

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 June 2020 Newsletter

Well we have all had some changes in our personal life and we have either lamented or rejoiced in our ability to cope. One of the exciting developments that we have quickly developed is the Annual Exhibition online now. So whether we we like it or not we are definitely being dragged into the technological world with all its bells and whistles.

Keep being safe, be sensible and happy. Good luck with the Annual Exhibition and congratulations to all the winners and entrants of the Online Country Competition 2020!!!

- Presidents Report2
- Wins, News and What's On..... 3-4
- Country Members Online
- Competition Winners..... 5 -7
- Monthly Demo Report 8-11
- Colour by Rita Kirkman..... 12-15
- Master Pastellist Feature..... 16-17
- Annual Exhibition..... 18-20
- Demo Schedule..... 21-22
- Ap Status Assessment..... 23-25
- AGM..... 26-31
- Sponsors..... 32
- Committee members..... 33
- Publish your artwork..... 34
- Newsletter submissions and advertising..35

Online Country
 Competition
WINNERS
 5

**AGM
 NEWS**
 26

Annual
 Exhibition
News
 18

Presidents Report June 2020

Hello, welcome to June and winter!!

At last the restrictions are being partially lifted bringing good news for many. It is so wonderful to be able to see family and friends again. Maybe your veggie garden and studio are all cleaned up and doing well. I know mine is. It was good to reconnect with the garden. Having time at home has bought out new adventures to explore both domestic and online.



With the cooler weather and restrictions easing the PSA are following the Government guidelines which means that our ability to host meetings is under review again. At the time of writing we are looking at starting back in August.

Until then, the committee is organising new events for you. Remember that the PSA Annual Awards are online this year and entries need to be in by 6 July. Keep active and stay safe,

Best Wishes

Karol

Karol Oakley, PSA President

Don't forget we have a brand new 10 Day Challenge for all our members.

'What's in your house...the Great Fruit Challenge.'

Go to our ozpastels Facebook page [HERE](#)

Dont forget to renew your membership as it is due before the 30th June Do it online here. Please remember you must be logged in as a member first.

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

We still desperately need someone to volunteer for the position of newsletter editor.

Can you help?

We can give you lots of training and advice. Who knows what abilities you will learn and where your newfound skillset can take you!!!!

Please contact Kelcey 0413 027 463 or email secretaryozpastels@gmail.com

We will be opening up for demo meetings from August in accordance with government restrictions as we have often more than 30 members at the meetings and we must still maintain 2m social distancing. We want everyone to be safe at all times so we will be considered designated for Phase 3 restrictions. This is subject to change and circumstances. When we do have meetings again we ask everyone to use the hand sanitisers that will be available at the desk.

Don't forget to renew your PSA membership before June 30 if entering the Annual Exhibition online. :)

We are going to be offering a 10 day challenge with our ozpastels Facebook group. It is titled 'What's in My House' . [LINK HERE](#) It will be for 10 days starting Saturday 6th June to Monday 15th June. If you are interested check it out on Thursday 4th June on our facebook page. More details revealed there!!



We are going to run a series of testimonials about the founding member Ivy Jeffrey. She is a grand 93 years old and despite a setback a couple of year ago where she broke her back, she still keeps abreast of the activities of the Pastel Society of Australia Inc.

If you are interested in submitting a short note (max 50 characters) about where you met her and her influence upon you, please send it to secretaryozpastels@gmail.com so we can post Ivy some testimonials.

Did you know that you can enter your paintings individually into the Annual Exhibition online when you feel like it, say when you finish them and not all in one hit? So you don't have to finish them all and you don't even have to frame them. Perfect

Did you know that when you download the PDF, the newsletter has some interactive features within these pages?

What are you going on about?

Try mousing over some things- like *websites or email addresses* (these should open up in a new window for you) - or *pages of the directory* (these will take you directly to the page you are specifically interested in)

Cool huh? These features are also in past additions of our newsletters.

Book the Date

PLEIN-AIR PAINTOUT Stanthorpe is back on for 2021. 18th -27th April 2021.

Everything is booked and the only thing missing is you!!
Join in the fun . More details will be released closer to the date.
See you there.

Congratulations to all the entrants in the 2020 Online Country Members Competition. There was some fabulous art produced and as is the way of competitions not everyone can win, so the judging would have been inordinately difficult.

