

# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



## Welcome to the Pastel Society of Australia Inc.'s June 2019 newsletter

Inside you will find all the winning entries of the Online Country members Competition - a feast for your eyes! Also find details of the Alexandra Awards and a fabulous competition for the Expo 2020 Programme Cover, details about the AGM and an invitation to be part of the PSA Committee.

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**AGM  
AGENDA**

**36**

**ALEXANDRA  
AWARDS 2019**

**31**

**Country Members  
ONLINE WINNERS**

**5**



*Congratulations members of the Pastel Society of Australia, we are being recognized.*

A couple of years ago it was pointed out to me that we were not stepping up to the plate and being recognized as the Pastel Society of Australia, "so step up or change your name", was the comment. That has now changed, we have recently been invited to represent Australia in October at "100 Years of Pastel in China". This invitation was extended to the President, which I have graciously accepted and Lyn Diefenbach as one of the world top artists. So Lyn and I will attend and exhibit and Lyn will demonstrate or workshop.

Also IAPS committee has selected and invited Joanne Cotton to sit on their board as Australia's representative and liaison person. Congratulations Joanne and many thanks to Richard McKinley and the IAPS committee.

Welcome once again to the fun and fortune of our pastel society. Activity throughout the last couple of months has been ramping up as we get into the years calendar of exhibitions, workshops and demos.

Planning of the annual exhibition is done and it will be a great time to participate in for many including country members who wish to travel down for a break and attend a master class at the venue during the time. Many thanks to our dedicated helpers, it should be a fun pasteling time.

Planning of the EXPO 2020 is well underway and we will be needing your help when you are not in workshops and demos, so please volunteer your time as these amazing events only happen with all our participants getting in to help.

"Apologies", as I am unable to attend the meetings in June. However in July I will attend and shall also be extending invitations for anyone travelling up the highway through Gin Gin to drop in and see my latest solo exhibition, titled "Catching the Light". I only live a couple of kilometers away so they can call me to come if I'm not there at the Courthouse Gallery.

*Suzanne*

Suzanne M Robinson

President, Pastel Society of Australia Inc.

**MEMBERSHIP DUE**

**A notice to PSA Members**

The PSA Annual Memberships are due for renewal on 30 June - please make sure to renew your membership and continue to enjoy all the wonderful benefits of being part of the Pastel Society of Australia, including members rates for workshops, monthly demonstrations, entry into exhibitions and access to news and updates.

New members are welcome too!

Click here to renew or join:

<https://ozpastels.com.au/membership/>

**The Set Subject Topic for July is "Poetic"**

**Master Pastellist Exhibition 2019**



**Old Fire Station Gallery in Redcliffe  
16<sup>th</sup> October to 10<sup>th</sup> November 2019**

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

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

**SAVE THE DATE!**

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

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

**Brisbane**

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

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

**See page 35 - 41 for more details and forms**



**Join us on Facebook!**

Have you liked us at the **Ozpastels** Facebook page?

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

## Solo Exhibition – Pastel Power by Anne Yang

Old Pomona Railway Station Gallery  
The Carriage Room

Opening Saturday 25th May, 10am all welcome

**Exhibition runs from 25th May – 26th June**

In this exhibition Anne demonstrates the versatility and power of expression of the wonderful medium of soft pastel. Her collection of work displays Anne's diverse talent as a Master Pastellist in her portrayal of various genre, including the scapes of land, sea and lake; intimate still life and floral, and portraiture.

**Demonstrations on Fridays and Saturdays**  
11am-1pm from Friday 31<sup>st</sup> May until Sat 22<sup>nd</sup> June.

**Workshop** - Anne will be conducting a pastel painting workshop on 13th July in Cooroy. Details coming soon to her website: [www.aneyang.com.au](http://www.aneyang.com.au)

During her exhibition Anne will be offering a lucky draw prize for one free student workshop space.

### GOING SOLO

Three hours from Brisbane, west of Gympie, is the town of Wondai. It's a great country destination within reach from the Qld capital for a refreshing weekend. Take the trip in spring this year and you can view over 50 works in all mediums at the Wondai Regional Art Gallery in a solo exhibition by popular artist and art tutor, Graham W. Smith. Opening on Friday, 6 September at 6pm, the exhibition runs until Saturday, 28 September. There will be twelve new oils and watercolours of the Burnett

region plus works from the artist's painting trips around Australia, Thailand, U.S.A. Tahiti and two trips to Italy.

Graham has created over 2,900 paintings over a 50 year career winning 167 first prizes including 64 acquisitive awards. His work is in collections in Japan, UK, Canada, Main Roads Dept. Brisbane and Australian Customs and in the Sunshine Coast Regional Gallery and the Pine Rivers Regional Gallery.

**Gallery Hours:** daily from 10am to 4pm. RSVP for the opening night by 4 September by email: [lynmayberry@bigpond.com](mailto:lynmayberry@bigpond.com)



GRAHAM W. SMITH, *Dusk at Haly St, Wondai, oil, (above)*

# AUSTRALIAN PASTEL EXPO

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

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

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

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

The crowd pleasing 'paint-around' will again grace the main stage, and we will be treated to an artist's paradise of favourite materials, new products and enrichment ideas with the return

of our very popular Trade Show.

