To focus, your camera will automatically focus when you press the shutter button halfway down. You will see the image come clear, then press the shutter button all the way to take the shot.
2. Camera shake- the camera is moving slightly while the shutter is open. One possible remedy is to increase the light on the subject or to place the camera on a tripod if you have one.
3. Camera might be 'searching' and struggling to find something to focus on especially if your painting is a fairly 'dreamy', soft painting with few hard edges, especially in the centre of the image. You need something of contrast for the camera to focus on, so shift your view to centre where there is some contrast and press the shutter half way down. Once the camera focuses, keep your finger on the shutter, re-centre the image, then press the shutter fully.

Please Note:

The only digital alterations permitted in any online competition or exhibition are :

1. Rotation of the image (in case you haven't managed to take the photo straight on)
2. Cropping of the image to remove extraneous stuff e.g. tape, backing board etc



Christine Clark's original photo from Fiji (above) and (right) her magnificent artwork as inspired from her time in Fiji.



A member and her daughter decided that 'this challenge would alleviate the "gosh life seems so bad now" during isolation. Daughter had never done a painting before but was undeterred. They spent ages just giggling together at their attempts, no disrespect to Christine!' What a great way to pass the time away and laughter is good for the immune system too. Does your household have 'cabin fever' why not encourage them to have a go and see how circumstances can suddenly improve...thanks to art and Christine Clark.

Chris's Comments:

I am happy you had a fun time re-creating my pastel, art should be fun. Well done to your daughter for giving it a go. Well done both of you, art is meant to be expressive and enjoyable.



The first painting has good composition and emits a calm day at the beach with lovely colours. The skin tones on the figures need to be a little brighter and warmer in colour and a little more attention to the nude in the middle of the crowd??



Expressive painting. Very windy day in the second painting lots of movement in the sky and the water. Again the skin tones on the figures could be a little warmer in colour. At least the middle figure is clothed in this painting, always a plus in a crowd :)

Don't forget to send us your works...would love to see them!!!

This April Newsletter we feature the very talented Master Pastellist Tricia Reust. Tricia is well renowned for approaching her artwork with a variety of techniques and materials. Tricia rarely works on a plain paper surface. She prefers to start the story with underpaintings, texture and collage which necessitates the exploration of mediums and techniques to create works of the highest standard.

Why not follow her step by step instructions especially if you are in quarantine and send us a copy and Tricia will happily critique it for you for the next newsletter



Livvie Pastel Progression

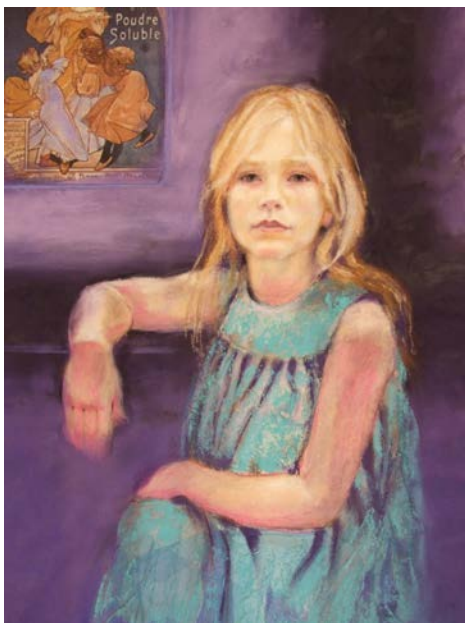
1. I collaged a piece of wallpaper on to a full sheet of Art Spectrum Colourfix paper which was masking taped to a board. I used the “Clear” colour which is a wonderful paper on which to work, especially if planning an underpainting. Then I drew in the figure with conte and pushed this around with a bit of water and a brush. Blue tissue paper was collaged in to the area of the dress.



2. Purple and dark purple soft pastels were placed in the background area with a strong geometric composition and pushed in to the paper with water and a stiff bristle brush. Soft pastel was used to begin to draw in the figure. The portrait subject has lovely yellow blonde hair and pale skin so a yellow/purple complementary colour scheme is perfect.



3. Dry soft pastel in the same colours as the first background application (but with a greater number of tones) was placed over the areas of shapes behind the figure. I want a smudgy background. I decided to grey down some lighter areas in the wallpaper. I began to place the darker shapes in the figure and the dress, and began to build up the areas of flesh.