Many thanks to Cathy Van Ee for judging



General Members First Prize:

Cherry Harvest by Nicola Reif

Judges Comments:

Cherry Harvest' is an outstanding painting in its craftsmanship with empathy and beauty for the subject.

Compositionally strong with a tight diagonal crop into the tree branch and the birds eye drawing our attention in the compositional sweet spot of the top right of the painting.

This artist demonstrates great skill in colour shifts of delicate complimentary opposites.

Also, a strong study of anatomical perspective and foreshortening

Well done.



General Members Second Prize:

Back Beauty by Pauline Adair

Judges Comments:

The life model is one of the most challenging of subjects for an artist to undertake.

There is great talent required to capture the subtle shifts in the flesh colour and values. Beautifully done here in warms and cools in a predominant analogous range.

Demonstrated skill in capturing the gesture and weight in the lean of the figure.

The artist who created 'Back Beauty' has shown an artful understanding of all these technical aspects.



General Members Third Prize:

**Soon-I-will-be-gone-forever
by Hettie Rowley**

Judges Comments:

'Soon-I-will-be-gone-forever' captures the imaginative and inventive aspect of art to take the viewer to another level. The technical aspect of the realism is beautifully painted and becomes a work of art in the metamorphosis to abstraction. Adding to the complexity of the subject and depth of meaning in the story the artist is telling.



Highly Commended :

I Lost my Heart by Carole Elliot

Judges Comments:

An impressive painting skilfully created. The realism in this painting is woven into an abstract composition that keeps me intrigued. The textures are beautifully painted with evident understanding of the importance of lost and found edges. Also, a strong understanding of light to create the three-dimensionality of form in the bubbles, heart, and shell.



Commended :

Royal Blush by Christine de Klerk

Judges Comments:

'Royal Blush' is painted with a beautiful understanding of light. Well composed, the dark rusted edges in the background juxtapose the delicate foliage of the waratah. Giving depth to the Australian story being created.

Master Pastellist Winner:
Long Look by Maxine Thompson



Judges Comments:

A good portrait contains three dimensions - the artist, the subject, and the viewer. They all need to tell a story. 'Long Look' does exactly that.

The tight crop of the composition keeps the viewers' attention. We find ourselves peering and wondering into the gaze of this questioning face.

Along with a good concept and composition the artist displays skilled painting quality and understanding of the structure of the face which demonstrates strong drafting ability.

Judges Overall Comment on the Competition

Thank you to everyone who has entered the competition. It is always a great privilege to be asked to judge an art competition and is also a responsibility to the members to give good feedback and reason for the selection of the winners. The major characteristics I found were concept, composition, beauty, skill, uniqueness, and inherent meaning.

Cathy van Ee

Brisbane Demonstration Report March 2020

with Betty Sutton

A loose start – pen, ink and wash

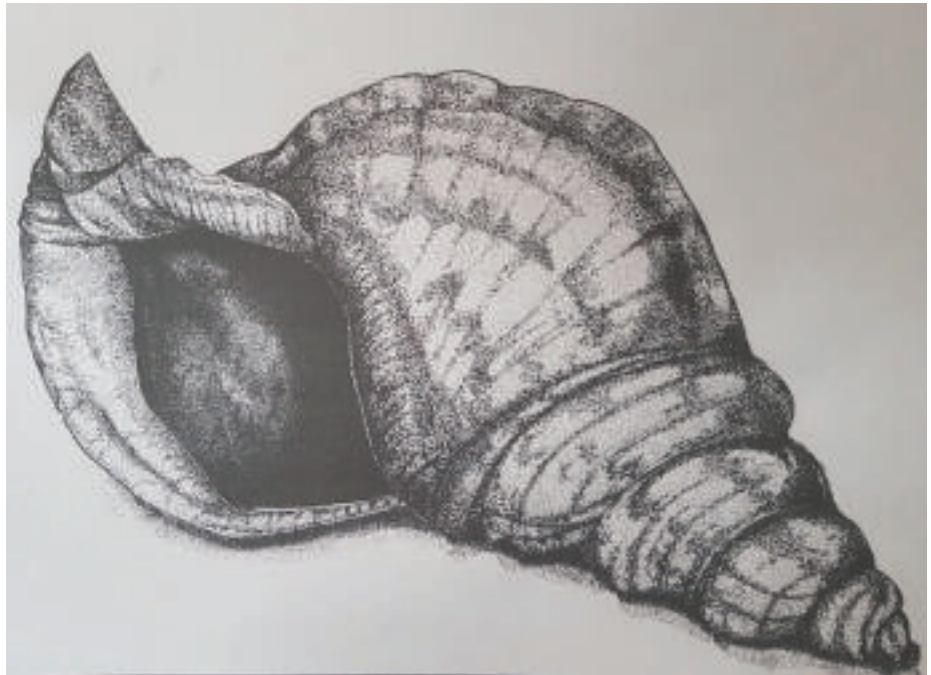
Written by Gillian Collom
and Photographs by Gillian Collom