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

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

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

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



## GENERAL MEMBERS CATEGORY



### FIRST PLACE:

More than a Pear - Rachel Cant

*An organic, original and uncontrived interpretation of this still life subject, with movement and energy expressed eloquently.*



### SECOND PLACE:

A Mother's Love - Lynette Orzlowski

*Skilful workmanship and a clever composition evoking an emotional response from the viewer.*



### THIRD PLACE:

Colours of Toowoomba - Susanne Wood

*Colourful, impressionistic sketch which focuses on the joy of the scene rather than on labouring the medium.*



**HIGHLY COMMENDED:**

On Show - Lynette Orzlowski

*This is what happens when you know and love the subject and possess skill with the medium – it shows!*



**HIGHLY COMMENDED:**

Spring Messenger - Nicola Reif

*Expressing the fragility of the subject through the sympathetic use of the background and setting.*



**COMMENDED:**

Wairio Gold - Lyn Henry

*Pastel is not a traditional medium for abstract works, but this is on point with design elements.*



**HIGHLY COMMENDED:**

Bathing Butcherbird- Leigh-Ann Hargreaves

*There's so much character enhanced by the simplicity of the composition and not being swamped by detail.*



**COMMENDED:**

Home Among the Gum Trees - Genevieve Neale

*A good attempt at a difficult subject with loads of visual interest.*

## MASTER PASTELLIST CATEGORY

### FIRST:

By the Roadside - Yvette Hugill

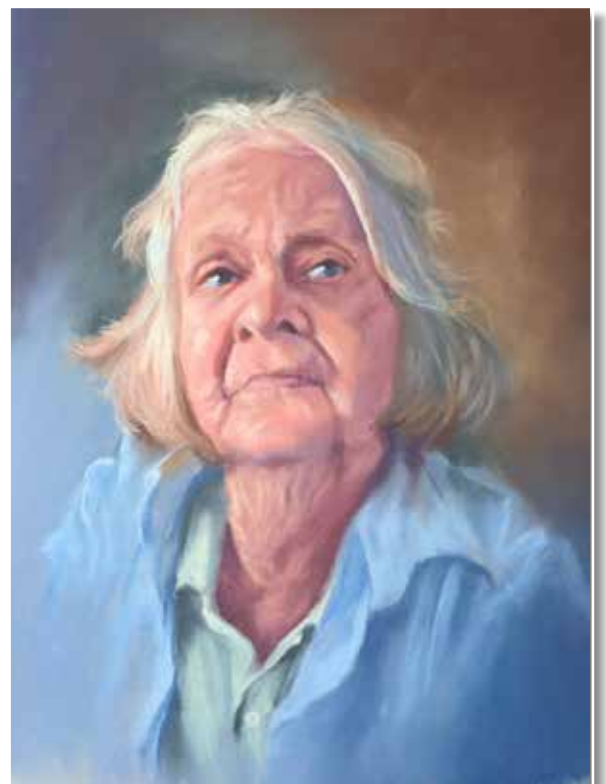
*Textural quality captures attention. A difficult perspective to successfully compose and achieve. Personal style and originality is evident.*



### SECOND:

Bridge at Collaroy- Maree Angus

*A pleasant softness creates atmosphere. Good use of light and shadow.*



### THIRD:

Deirdre - Maxine Thompson

*Lovely portrait, well balanced and expressing the character of the subject.*



**HIGHLY COMMENDED:**

Ocean Splendour - Tricia Taylor

*Obviously skilful use of the medium, naturally expressing a subject which can too often, look "unnatural".*

**COMMENDED:**

Roadside Refugees - Karol Oakley

*A difficult subject to make interesting to viewers. The use of texture, colour and shape has created that interest.*



Below is a list of non-winners who will be included in the article for the Australian Artist magazine.

**General Members**

All Steamed Up by Heather Byrne  
Barrossa Gold by Cathy Hull  
Bush Scene by Marlene Millard  
Deeper by Caroline Wisler  
Down the Track by Judy Banks  
Early Morning Walk by Millie Simic  
Kiki by Hettie Rowley  
Little Frog Mareeba by Louise Eves  
Morning Light at the Wharf by Lyn Henry

Sunny Girls by Carmen Richardson  
The Observer by Angela Parr  
The Partners by Marlene Millard  
Untitled by Millie Simic  
Wild Flowers by Jane Wray  
World View by Jane Wray  
**Master Pastellist**  
Nourish by Robyn Receveur  
Sun Dog by Karol Oakley

***Out appreciation to our Judge; Helen Grant, editor of Australian Artist Magazine***



## The Pastel Society of Australia Annual Awards Exhibition 2<sup>nd</sup> - 4<sup>th</sup> of August 2019

The Auditorium, Botanic Gardens, Mt Coot-tha.



2018 1st Place *Reflecting in Paris* by Lyn Diefenbach

This exhibition will encompass the Annual Awards which is open to all members of our Society and the Alexandra Awards which is for members only who have never won a first prize award in any competition with a pastel painting. Non-members are invited to exhibit one artwork in the Annual Awards category.

The exhibition will give our Society the opportunity to showcase the exquisite qualities of the pastel medium in paintings of an established genre.

**SEE CONDITIONS OF ENTRY AND ENTRY FORMS ON PAGES 30 - 32**

To register follow this link: <https://ozpastels.com.au/event/2019-annual-alexandra-awards/>

## Juried EXPO 2020 Programme Cover Competition

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

**SEE CONDITIONS OF ENTRY ON PAGES 33 - 34**

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

### 20th Annual Pastel 100 Competition



Congratulations to two of our members:

Lyn Diefenbach for her achieving second place with 'Joy of the Desert' in the Still Life and Floral Category and an honorable mention with 'Bubbling Over' in the Portrait and Figure Category.

Nicola Reif for achieving second place for 'Bush Lush' in the Animal and Wildlife category.

*These three exquisite paintings are truly remarkable and can be seen in the Pastel Journal if you are interested in seeing them in print. Wow well done super impressive!!*



Congratulations to Jeanne Cotter for her First Place win with 'The Pears at Claire's' in the Pastel & Drawing Category at the Brookfield Art Show 2019.