4. Working on the face searching for accuracy, and placing the deep pink areas in the flesh ready for their green glaze. I started applying the turquoise over the texture in the dress and defined some edges of the collaged illustration, and where some soft light falls on the surface on which the model's arm rests.



5. The new Art Spectrum extra soft square pastels go over texture beautifully – I used three different tones of this AS pastel turquoise in the dress. In this detail photo, you can see a small area of the green glaze applied over the pink areas of flesh in the arm, and on the lower edge of the dress you can see the underpainting of the wet deeper purple pastel which was the first layer of pastel over the collaged tissue paper.



6. This detail of the face shows how I kept the eyes quite soft – they are in shadow so do not need any sharp edges or highlights. Also, you can see the small areas of bright yellow which I added to the hair to help make this whole area stand out from the purple background.

7. The completed portrait “Livvie” Pastel on collaged Art Spectrum Colourfix paper, 67 high by 47 wide cms.



Livvie is my granddaughter. Even before she was two, she would sit with me to draw, with an uncommon length of attention span for her age. She is now nine and every day draws in her visual diary, getting up early and drawing before school – I have lost count of the diaries and pencils I have bought her – her favourite medium at the moment is watercolour. I have tried to paint her four times now. In this work, I attempted to depict her serious nature – she has an old head on her shoulders. I wanted to show a fragility (through a small body) yet strength through her gaze. I posed her in strong light (it was actually the bathroom of her home that had the best light!) and placed a focus on her face and hair. I chose a piece of wallpaper for the collage that depicts children being cared for and nourished, and Livvie’s favourite dress called for tissue under the beautiful creases of the fabric.

Livvie’s hand I wanted to play down, not only to keep the focus on the face (if I had defined the hand in the shadow it would have created quite a light against dark feature) but also to represent that her hands are always moving and that they are the key to her presenting her art

Why not give it a go and see what you can create and please send us your creation. We would love to see it.

PSA BRISBANE FEBRUARY MEETING with Karol Oakley

CREATIVE PAINTING

Written by Gillian Collom

Photos by Margaret Van Maanen

Karol Oakley often sees the problems pastellists have in painting from photos and blending everything. There are ways of unlocking your creativity as well as overcoming the problems, so she showed how to paint creatively from a photo, and to choose carefully where blending is an appropriate method.

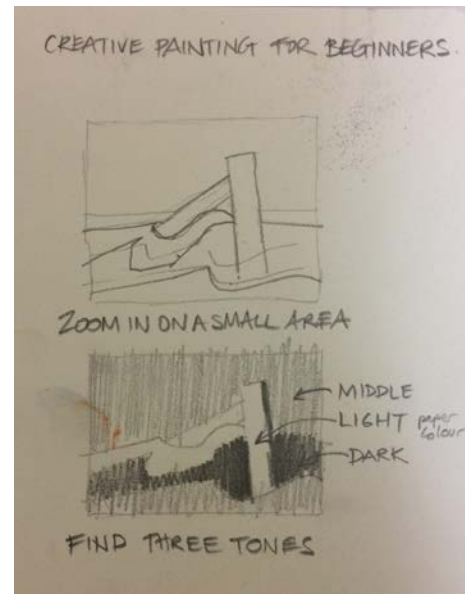
Blending has its place, for example on smooth reflective surfaces in interior subjects. But you should avoid using blending early in the development of your painting. Explore what else you can do first.



Preparation

Karol had 2 versions of her reference photo: a colour print to identify local colours, and a black&white print to fold or scribble on, and choose a more interesting subject. Folding the paper zooms in on the interesting bit of the photo. She made a thumbnail sketch to simplify the

shapes, and sort the areas of light, dark and medium tones. The thumbnail was the guide to draw up the shapes on cream Colourfix paper.



Keep in mind that it's your painting, so you choose the colours. Use a tonal chart as a guide to where your chosen colours sit in the range.

Painting

With a light touch, Karol began blocking in the pre-selected colours. The sky colour (orange) was too strong so Karol used a cloth to 'moosh' the marks so it was spread more thinly.



Note that where there are darks in the photo, you need to make them much lighter in your painting.