Whether you feel you are not progressing with your artwork, or you are quite happy in your zone, or you are new to pastels, it's beneficial to look at everything through another window.

Pen with ink and wash

In 2019, Betty Sutton sorted through her accumulated materials and spent some time using pen and ink, watercolour, and pen and wash. She thinks it's possible to loosen up your pastel work, by trying or revising the other techniques. But you need to practise with any materials to get the best out of the techniques.

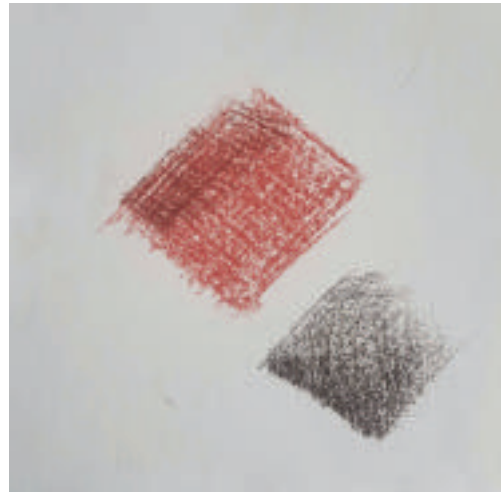
You can add tone with lines (hatching and cross-hatching) dots, or other loose marks. You can add less or more detail as you choose.



Some of Bettys examples



Betty started this quick sketch with pencil, moved to waterproof ink pen, then added swift watercolour washes.



A better pen for plein air * use is a permanent pigment liner, as it is waterproof, and is available in different thicknesses. You can get black, sepia and white.

* [Plein air painting (from French en plein air meaning outdoors) is a way of painting outdoors, rather than in a studio.]



Pastel Painting

The basic marks for pen & ink – lines, dots, hatch and cross-hatch – can be used with pastels and pastel pencils, except that ink does not smear or smudge. You can achieve simplicity of form and content with these simple marks. You can create a solid colour (2nd image) by blending, or spreading the choose. Whether you feel you are not progressing with your artwork, or you are quite happy in your zone, or you are new to pastels, it's beneficial to look at everything through another window.



With fewer marks, viewers need to make their own interpretations, which means they need to look more closely at your work, and spend more time assessing it.

Underpainting

Any new pursuit, learning a new skill needs the 3 P's – Practice, Patience and Perseverance.

A white sheet of paper is daunting, especially to a new painter. Betty uses coloured bases to overcome this problem, to give a more painterly and creative product, and to unify the colours or lend a mood to the whole piece. Underpainting is a way to make pastel work appear richer and brighter. It adds another layer of colour before you begin. You can block in various colours in the composition, use colour contrasts or set up tonal values. But don't be too heavy-handed or you will change the quality of the surface of the paper.



Establish tones, to check your composition

Note: This uses ink, to stop dark pastel blending into the layers.



Unify colours and set mood

Note: This is painted on a terracotta

Block in colours, for a 'preview'

Note: This underpainting is on a dark paper.

Betty asked the audience for their practices.

Here's a summary of the shared ideas. You can use watercolour pigments, inks or pastels:

- lay in a watercolour wash on dry paper, using one or more colours
- choose transparent coloured inks to stain the paper
- apply a thin pastel layer (to preserve the tooth of the paper) treated with an alcohol (such as methylated spirits or rubbing alcohol)

Outdoors, watercolour pencils are useful to scribble areas of colour, and then add a little water. Of course the paper needs to dry before pastelling.