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

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

DATE	TUTOR	THEME
4th June	Betty Sutton	The importance of signatures on your work
2nd July	Christine Clark	Flowers
6th August	Lyn Mellady	
3rd September		
1st October	Tricia Reust	
5th November	Chris Blake	
3rd December		

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

DATE	TUTOR	THEME
1st June	Penelope Gilbert Ng	Warm & cool colours in portraiture
6th July	TBC	
3rd August	Lyn Mellady	Light effects on water
7th September	Mako Waki	Animals
5th October	Chris Blake	Journey into florals
2nd November	TBC	
8th December		

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

DATE	TUTOR	THEME
19th June	Karol Oakley	TBA
17th July	Chris Blake	TBA
21st August	Anne Yang	TBA
18th September	TBA	TBA
16th October	TBA	
20th November	Christmas Breakup	

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

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

**Members \$90 per day, non-members \$110 per day****BRISBANE**

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE
	3 - 4 August	Maree Angus	Annual Exhibition and Plein Air Workshop	Botanical Gardens
	28 - 29 Sept	Christine Clark	Impressionistic Flowers	Queen Alexandra Home Community Centre, Coorparoo

**GOLD COAST**

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

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

**SUNSHINE COAST**

Coordinator: Pat Pennell, kppennell@bigpond.com

CODE	DATE	TUTOR	THEME	VENUE
	22 - 23 June	Karol Oakley	Planning your painting	Chancellor Park State High School
	10 - 11 August	Lyn Mellady	The impact of light and weather on the painting of shorelines	Chancellor Park State High School

**DARWIN NT**

Coordinator: Kelcey Burman, secretaryozpastels@gmail.com

CODE	DATE	TUTOR	THEME	VENUE

# Planning your Painting

## Karol Oakley 2 Day Workshop

### SUNSHINE COAST

Sat 22nd & Sun 23rd June 2019



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

This two-day workshop is an opportunity for pastellists to get involved in the successful planning of their painting. Karol uses a step-by-step guide to explain how to use colour and tone in a simple, easy way that can make your painting stand out in a crowd. This guide also includes many other foundation tools that are mostly overlooked in the hurry to make a painting.

Day One: Using the Landscape subject, reference material supplied, Karol will present her practical and simple step-by-step guide to painting. She will demonstrate, explain, and question all parts of this engaging tool and how it can work for you. This is a structured class with real teaching.

Day Two: Begins with some pastel exercises to test your planning and observation skills!! Then using your own reference material, and selecting options from your new-found knowledge, you will paint your own subject with Karol's guidance and individual attention.

#### **About your Tutor**

*Karol Oakley is a very experienced tutor, who generously shares what she knows and loves about pastels and painting. Her workshops are structured to help those new to pastels or wanting to further develop their skills and confidence.*

*Karol's workshops are informative and fun, with the often heard comment of "Oh I learnt so much". Tutoring is with step by step demonstration, explanations, and discussion with equal time individual help.*

View her work at [www.oakleyfineart.com](http://www.oakleyfineart.com)

Karol Oakley is a Master Pastellist of the Pastel Society of Australia Inc. and the Pastellist of the Year 2014/15. There are pastel features and articles in Australian Artist magazine of Karol's paintings.

#### **Details:**

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

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

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

Materials list available on booking.

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

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

## Lyn Mellady 2 Day Workshop

### SUNSHINE COAST

Sat 10th & Sun 11th August 2019

#### *What you will learn*

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

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

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

Materials list will be emailed to participants.



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

#### **Details:**

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

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

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

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

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

## Painting Plein Air at Mount Coot-tha with Maree Angus MP

### BRISBANE

August 3rd - 4th 2019

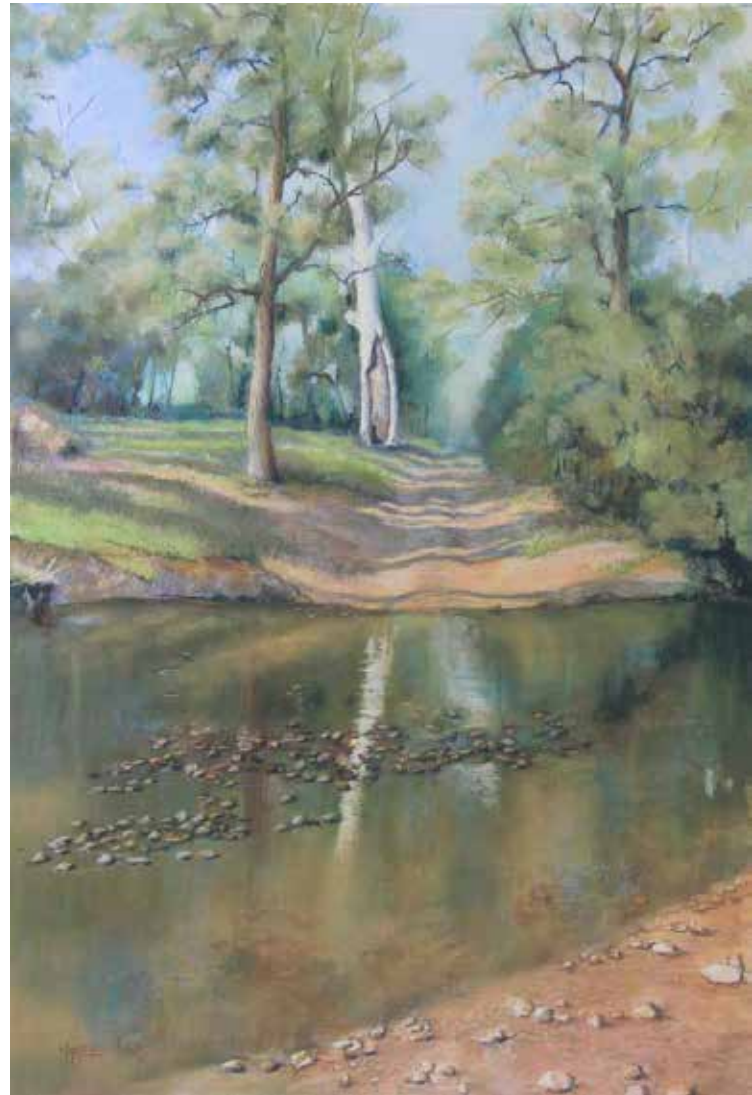
9.00am - 4.30pm

Come join Master Pastellist Maree Angus as she explores the Mount Cootha Botanic Gardens painting en Plein air during the Annual Exhibition.

One day outdoors and one day in the studio. Maree will take you through how to be prepared when painting Plein Air. She will be sharing many ideas from her experiences.

Be prepared and enjoy!

Bring your lunch, camera and water. A materials list will be supplied on booking.