Identify the focal point (in this example, the fence post), start there, and work outwards. This process gives you lots of creative options. When Karol chose at least 3 tones of the post colour, to suggest the form, she tested them on a side panel of the same colour paper. At the focal point, she will eventually have the lightest lights against the darkest darks, and other areas will need to have less contrast.

It's now a good time to forget the colour photo and rely on your memory, or refer to your plein air painting. In the middle distance, Karol chose a mid tone to explore what happens. She chose yellow over dark blue, using the side of the pastel, to see what broad grass effects she could get.



To render the sky, Karol tested some 'what if' possibilities. Firstly, introduce some fencepost colours over the orange surface. Secondly, use a dry cloth to lift off much of the pastel and flatten the area. Thirdly, in a controlled way, add ochre, a lighter colour towards the horizon, and purple. Now Karol chose to blend, in circles, to create a hazy, greyed off sky so the fencepost stands out.

This is a good time to ask questions of the painting e.g. Are the colours right?

- Is the light on the fencepost lost? Sharpen up details on the lit side.

- Does the grass need more highlights? Add more grass to the left of the post, in more detail. Bring the underneath colour back up through the grasses.

- Is the yellow in the sky coming forward? Lighten the sky with a pale turquoise.

- Is the composition good?

The bottom right corner needs help to restate the original design in the thumbnail, and include the cast shadow of the post.

- Are there enough focal details?

The work concentrates on the fence and its brace (2 components) while it's better to have a third component. First establish the holes for fencing wire in the post. Then roll the pastel loosely across to suggest barbed wire, and highlight just a few patches of wire.

After completing this demonstration painting, Karol suggested we take up a challenge to paint daily, however small, and share the outcomes. She has been involved in a daily painting challenge and posting these studio pastels onto Instagram and Facebook. If you're interested, go to Instagram @karoloakleyartist or FaceBook Karol Oakley Artist and Oakley Fine Art.

There is a Facebook page titled 'Your creative challenge' and pastellists are posting a work, based on the above demonstration, once a week. Please join in.

Thanks for a wonderful taster for the March workshop, Karol.