For wet media underneath, you should choose a pastel paper that does not distort when wet (such as Colourfix, Canson Touch, UArt, Pastelbord) or watercolour paper (at least 300 gsm) with a clear primer.

Your colour choices for underpainting can be tonal, analogous or complementary. The underpainting can be subtle and still have a strong impact on the pastels layered over it. A rich and brighter underpainting will create built-in contrasts, but may limit your options for later layers.

- Use old or cheap brushes as the surface is not kind to bristles.
- Start with the lighter colours then build up the strength. A second wet layer can reactivate watercolour pigments, so choose the pigments and their placement carefully, to avoid 'mud'.



Here's one of Betty's work, unfinished, that used a watercolour underpainting, with loose pastel in a limited palette.

Betty encouraged us to "try something new, start loosely, blend sparingly and light up your work with pure pigment".

Now there's a challenge!

Thanks Betty for such an engaging collection of ideas.

Value and Temperature (Or How Do I Choose My Colors?) by Rita Kirkman

I've recently had a few inquiries about how I use color or how I choose my colors in my paintings. This might seem like a simple question, but the simplest sounding questions are often the most complex.

A head-start tip on "color" is by saying that with color I don't think in terms of color (hue), but of value and temperature. "Value is more important than color" is one of my mantras that I learned from several other experienced artists, and I like to add "...and temperature" (cooler or warmer) because really, if you have the value and the temperature correct in all areas of your painting, the whole thing will work regardless of color. Even if you only have value correct it will work, but with temperature I'm able to achieve that feeling of intense warm light in my current work.



"Is This Seat Taken?" in grayscale value



"Is This Seat Taken?"

But in contrast to that, my more recent workshop with Casey Klahn taught me that it's ok for color to have nothing to do with value or temperature, but to love color for its own sake. Although I believe he has an innate master's grasp of value, he seems to put more emphasis on the playful and instinctual use of color, and his work accentuates intensity vs. neutrality, plus an amazing compositional genius!

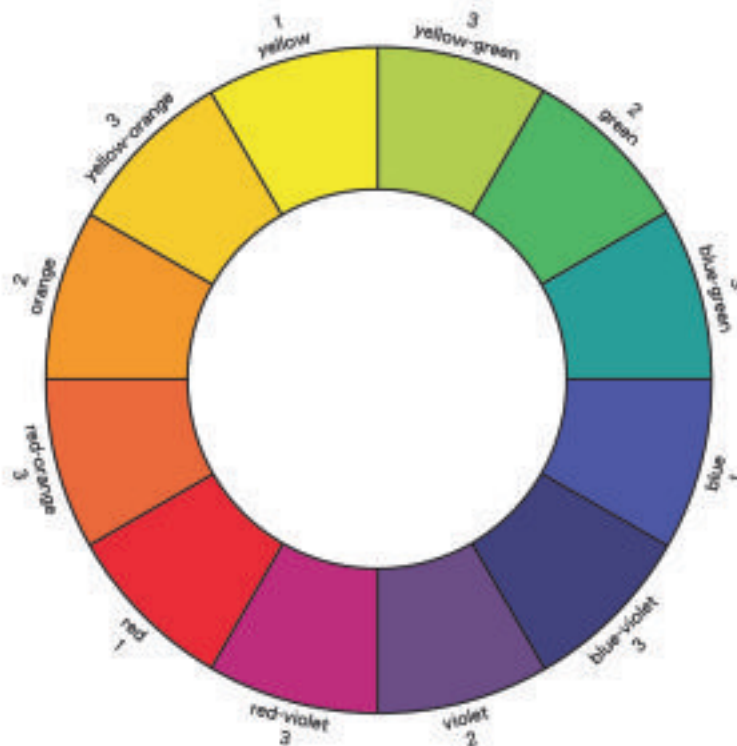
(Can you tell I love learning too! ;)

To add to that, It has taken me the last twelve years of conscious effort improving my artwork (beyond the ordinary effort of copying someone's photo of their grandkids) to understand the importance of value and temperature on the effect of light and color. Honestly it's only been the last five years or so that I've even been aware of this relationship enough to use it and enhance these effects in my work.