### **About your Tutor**

*Maree Angus is a Master Pastellist and a contemporary realist artist, living and working in Central Queensland, Australia. Through her skills in portraiture, figure studies, landscapes and still life, she likes to share the beauty that she witnesses in our world.*

Details and bookings on the Oz Pastels Website

<https://ozpastels.com.au/events/>

### **Details:**

Brisbane Botanic Gardens, Mt Coot-tha

Time: 9:00 start to 4:30pm

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

Materials list available on booking.

More details contact 07 3403 2535

# Flowers Impressionistic Style

## Christine Clark - 2 Day Workshop

### SUNSHINE COAST

Sat 28th & Sun 29th September 2019

#### *What you will learn*

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

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



#### **About your Tutor**

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

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

#### **Details:**

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

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

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

Materials list available on booking.

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



## Preparing and Retrieving Papers for Pastel with Tricia Reust April 2019

Report & photos by Kelcey Burman

Ever gone into an art store and thought hmmm wonder what is that stuff is for... that clearly doesn't apply to soft pastels so then toddle off to buy some more pastels? Well I could not be more wrong, as one of the lucky participants to attend the Tricia Reust workshop on retrieving and preparing papers I discovered. A whole new world of opportunities opened to us in this unbelievable workshop using gesso, modelling compound, acrylic ink and primers and even a canvas paper. It was an exciting array of novel techniques and products, but it always made sense in terms of the artwork.

Tricia introduced us to a smorgasbord of techniques and materials that can be incorporated into both old paintings (where the love has been lost) and new papers. We created on the first day using a variety of papers and techniques from the pristine new to old and tired papers to create 8, yes 8, works to paint on. We had a succinct and concise explanation of the principles that can be applied in landscape paintings as to why they are successful. We discussed golden mean, lyrical design theory and so much more in its application to landscape paintings. Many artworks were presented, and we could then 'see' how and why they worked.

We learned to introduce texture as a valuable tool to develop details in providing aerial perspective as one example. We used a variety of materials from modelling compounds to collage (with a strong geometric design) to enhance the art. Removing a fear of black and utilising its strong capability to make bright colours sing was our initial achievement in creating an evocative painting resounding with joy as an abstracted landscape.



There was discussion and instruction on retrieving old art works that don't work for a variety of reasons and how we could make them more harmonious and pleasing to the eye by using primer and blending backgrounds. The importance of the foregrounds anchoring with the judicious placement of elements and the use of complementary colour in our backgrounds was highlighted.

We received black pastel paper and canvas paper (as well as a handout on the techniques and processes) on which to work, and for some of the exercises used the provided modelling compound and acrylic inks. We completed one half sheet landscape and several exercises over the two days. We were busy but very happy with our accomplishments.

Tricia generously shared a lot of her materials from binder, primers and even to pastels. I



can say that her spirit of generosity was reflected in her ability to willingly share her knowledge as well as materials to us. It was both an education and a joy to paint alongside such wonderful artists in this workshop.

Well with all these fabulous artworks achieved by everyone and some more papers to further paint on, Christmas present choices were certainly solved for me.



## Stanthorpe Paint-out Report

Written by Deirdre Smith of Stanthorpe Border Post

Photos by Betty Sutton & Deirdre Smith



French artist Claude Monet promoted the idea of painting outside so as to have a greater appreciation of not just the scenery and objects being painted but also the light and the weather.

Helen Grant-Taylor of Brisbane chose to do watercolour.

“With plein air you notice the difference, you become a better artist,” Betty said.

Each day, the artists take in a completely different environment, from the old sheds at Waverley Forge, and a day among the burnt trees and looming boulders at Girraween might be followed by one among the neat grape rows at a winery.

*IT SOUNDS like a secret society, but the ‘pastelists’ who have gathered around Stanthorpe this week swear that they are not at all exclusive. They will let anybody paint with them.*

Oil, acrylic, water colours and even people who sketch with pencil. But they still prefer pastels.

That doesn’t mean wishy-washy pale pink and blue or the oily crayons used by school kids in the ‘60s.

Pastels are blocks of pure pigment and being quite dry, they are perfect for working outside.

Dirt, leaves and sand don’t get stuck to them and the artist can wander off for lunch or to help with somebody else’s work and then complete the picture at their leisure.

Organised by Gold Coast resident Betty Sutton, the loosely-affiliated group - basically it’s just anybody who wants to join - comes to Stanthorpe for a week each year to create ‘plein air’ art.

The style, popularised by

The ‘plein air paint out’ came about after Betty stayed at the Girraween Environmental Lodge five years ago and thought of organising something for artists in southeast Queensland along the lines of an event already running in Mudgee.

Thirty people signed up the first year, a figure that has increased to about 40 this year.

Chris Blake of the Sunshine Coast also teaches art





*Peter Martin of Stanthorpe*



*Morning Tea*



*Helen Grant-Taylor of Brisbane*



*Mark Lawrence of Ipswich*

and as he will conduct a class in oils, he is using the paint-out to get in some extra practice.

Peter Martin of Stanthorpe likes the social aspect of plein air painting.

“My favourite medium is whatever I am using at the time,” he said.

Mark Lawrence of Ipswich has “heaps of pastels” but when he saw a set that included the whole gamut of colours from emerald to magenta “I just had to have it”.

All the artists admit that the hobby gets quite addictive - and expensive.

Christine Parker of the Gold Coast adds “teach your kids to enjoy art and they’ll never have money for drugs”.

Peter Martin of Stanthorpe is one of the more experienced artists and while he is not completely sold on the plein air concept he comes along as “it’s a nice thing to do with other like-minded people”.



“I like working in my studio,” he said.

“I can put on some classical music, I can concentrate and I don’t have to battle with the wind.”

Betty will at least partially agree with him.

Not only are there the problems of sunscreen and hats being whipped away, but also “horses coming around and eating your easel”.