THE FINISHED ARTWORK

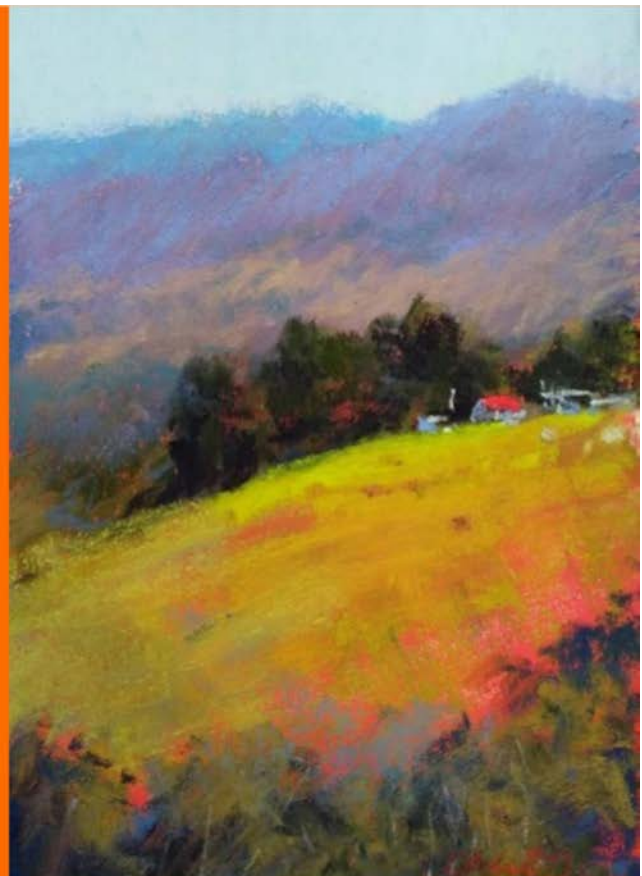


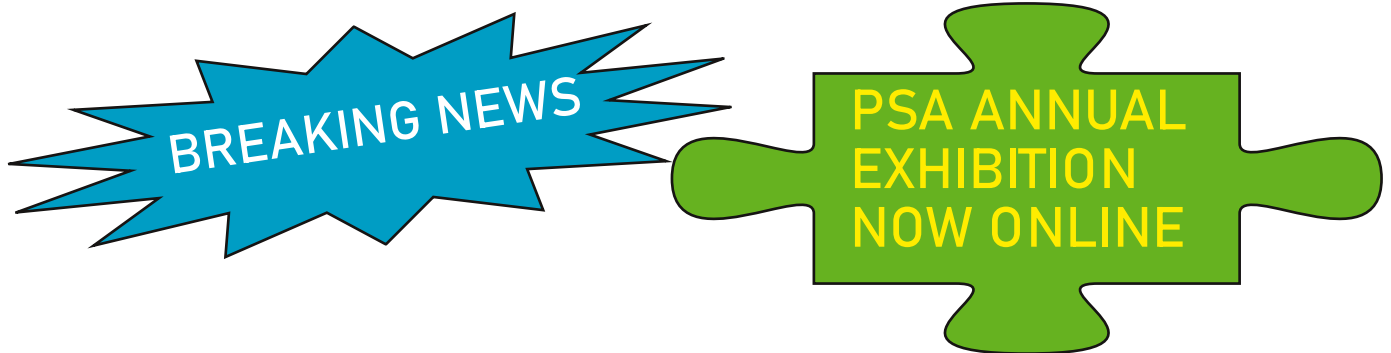
online
pastel
learning

open 24/7
anywhere you are
with an internet connection

The location:
www.onlinepastelllearning.com

enjoy a free class today, enrol now





Due to the Corona virus pandemic the decision was made to have the Annual Exhibition online this year. This means that you will not have to have your painting framed but you will have to upload your images onto a dedicated website that we are currently organising.

The Pastel Society of Australia On-Line Annual Exhibition 2020

Encompassing both Annual and Alexandra Awards

Conditions of Entry

1. 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.
2. 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, particularly as this is an on-line competition judged on photos. Entries must have been completed in the last two years and must not have previously won an award with the PSA or have been exhibited at a PSA event.
3. Maximum Size of finished painting: 550mm x 750mm (excluding frame). This is our first on-line competition and we are keeping the size limits the same as would have been for the regular Annual Awards, in order to be fair to those who may already have work prepared. We will review the physical size limits in the coming year.
4. Maximum of 3 entries/member – in different categories. Non-PSA Members maximum 1 entry. All PSA members must be financial as at 6th July 2020. Please NOTE – your membership for Financial Year 2021 will be due before the due date for entries, you must be a financial member for Financial Year 2021 as at/from 6th July.
5. Categories for Annual 2020:
 - People/Animals
 - Scapes
 - Still Life.

All paintings can be traditional or contemporary in style.

Prizes in each category: 1st \$1000
 2nd \$500
 3rd \$300.

The Pastellist of the Year (\$500) is only for PSA members and will be chosen from the three 1st Place awards in each category.

6. Alexandra Award entries are invited for PSA members only who have never won a first prize award in any competition (PSA or other) with a pastel painting. Such members may enter one work in the Alexandra Award and two more works across the three categories in the Annual Awards. (3 paintings in total)

Theme - "My Favourite Colour"

Prizes 1st \$600 2nd \$300 3rd \$100

7. ART SPECTRUM Peoples' Choice Award (\$200 worth of AS Products). Chosen by members of the public during the six-week on-line exhibition and announced with all other winners on 24th August.

8. Members Entry fee of \$20 for each painting (max 3). Non-Members \$40 (one only).

9. All works are to be for sale and there is a 30% commission on sales. Please NOTE – clients will email the PSA of their intent via the website. The artist will be contacted by the PSA and put in touch with the client and the sale will go through the treasurer of the PSA. All details including framed/unframed and freight/delivery to be handled by the artist. By signing the Entry Form you consent to being contacted by the PSA with any prospective buyer.

10. Media reproduction of entries is allowed for promotional purposes by PSA.

11. Online entries are available via website www.PSAcomps.com.au with payment via direct deposit or Pay Pal, or you can request an invoice be sent directly to you for payment through credit card or direct deposit at treasurerozpastels@gmail.com.

12. The website will be live 1st of May for uploading of images only. You will be unable to see any of the entries until the event becomes public.