To put it in basic terms, "Value" means the relative lightness or darkness of a color. "Temperature" means how warm or cool the color is. For example, the warm colors are red and yellow (think 'fire' and 'sun') so the warmest color really is orange (red and yellow combined.) The coolest color (think ice, or arctic water) is blue. All the colors between these are what I call 'neutral', for lack of a better term for a color that is in between warm and cool.



Picture a color wheel:



You see that orange and blue are compliments (meaning they are on opposite sides of the wheel.) All the colors closer to the orange are warmer, and all the colors closer to the blue are cooler. Blue-green is cooler than yellow-green. Red-orange is warmer than red-violet. Etc.



This gets more vague as the colors get in to true neutrals (greyed colors) meaning colors that have been toned down with their compliment (Aak! I can't even find a decent color wheel online that shows this!) but if you remember that any color that is a green or a violet is going to be cooler than any reds or yellows, and warmer than any blues. THIS is why I LOVE greens and violets! They are SO beautiful in shadows, where there's reflected warm light shining into cool shadow colors. They can be warm (compared to cooler blues) or cool (compared to warmer reds or yellows.)

Having worked so long with subjects that are in sunlight, I'm used to working with the "warm light, cool shadows" precept. There is also the "cool light, warm shadows" scheme, which is prevalent among artist who prefer north light windows in studio work, or overcast, cloudy light outdoors, which will frequently be a cooler light. There's enough of that subject for another book, so I won't elaborate here! (One of my paintings "Marjoram" does illustrate this cool light/warm shadows concept pretty well) :



Reflected light, if you noticed the mention above, is another subject worth a long post of it's own!

Here's a pic of Maggie Price's pastel box, arranged by an x/y value/temperature scale. This is the photo I took to arrange my own box the same way



Notice the cool colors at the bottom and the warm colors towards the top.



Here's my own new studio set of Terry Ludwigs in my Mike Mahon box. I like my warm colors on the bottom and cool colors at the top. Violets and greens are in between, mixed up by how relatively cool or warm they are. If you see some that look out of place, it's because I organized this by value first, each row, then by temperature. Plus I have my Diane Townsend Terrage pastels in the seams of the foam inserts, and my Great American Artworks iridescents at the far right. For travel I use my Heilman box (like Maggie's) where I have my colors laying down flat and arranged a lot like hers!

This June Newsletter we feature the very talented **Master Pastellist Penelope Gilbert-Ng**. Pen has a vast wealth of knowledge when it comes to painting and has been teaching for over forty years. What an achievement. This month Pen shares some of her instructions. So simple and yet so effective and evocative.

Why not follow her step by step instructions especially if we are still doing our self isolation and send us a copy and Pen will happily critique it for you for the next newsletter.



Back to Basic Tonal Work

1. I set up a white cup and saucer with black tea in. I used Clive's old tea bag so as not to waste tea so it had milk in the bag as well but got a darker tone I wanted and a teaspoon on a grey cloth with cool spotlight.



2. I used white colourfix quarter sheet paper and toned with charcoal. I used charcoal run over sandpaper to get powder and using a brush I picked up the powder and brushed over the paper. Using fingers will rub away your skin. I couldn't get it even but that is ok as long as the white has gone.



3. I then used my faber castell kneadable eraser and drew with that looking at mid tones and roughly blocked in tonal values. I then darkened and lifted to created the tones. I used my derwent battery charged eraser to try and get back to white paper for the white highlights darkening directly against these highlights to make the highlight appear light.