**PSA Brisbane April Meeting**

**with Anne Yang**

Written by Gillian Collom

Photos by Gillian Collom & Margaret Van Maanen

**Backlighting**

Anne Yang chose to demonstrate ways to capture backlighting in landscapes. This occurs where your subject is between you and the source of light, commonly when the sun is lying lower towards the horizon line, early morning or afternoon in the landscape. Anne's subject was a gravel road in Scotland at sundown with a burst of sunlight low behind the trees. The colours included rich temperate climate greens, and the directly backlit objects become silhouettes with intense colours directly in front of the sun.

Photos of backlighting are more successful if your camera is shaded from the direct bright light. You'll see better local colour. You may still need to emphasise colours that your camera does not capture, e.g. the greens in the sample painting of a dog running through grass.

**Preparation**

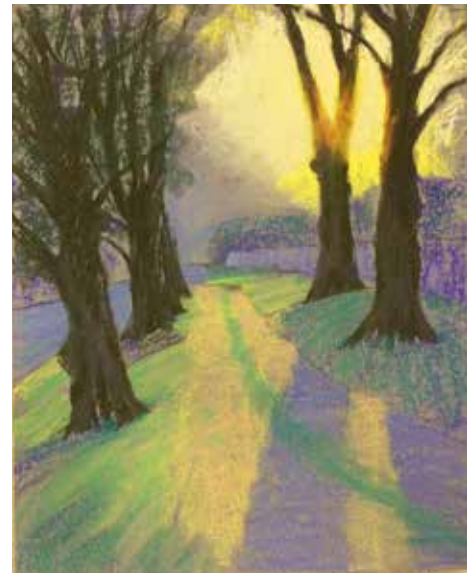
Anne had drawn a willow charcoal image on pale blue Colourfix suede paper. (Note: suede paper is no longer available – Anne is working through her stockpile!) She used workable fixative over the charcoal so she would not lose the intensity of the dark areas.



Where there is backlighting, the shadows will radiate from the source. Anne's drawing showed where the tree shadows radiated across the foreground.

**Painting**

Anne started painting very lightly with lemon yellow at the light source, and in the sky area around the light source, and then used the same yellow to block in where the light formed abstract patterns across the ground. She then added bright blue-purples (the opposite of the eventual golden light of the subject) to the bush areas and shadows on the ground. Using bright cool green, Anne layered over the purples and some of the yellow areas, simplifying the shapes and colours into general areas to form the pattern of light and shade in the local colour of the green grass. She also blocked in a light blueish purple over the road gravel and rock wall areas. This went over the initial yellow light shapes of the road, and the colours started to blend and grey off.



Anne had avoided adding any leaves or branches in the sky area, so she could use pale warm yellow, leaving some of the paper showing through. Although it was not clear in the reference photo, there was the suggestion of a mountain in the original smaller painting, so this was added in pink. This same pink was layered over some of the road tracks.

In backlighting the colour intensity will change, from warm to hot. So now it was time to add a canary yellow to the branches catching the glow of light, followed by an orange-yellow, and then red on the 'dark' side of the branches. Because she was layering more intense colours, Anne wiped the pastel in between strokes to keep the colours clean. Note that the



edges of the branches are very soft and lost, and the intense colours can be toned down later.

At this stage it's important to get pastel over the charcoal used to mass in the tree trunks, to form a base for building up layers of colour. Anne added dark olive green to the foreground trunks, followed by purples for colour harmony. Remember that a lot of the upper fine branches will be lost in foliage, so it's better to add greens across general masses of leaves.

The sky colour surrounding the warm sun area was shifted to a warmer white, but cooler than the yellow, to set up contrast and to emphasise the brightness of the light. This layer of pastel was still thin enough to allow further application of pastel for leaves.

To add vibrancy, a variety of colour layers needed to be built up:

- The Scottish greens needed to be enhanced in the grasses and trees.
- A warm orange mustard colour and olive green was used to add texture to the dark foreground trunks to indicate direct sunlight hitting the mossy areas of the trunks.
- More green was needed in the background, but the marks for distant areas needed to be broken and much less distinct.
- Warm yellow greens were used where the sunlight lit the leaves, and cool bright blue greens were used in the shadow areas.

The painting was not finished at the end of the demonstration, but the backlight and its radiating shadows were well developed to show us how we might use this effect.



This 'guided tour' extended our ideas of what subjects are possible, and showed us how to work through colour choices when the local colours are hard to see in the intense light and intense shadows.

A great help, Anne.

*Anne's inspirational painting*

**Brisbane Demonstration Report May 2019**

**Demo by Chris Blake 'Horses in the Landscape'**

written by Gillian Collom

Chris Blake chose to talk about horses as he finds people rather scared of putting animals into landscapes. He suggests you gather reference materials:

- Take photos if you have opportunities
- Collect sport news photos
- Use a studio sketchbook (like Chris' sample) to practise form and composition.

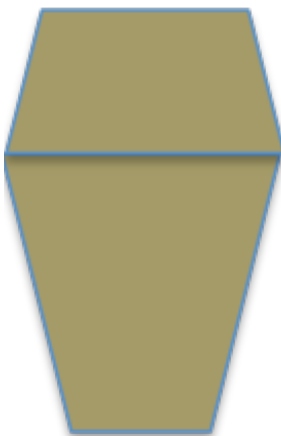
**Drawing**

What makes a good equine drawing? Chris says that there are 3 basic shapes – circle, triangle and square. Drawing horses needs round shapes. In contrast, the body of cows are square / rectangular blocks.

On a small whiteboard Chris showed how to use circles to get the body shape:

- In profile: Use 3 overlapping circles, with each circle relating to 1 head-length.
- In ¾ view: Use 2 circles overlapping
- Straight on: use 1 circle.

One circle depicts the front/shoulder mass, while another represents the hip/rump mass.



The head is a coffin shape, again depending on the angle of view.

The legs are 1 ¼ - 1 ½ heads in length. Note the angles that horses legs bend:

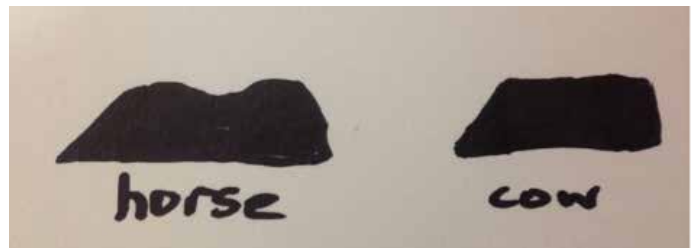
Back

Front



Study the position where the feet land, and start drawing the legs as single lines, to get the angles and length. Then you can develop the form, once you have the framework.