13. All entries artworks signatures will be digitally blocked out for judging only.

14. All Entry forms to be completed with payment of entry fees by Midnight Australian EST Monday 6th July 2020. **NO LATE ENTRIES ACCEPTED**

15. All works will be seen by the judge. The judge's decisions are final.

14. All proceeds from sales and prizes will be paid by direct deposit into your nominated bank account within a month after the exhibition closes.

Please Note - Any entry submitted on-line, particularly if noted for an award, is to be available for actual real time viewing if required. This requirement also pertains to

reference material for such entries. **Digital enhancement techniques only permitted applied to the images are the use of the tools - rotating and cropping of the image. Any other digital enhancements are strictly forbidden.** We are trusting in the integrity of entrants as to the accuracy of the photo submitted, and be aware that you are signing an agreement to all Conditions as set out in this document.

Because the judging will be from on-line images, it is strongly suggested that you consider having professional photos taken of your work, (of course before framing!) or that you obtain assistance from a PSA member who knows how to go about photographing works to their advantage, or view the advice in the PSA newsletter. An advantage of this new PSA on-line alternative is that you do not have to get your work framed! There are tips on how to photograph work on <https://ozpastels.com.au/tips-and-tricks/>

Diary of Dates 2020 -

- From **1st May** uploading and submission of entries available www.PSAcomps.com.au
- **6th July** by midnight Australian Eastern Standard Time Entry form & fees in entry only on line www.PSAcomps.com.au.
- **13th July through 23rd August** is On-line exhibition – **ART SPECTRUM Peoples' Choice votes taken during this time.**
- **Monday 24th August** is Announcement of Awards .
- Any concerns email PSA Exhibition Coordinator Tricia Reust at triciareust@gmail.com

Winning artworks will be published in the PSA Newsletter and be included in an article to be sent to the Australian Artist magazine.

AT A GLANCE

To be considered for **Master Pastellist status**, you should be aware that:

- It is the ultimate status conferred by the Pastel Society of Australia Inc. (PSA)
- It requires a high level of knowledge and skills in pastel art, and a consistently high standard over a significant period of time, and over a range of genres.
- It shows a willingness to share knowledge and skill and to promote the pastel medium.
- It includes an obligation to fulfil your commitment within the PSA.
- It requires continued financial membership of the PSA to maintain status.

Eligibility

Have you been a financial member of the Pastel Society of Australia Inc. for 3 years or more?

Have you achieved a sustained level of success with your pastel art?

Do you have a sense of purpose with your pastel art?

Are you committed to the highest level of professional integrity?

Selection Criteria

Have you displayed in your pastel art a high standard in these features?

Sound drawing skills	Appropriate use of colour	Competent use of pastels
Composition excellence/design	Understanding direct and reflective light	
Consistency of techniques and strengths	Originality of subject matter and/or approach	
Competent use of a variety of edges	Demonstration of an individual style	Tonal understanding

Timeline

By 31 March Level 1:

- Send administration fee via the website.
- Deliver or send digital images of 5 works in 3 or more genres, and other support material.

Submissions received later will not be considered.

By 15 April All successful Level 1 applicants will receive notice if they are eligible for Level 2.

By 31 May Level 2:

- Deliver or send 2 framed paintings for final assessment. You may be asked for a working sketchbook.

By 30 June. Final assessment will be completed. In July, applicants will be advised of the outcomes.

At the Annual Exhibition: Successful applicants will be announced during the Awards Ceremony.

AT A GLANCE

To be considered for **Accomplished Pastellist** status, you should be aware that:

- It is a stepping stone towards becoming a Master Pastellist
- You show a competent level of knowledge and skills in the execution of pastel art, and progress towards a high standard of pastel art.
- You exhibit a high standard of genre competency, with knowledge and skill from at least 2 genres of their choice
- You show a willingness to assist in the activities of the Society
- You must have only one mentor to guide you in your development for a minimum of 3 months up to a maximum of one year
- It requires continued financial membership of the PSA to maintain status.

Eligibility

Have you been a financial member of the Pastel Society of Australia Inc. for 12 months or more?

Have you achieved some level of success with your pastel art?

Do you have a sense of purpose with your pastel art?

Are you committed to the highest level of professional integrity?

Selection Criteria

Have you displayed in your pastel art a competent standard in these features?