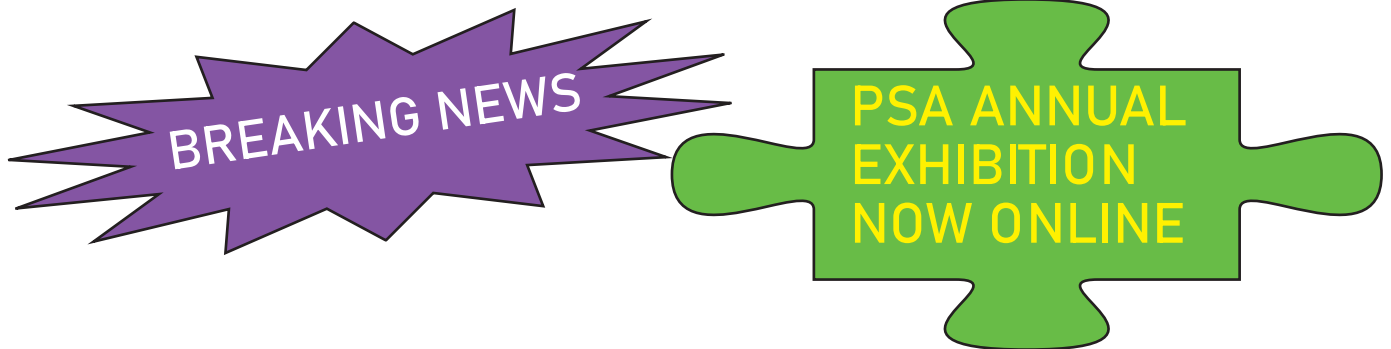


5. I was aware of softening the shadow edges and sharpening edges where needed. You may have a pencil eraser for this purpose. I use charcoal pencils mostly and did smudge. We can smudge with charcoal.

So here is your challenge . Find your own subject. It may be similar or find something a jug, bottle vase without patterns preferably light in tone and place on a cloth that is darker. Try to spotlight for directional light. Please consider this exercise and always good to go back to basics.

Above all enjoy your space and create Happy Creating

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



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

www.psacomps.com.au

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 **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.

Go online to enter your artworks. Remember you dont have to frame your work if you dont want to for entry submission.

You have the option of selling framed or unframed or leave the price blank for not for sale in your form. Dont forget to factor in shipping costs.

It is very easy to enter

www.psacomps.com.au

Monthly Demonstration Schedule

June 2020

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	Penelope Gilbert-Ng	Special Online (In Your Home) demo
July 7th	Chris Blake	Cancelled
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	Penelope Gilbert-Ng	Special Online (In Your Home) demo
July 21st	Anne Yang	Cancelled
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	Penelope Gilbert-Ng	Special Online (In Your Home) demo
July 4th	Chris Blake	Cancelled
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

The AGM is coming up.

Why not volunteer some of your time to help run the PSA? There are many ways you can contribute and you don't even have to be on the committee. Everyone's input and help is valued and welcome.

Anyway have a think about it as you never know what you will gain from the experience.

Many thanks to those who in the past have contributed and are still helping as we would not be at the stage we are now, without you!!

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 a few more 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

Annual General Meeting 2020

The Twenty-seventh Annual General Meeting of members of the Pastel Society of Australia Incorporated will be held Online. Details to be released to you via email. Closing date for voting will be midnight 1st September 2020.

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

Participating with the AGM gives you an opportunity to learn about your Society's activities and performance over the past year, to view your Society's financial position, and to elect a new Committee.

You're invited to join the Committee

Being involved in the Committee is a great way to work beside other Society members and really get to know people. Think about how you might be involved in some of these positions. Speak to other members about your interest in being nominated for a position. You'll need a proposer and seconder. The nomination form is attached. Anyone can nominate for any position and all nominations are welcome.

Get to know how your Society works, have your great ideas heard, and join with the other dedicated Committee members in steering the future of your Society.

The Importance of Your Proxy

If you are unable or uncomfortable in the online voting, then please fill in a proxy form nominating who you would like to act on your behalf and send the completed form to Kelcey secretaryozpastels@gmail.com or any other committee member.

or post it to

Pastel Society of Australia Inc, P.O. Box 236, Toowong, QLD, 4066
with your preferences clearly displayed.

YOUR PASTEL SOCIETY NEEDS YOU

Pastel Society of Australia Inc
AGENDA of the Twenty-Seventh Annual General Meeting
Online
1st September 2020

Meeting Opened _____

1. Introduction

Presidents Welcome emailed to all members and taken as read

2. Minutes of the Previous AGM

The Minutes of 2019 Annual General Meeting held at the community Hall Mt Gravatt Showgrounds on 3rd September 2019 were emailed to all members and will be taken as read.