Chris sketched 2 simple shapes to suggest horses and cows at a distance, in long grass.



**Painting**

Two audience members chose images from Chris' studio sketchbook for him to build a design. Using willow charcoal, Chris tried different arrangements to get a pleasing juxtaposition of the 2 figures. He then decided on the story: wild brumbies running free. Note that this is not a horse portrait, but a free expression of running.

Chris reminded us that photos or sketches are only the starting point. He successfully demonstrated how, as he moved back and forth across the elements of the painting, it took new directions. At the beginning he blocked in mid and dark tones on the horses,



then used a variety of colours in the background to silhouette the figures, and not to be identified as sky, grass or anything specifically. Later in the process, he added marks on the left and right margins that might suggest other forms, such as more horses.

Perhaps we'll now feel more confident about including some animals into our work! Thanks for our quick spin through animal painting, Chris.







Louise Corke  
Art Tour



## NORTHERN BALI ART TOUR JUNE 8-15 2019

5 star tour – Award Winning Eco Lodge in Amazing Location –  
once in a lifetime location & experience.

Northern Ubud has long been known as the “village of painters”. It is a beautiful town packed with galleries, craft shops and restaurants. Come and relax in this wonderful location with one of Australia’s top award winning artists and tutors. Stay at the award winning 5 star eco lodge Blue Karma Resort. Surrounded by manicured lawns, perfumed plants, fruit trees and a 25m pool. The location will inspire your best work yet.

- 4 days tuition in a small group with Master Pastellist Louise Corke
- Take the medium of your choice and to choose independent subjects.
- Airport transfers to and from Denpasar Airport
- 6 nights accommodation in your own luxurious air-conditioned, ensuite Balinese Villa.
- Daily breakfast, Vegetarian Lunch & Dinner each day, including a packed luncheon hamper when we venture to different locations.
- Two half day cultural tours including the Puri Lukisan Museum and Art Gallery
- Welcome dinner on Sunday evening
- Balinese Cultural dance troupe to entertain one night
- Beginners yoga each morning
- Relaxed guided meditation daily, exploring topics like creativity, flow & mindfulness
- Complimentary nutrition & wellness workshop
- Complimentary water & slippers in each villa
- Complimentary Shuttle to Ubud every two hours - yes so you can shop!
- Welcome drinks and cold towel on arrival
- COST: \$3250 \* twin share – single villas available - extra supplement
- Non painters and partners welcome

For Bookings phone Ron  
on 0408 884 346  
ron@ronbryant.com.au  
or Louise on  
0419 644 665 or  
lou2345@bigpond.net.au

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# Pastel Society of Australia



## LYN MELLADY'S SOUTH-EAST QUEENSLAND TOUR

### ABOUT LYN

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

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

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

### THE SOUTH-EAST QUEENSLAND TOUR ITINERARY

Participate in as much as will fit into your diary!

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

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

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

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

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

"Close up of Crashing Waves"

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

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

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



EXPERIENCE  
THE GREEK ISLAND  
*Art* ADVENTURE

7-17 SEPTEMBER 2020

Have you ever dreamed of a holiday in the Greek Islands? Last year Australia & NZ fell in love with Liz Haywood-Sullivan & now you can join her for a very special 10 days painting in Greece! We have put together the perfect painting holiday....turquoise waters, quaint fishing villages, sailing to secluded beaches, accommodation right in the heart of Skopelos Village life with breath taking ocean views and sunsets, daily painting & more. We are heading to the heart of where the movie 'Mama Mia' was filmed for some iconic creative inspiration. This is your chance to take your art to the next level and enjoy the authentic Greek experience. We have hand-crafted 10 days on a Greek island designed to give you plenty of painting inspiration as well as soaking up the stunning Greek sunshine, turquoise coloured sea & incredible Greek cuisine. If you want an art retreat which moves your painting to the next level with one of the best pastel teachers in the world, then this is it. Join us to see why Liz is so popular & why Artable took out the business awards for customer satisfaction.

\*Please note that we walk to our painting destinations, you will need moderate fitness levels.



MEET THE TEACH  
*Liz Haywood-Sullivan*

Liz Haywood-Sullivan, PSA-MP, IAPS/MC, is a representational landscape artist painting in the pastel medium. Her award-winning paintings are defined by strong contrasts and color, dramatic lighting, and graphic compositions, which often feature the interplay between man and the environment.

Liz has worked as a professional artist, art educator, and arts advocate since 1996. Liz became the Third President of the International Association of Pastel Societies (IAPS) in 2013.

She is on the Board of Advisors for The Pastel Journal, has earned Master Pastelist status with the Pastel Society of America and has her Master Circle designation with IAPS. Liz's paintings have appeared in art magazines & books.

A highly sought after teacher, this is an incredible opportunity to work with one of most highly respected pastel artists in the world as well as an unmissable opportunity, to explore Greece with award-winning business Artable..



**Tick one off the bucket list!**

<b>\$4500*</b> AUD Per person	<b>\$500 DEPOSIT REQUIRED</b>
----------------------------------	-------------------------------

**To register your interest or for more information visit:**  
[www.artable.com.au/travel](http://www.artable.com.au/travel)

Please note our itinerary on the website is a guide only and is subject to changes to accommodate the group needs as well as weather considerations. Have a look at our inclusions for a list of what is and isn't included.

This trip is sure to TICK ONE off the bucket list.