Sound drawing skills	Appropriate use of colour	Competent use of pastels
Composition excellence/design	Understanding direct and reflective light	
Consistency of techniques and strengths	Originality of subject matter and/or approach	
Competent use of a variety of edges	Demonstration of an individual style	Tonal understanding

Timeline

By 31 March Level 1:

- Send administration fee via the website.
- Deliver or send digital images of 4 works in 2 genres (2 paintings for each genre), and other support material. Submissions received later will not be considered.

By 15 April All successful Level 1 applicants will receive notice if they are eligible for Level 2.

By 31 May Level 2:

- Deliver or send 2 framed paintings from the 2 different genres for final assessment. You may be asked for a working sketchbook.

By 30 June. Final assessment will be completed. In July, applicants will be advised of the outcomes.

At the Annual Exhibition: Successful applicants will be announced during the Awards Ceremony.

A Statement of Difference between PSA Membership Status:

Master Pastellist, Accomplished Pastellist, General Member

The Rules of Association for the PSA (2017) allow for a number of membership status, which includes:

General Member, Accomplished Pastellist and Master Pastellist.

Anyone who chooses to join the Society and is accepted as a member starts as a General Member. This level of membership entitles the member to participate in the activities provided and facilitated by the PSA Inc. No criteria need to be met apart from fee payment to be a general member.

An Accomplished Pastellist is an accreditation by the PSA Inc of a general member who has evidenced a progression of competency in two mainstream genres of their choice. An application is required by the member to apply for this membership status. A panel sits to determine the success or failure of the application. Application forms are found on the PSA Inc website, along with a full disclosure of the requirements to apply. A mentorship is required as part of this membership level.

This status of membership is designed to encourage and recognize those who have excelled in their pastel work and it serves as a stepping-stone to the Master Pastellist qualification. One year of membership determines application eligibility. An Accomplished Pastellist is required to assist with selected membership activities to provide valuable input for our members.

A Master Pastellist is an accreditation by the PSA Inc of a general or accomplished member who has achieved a sustained level of expertise in three mainstream genres of their choice. An application is required by the member to apply for this membership level. A panel sits to determine the success or failure of the application. Application forms are found on the PSA Inc website along with a full disclosure of the requirements to apply.

This status of membership recognizes the significant expertise achieved by a member and their knowledge base, sustained and evidenced over a longer period of time. The sustained success of at least three genres is something the PSA Inc wants to recognize and for which to pass an accreditation. Three years of membership determines application eligibility. This qualification is a significant personal asset in acquiring recognition in the greater community.

A Master Pastellist undertakes to assist PSA Inc members in their pastel experience, in any way that they can. They have a broad base upon which to draw knowledge for the members needs. This level also requires them to promote the PSA Inc to the greater community.

	Accomplished Pastellist	Master Pastellist
Standard exhibited by applicants work	Competent and progress towards a high standard	High over a consistent period
Mentorship	Compulsory	Optional
Level of contribution	Assist activities within the PSA	Assist activities within the PSA and to promote the the pastel medium in the wider community.
Financial membership of the PSA (minimum)	12 months	3 years
Level of success achieved with awards, prizes, commendations and exhibitions	Some	Sustained

BREAKING NEWS!!!

Due to the Covid-19 pandemic and the late release of the Accomplished Status Assessment Policy the PSA Commmittee has decided for **this year only** to extend the deadlines to:

1st August Level 1

Level 2 date to be decided and responded on an individual basi

Wow that allows 4 months to prepare some artworks for submissions...Yay. Good luck to all those who apply

Master Pastellist Status Applications are now closed.....
until next year 2021

GWEN THIESFIELD

Barbara Alexandra



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Gold Coast: Louise Corke
Sunshine Coast: Chris Clark

Meeting Reception Coordinator

Brisbane: Chris Shillingford
Meeting Reception Brisbane: Andrea Willis
Gold Coast: Fran Fitzgerald
Sunshine Coast: Dee Roy

Meeting Supper Team (Brisbane):

Gwen Thiesfield & Margaret Ollerenshaw

Audio Visual :

Brisbane: Mark Lawrence
Sunshine Coast: David Thomson

The best form of defence is to avoid being infected in the first place therefore:

- Keep a social distance of 2 m
- Wash your hands with soap for at least 20 seconds <https://youtu.be/lisgnbMfKvI>
- Sneeze into your elbow and not on anybody else
- Don't touch your face
- Remember the greater the frequency of use the greater the chance of accidentally picking up the virus e.g. pin numbers on eftpos machines
- Stay at home and discourage visits unless essential
- I pretend everyone or everything could give me the bubonic plaque

Other Points to note:

- Raincoats are not Hazmat suits.
- Masks stop you giving the virus to others and not the other way around (especially if not fitted correctly) unless you own a N95 respirator.
- If you are going to use gloves, please know how to do it properly (otherwise you will have a false sense of security). <https://youtu.be/ATU383lIfT8>
- If you do use gloves or masks they can act as handy reminders not to touch your face.
- Ibuprofen (Nurofen) - WHO has retracted advice regarding its usage if you think you have the infection. It is now ok to use <https://www.tga.gov.au/alert/no-evidence-support-claims-ibuprofen-worsens-covid-19-symptoms>
- Science.sciencemag.org/content/367/6485/1434.1

How long does the virus last based on the surface material?

- 1.) The new virus has a decay rate about the same as the old SARS virus—except on cardboard. The new Covid-19 virus decays completely on cardboard after 24 hours, but the earlier virus is pretty much gone after only eight.
- 2.) On stainless steel and plastic, the new virus will be almost completely gone after four days, and on copper in about 8 hours.
- 3.) The new virus in aerosols was even less viable than on cardboard, with both old and new viruses having a half-life of one hour (i.e., after 8 hours the infectability has been reduced by 256-fold). But still this means that if you walk through a space in which an infected person has sneezed or coughed an hour or two beforehand, you could get infected.

van Doremalen N. et al. 2020. Aerosol and Surface Stability of SARS-CoV-2 as Compared with SARS-CoV-1. New England J. Med. March 17, 2020; DOI: 10.1056/NEJMc2004973.

Please if you have any health concerns consult your medical practitioner and not the internet. You can call the

National Coronavirus Helpline (available 24/7)
if you are concerned call 1800 020 080

but if it is a life threatening emergency call 000

Interesting websites:

Official: <https://www.health.gov.au/news/health-alerts/novel-coronavirus-2019-ncov-health-alert>

<https://www.australia.gov.au/>

<https://www.health.gov.au/news/health-alerts/novel-coronavirus-2019-ncov-health-alert/coronavirus-covid-19-current-situation-and-case-numbers>

<https://www.health.gov.au/news/health-alerts/novel-coronavirus-2019-ncov-health-alert/coronavirus-covid-19-advice-for-travellers>

<https://www.safeworkaustralia.gov.au/covid-19-information-workplaces>

Great data collection sites

<https://ourworldindata.org/>

<https://ourworldindata.org/coronavirus>

<https://coronavirus.jhu.edu/map.html>

<https://www.worldometers.info/coronavirus/>

Genomic epidemiology of novel coronavirus (hCoV-19) <https://nextstrain.org/ncov> RNA viruses regularly mutate but these are mostly non-functional mutations

<https://virusncov.com/>

<https://interaktiv.morgenpost.de/corona-virus-karte-infektionen-deutschland-weltweit/>

<https://www.scientificamerican.com/article/how-chinas-bat-woman-hunted-down-viruses-from-sars-to-the-new-coronavirus1/>

great little YouTube on how easily germs can transfer <https://youtu.be/I5-dI74zxPg>

Chinese statistics if submitted data is correct:

<https://www.nejm.org/doi/full/10.1056/NEJMoa2002032>

How movies can get pandemics wrong: https://www.youtube.com/watch?v=feGHmv_eDcw

Anecdotally

Loss of smell as an early marker of infection

<https://www.entuk.org/sites/default/files/files/Loss%20of%20sense%20of%20smell%20as%20marker%20of%20COVID.pdf>

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 or Hettie Rowley on 0406 180 121 or hettie@magickmirrors.com for more information

Newsletter Submissions and Advertising April 2020

The PSA newsletter is released bi-monthly. The next newsletter is due out in June 2020.

CLOSING DATE: Closing Date for June 2020 Newsletter is the 20th of May 2020.
Articles submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to Kelcey Burman at
secretaryozpastels@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, once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.