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

Moved:

Seconded:

3. Business Arising from the Minutes

4. Correspondence

5. Annual Report

The Presidents Report emailed to all members and taken as read

6. Annual Statement for the year ended 30 June 2020

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

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

Moved:

Seconded:

Motion: That Catherine Blunt be re-appointed auditor for 2020-2021

Moved:

Seconded:

7. Election of Office Bearers

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

President

Nominated by _____

Seconded by: _____

Vice President

Nominated by: _____

Seconded by _____

Secretary

Nominated by _____

Seconded by _____

Treasurer

Nominated by _____

Seconded by _____

Committee Members

Four (4) Positions

Name: _____

Nominated by: _____

Seconded by: _____

Name: _____

Nominated by: _____

Seconded by: _____

Name: _____

Nominated by: _____

Seconded by: _____

Name: _____

Nominated by: _____

Seconded by: _____

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

Newsletter Editor

Workshop Coordinator
Brisbane:
Gold Coast:
Sunshine Coast:

Workshops and Demonstrations Supervisor:

Exhibition Coordinator

Country Online Competition Coordinator

Webmaster

8. Confirmation of Support Team Members

List of those confirmed:

Newsletter Team

Postal Distribution:

Workshops Team
Brisbane:
Gold Coast:
Sunshine Coast:

Meetings Demonstrator Coordinator (Brisbane)

Demonstrations Coordinator
Brisbane:
Gold Coast:
Sunshine Coast:

Meeting Reception

Meeting Supper Team (Brisbane)

Audio Visual
Brisbane:
Sunshine Coast:

Flyer Communications Officer

Public Officer

9. General Business

Online Voting Closed _____

Secretary

President

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

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



Nomination of Office Bearers 2020

Nominations for the Committee are hereby called:

- President
- Vice President
- Secretary
- Treasurer
- General Committee Member (four positions)

I wish to **nominate** (Name).....

For the position of.....

My name.....

Signed.....

Date.....

I hereby **second** the above nomination

Name

Signed.....

I hereby **accept** the above nomination

Name of Nominee

Signed

Please email this completed form to arrive by Friday 28th August 2020 to Kelcey Burman at secretaryozpastels@gmail.com

Or send completed form by post to arrive by Friday 28th August 2020, to Pastel Society of Australia, PO Box 236, Toowong, QLD, 4066

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

Annual General Meeting
August 2020

Proxy

As I am unable to participate in the online above annual General Meeting, I hereby authorise

.....

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

Signature

Date

Please email the completed form, to arrive by Friday 28th August 2020, to The Secretary at secretaryozpastels@gmail.com

OR

Or send completed form by post to arrive by Friday 28th August 2020 to Pastel Society of Australia, PO Box 239, Toowong, QLD, 4066

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

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Barbara Alexandra



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259 Brunner Road, Adamstown NSW 2289
Phone: **02 4957 1050**
Email: colours@softpastels.com.au

President

Karol Oakley
presidentozpastels@gmail.com

Vice President

Sue Robinson
suzart@live.com.au

Secretary

Kelcey Burman
secretaryozpastels@gmail.com

Treasurer

Vanessa Thomas
treasurerozpastels@gmail.com

Committee Members

Greg Steele
gregorymarj57@outlook.com
Geoff May
gbmay01@gmail.com

Newsletter Editor

Position Vacant

Workshop Coordinator

Brisbane: Greg Steele gregorymarj57@outlook.com
Gold Coast: Louise Corke louise@louiseconcorke.com
Sunshine Coast: Chris Clark chrisclarkart@powerup.com.au

Workshops Supervisor:

Greg Steele gregorymarj57@outlook.com
Geoff May gbmay01@gmail.com

Exhibition Coordinator:

Tricia Reust reust@powerup.com.au

Public Officer:

Gillian Collom
publicofficerozpastels@gmail.com

Country Online Competition Coordinator

Hettie Rowley
hettie@magickmirrors.com

Webmaster:

Margaret Turner
Hettie Rowley

Newsletter Team

Jeanne Cotter
Postal Distribution: Margaret Ollerenshaw

Workshops Team

Brisbane: Greg Steele
Gold Coast: Louise Corke
Sunshine Coast:

Meeting Coordinator Sunshine Coast:

Chris Clark chrisclarkart@powerup.com.au

Meetings Demonstrator Coordinator

Brisbane: Brisbane Margaret Van Maanen
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

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 June 2020

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

CLOSING DATE: Closing Date for August 2020 Newsletter is the 20th of July 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.