*Christine Clark - Master Pastellist Australia*

25th OCTOBER - 4th NOVEMBER 2019

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

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

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

GET IN QUICK - LIMITED NO'S AVAILABLE

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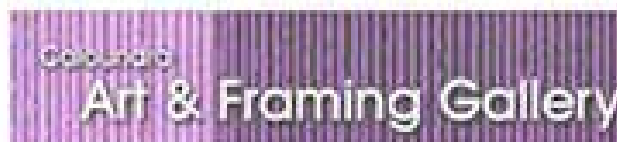
Phone: **02 4957 1050**

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

GWEN THIESFIELD



*Barbara Alexandra*





*"The Pastel Society of Australia Annual Competition 2019"*

Encompassing both Annual and Alexandra Awards

Conditions of Entry  
2<sup>nd</sup> – 4<sup>th</sup> August 2019

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. Entries must have been completed in the last two years and must not have previously won an award with the PSA.
3. Maximum Size of finished painting **550mmx750mm** (excluding frame)
4. Maximum of **3 entries/member – in different categories** . **Non Members maximum 1 entry**. All members must be financial by 31 July 2019.
5. Categories for 2019 are People and Animals; Scapes; and Still Life. All paintings can be traditional or contemporary in style. Prizes in each :1<sup>st</sup> \$1000; 2<sup>nd</sup> \$500 and 3<sup>rd</sup> \$300. Pastellist of the Year Award \$500.
6. Alexandra Award entries are invited for **members only** who have never won a first prize award in any competition (PSA or other) with a pastel painting. Members may enter the Alexander Award Section and the General Competition (3 paintings).  
Subject is "Spring is in the Air" Prizes 1<sup>st</sup> \$600 2<sup>nd</sup> \$200 3<sup>rd</sup> \$100.
7. Members Entry fee of **\$20 for each painting (max 3)**. Non Members **\$30 (one only)**.
8. All works are to be for sale and there is a 30% commission on sales.
9. Media reproduction of entries is allowed for promotional purposes by PSA.
10. Online entries are available via website [www.ozpastels.com.au](http://www.ozpastels.com.au) with payment via direct deposit. Or manual entry forms can be returned via post or handed in with payment at a general meeting.
11. All Entry forms to be completed with payment of entry fees by **Friday 19<sup>th</sup> July 2019** or post your completed entry form with cheque to the PSA Exhibition Coordinator Greg Steele, 29 Varndell Street, Bald Hills, 4036, Qld. **NO LATE ENTRIES ACCEPTED**
12. All works to be **clearly labeled on the back** with artist's name, address, phone, title and price.
13. All works are to be ready for display with hanging wire or cord and "D" rings firmly attached. Works arriving with no D rings or D rings too small to be used, cause a problem for your fellow volunteers hanging the exhibition, and can be a cause for your work to not be hung. These D rings are essential for safe hanging, if double hanging is needed. Gallery specifics requires additional "D" hooks to be placed 75mm from the top of frame with the "D" facing upwards. **This is essential**. [See page 8 for diagrams](#)

14. All works will be seen by the judges, though all works may not be hung if the available space restricts. The judges' decisions are final.
15. All care will be taken in storing and hanging of art, but no responsibility will be taken by the PSA Society, or those associated with the Botanic Gardens.
16. Exhibition will be held at **The Auditorium, Botanic Gardens, Mt Coot-tha. Open daily**
17. Receipt of works by hand at **The Auditorium, Botanic Gardens, Mt Coot-tha** from **9.00am – 10.30am Thursday, 1<sup>st</sup> August 2019.**
18. Post courier/freight works, to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, Qld 4019 Australia.
19. All works being couriered must be received by Monday 29<sup>th</sup> July 2019. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organised and prepaid by the entrant. Payment of a \$10 repacking fee is required for the PSA to repack your artworks, and packaging must be of a standard to enable safe repackaging. **A freighted or couriered work** means that the work is securely packaged and boxed and sealed and has transit Insurance cover taken out by the artist to ensure that the PSA does not incur any responsibility or liability whatsoever, in transporting the work to and from the exhibition venue. The artist incurs a repackaging fee. The artist accepts that their work will be stacked along with other boxed works in an already full vehicle and their box will only be opened upon arrival at the venue.
20. Personal **collection of sold and unsold works** will be after **4pm and until 5pm Sunday 4<sup>th</sup> August 2019.** **No paintings may be removed before this date and time.** There is no opportunity for storage, so any works remaining after this time will incur a significant PSA storage fee and/or be discarded. Freight works will be returned after this date.

All proceeds from sales and prizes will be paid by EFT within a month after the exhibition closes.

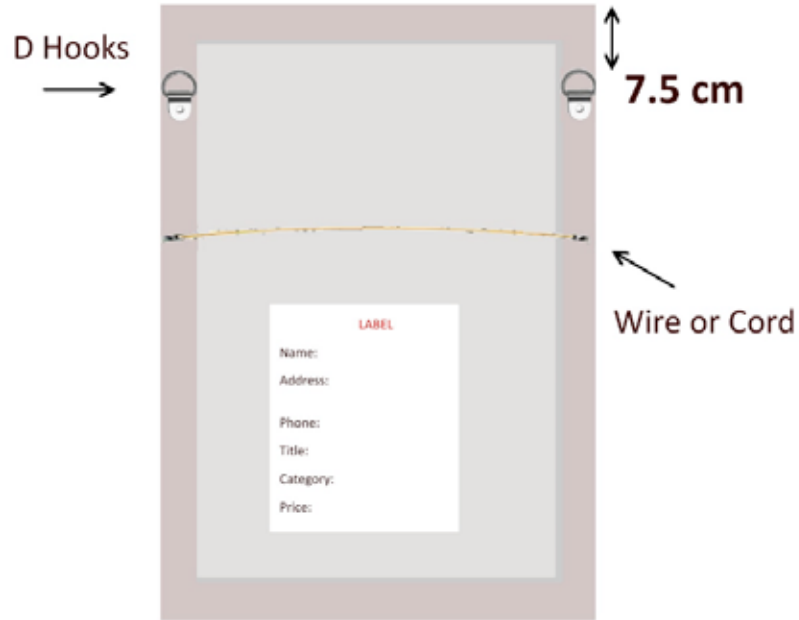
#### Diary of Dates -

- ✓ **Entry form & fees in by 19<sup>th</sup> July – by mail, hand, or on line.**
- ✓ **Exhibit delivery by freight by 29<sup>th</sup> July to 168 King St., Clontarf, Qld 4019.**
- ✓ **Exhibit Delivery in person: 9.00am - 10.30am, Thursday 1<sup>st</sup> August to The Auditorium, Botanic Gardens, Mt Coot-tha.**
- ✓ **Judging 2-4pm Friday 2nd August.**
- ✓ **Presentation of Awards Friday 2<sup>nd</sup> August 6pm for 6.30pm. 8pm close. All participants, members and friends are welcome. "Gold Coin" donation requested.**
- ✓ **Close of Exhibition: Sunday 4<sup>th</sup> August 4pm. Collection of works after 4pm and until 5pm Sunday 4<sup>th</sup> August.**

**Enter online on this link:**

<https://ozpastels.com.au/event/2019-annual-alexandra-awards/>





Note: Must be at least **1.5cm wide**  
and can be bought at Arthouse Northside or Oxlades

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

1. It will be printed as an A3 image
2. Painting must be a minimum size of A3 image, preferably larger
3. Landscape orientation
4. The painting must have the correct ratio to be printed as an A3
5. All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
6. Entries must be the original work of the entrant, which precludes works completed in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have previously won an award with the PSA or anywhere else. It must not have been published anywhere in either a hard or soft copy.
7. You are to take a photo of your painting digitally in high resolution for submission.
8. The winners painting will be professionally photographed at the PSA expense but if you wish to display it at the Annual exhibition 2019 and the 2020 Expo you will have to have it framed at your expense.
9. All entrants must be PSA financial members by 31 July 2019.
10. Entry fee is \$25 the first submission and each subsequent one \$10 up to a maximum of 5 paintings in total per member
11. There will be a shortlist of 10 paintings.
12. If your entries are not shortlisted, you can still submit them to the PSA Annual Exhibition 2019.
13. Judging will be done by 3 people, 2 Australians and 1 international.
14. Only 1 judge will act as the selector, but all 3 judges will have equal voting rights to determine the winner.
15. Judging will be final, and no discussion will be entered into.
16. The entry form, digital image of work to be submitted and payment of the entry fee must be submitted to [www.ozpastels.com.au](http://www.ozpastels.com.au) no later than 21st June, 2019.
17. You will be notified of acceptance into the competition by Friday 21st June 2019 and the winner will be announced by 5pm Friday 28th June.
18. Prize money is \$1000 for the winner
19. You will own the copyright of the original painting and may sell it if you wish but the PSA will own the copyright of the professional digital image to be used only for the 2020 Expo Programme cover and possible future Expo promotion.
20. The painting must be evocative/reminiscent/significant of the Sunshine Coast as the expo will be held at Caloundra Sunshine Coast QLD.
21. As the last painting for the cover was of a beach scene with lots of people on the beach, it is recommended not to be similar.
22. Your signature can either go on the extreme right-side bottom or the extreme left-side bottom.
23. The spine will be stapled to it is advisable to have no heads or other items of interest to be in this area. ...PTO

A sample of the 2018 Expo Programme cover:



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

Closing Date: 21st June, 2019

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

Any further queries please contact

Kelcey Burman on 0413 027 463 or secretaryozpastels@gmail.com

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

# ANNUAL GENERAL MEETING 2019

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

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

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

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

## **You're invited to join the Committee**

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

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

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

## **The Importance of Your Proxy**

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

**YOUR PASTEL SOCIETY NEEDS YOU**

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

3<sup>rd</sup> September 2019

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

**1. Introduction**

Presidents Welcome

**2. Attendance**

Members record their attendance in the attendance book.

APOLOGIES

**3. Minutes of the Previous AGM**

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

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

Moved: .....

Seconded: .....

**4. Business Arising from the Minutes**

**5. Correspondence**

**6. Annual Report**

The Presidents Report

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

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

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

Moved: .....

Seconded: .....

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

Moved: .....

Seconded: .....

**8. Election of Office Bearers**

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

President \_\_\_\_\_

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

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

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

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

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

Secretary \_\_\_\_\_

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

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

Treasurer \_\_\_\_\_

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

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

**Committee Members**

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

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

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

\_\_\_\_\_

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

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

\_\_\_\_\_

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

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

\_\_\_\_\_

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

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

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

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

**9. General Business**

**10.1 Financial Year**

Motion:

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

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

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

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

\_\_\_\_\_  
Secretary

\_\_\_\_\_  
President

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



## Nomination of Office Bearers 2019

Nominations for the Committee are hereby called:

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

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

For the position of .....

My name .....

Signed .....

Date .....

I hereby **second** the above nomination

Name .....

Signed .....

I hereby **accept** the above nomination

Name of Nominee .....

Signed .....

Please email this completed form to arrive by Friday 30<sup>th</sup> August 2019 to Kelcey Burman at [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com)

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

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



**Annual General Meeting  
August 2019**



**Apology and Proxy**

**Apology**

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

Name .....

Signature .....

Date .....

**Proxy**

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

.....

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

Signature .....

Date .....

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

OR

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

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

**President**

Suzanne Robinson 0429789266  
PresidentOzpastels@gmail.com

**Secretary**

Kelcey Burman 0413027463  
SecretaryOzpastels@gmail.com

**Treasurer**

Vanessa Thomas  
treasurerozpastels@gmail.com

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

Terry Wilkinson 07 32076134  
terrywilkinson@bigpond.com

**Committee Member**

Greg Steele 07 32617972  
gregorymark57@outlook.com

**Sub-committees**

Public Officer  
Gillian Collom  
PublicOfficerOzpastels@gmail.com

**Exhibition Coordinator**

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**Membership Secretary**

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**Webmaster**

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

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

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

Jeanne Cotter 0413 374 634  
jeannecotterbrisbane@gmail.com

**Newsletter Team**

(postal/mail out)  
Margaret Ollerenshaw 0435413726

**Library**

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**Competition Coordinator**

Hettie Rowley 0406180121  
competitions.psa@gmail.com

**Workshop Coordinator - Vacant**

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

Sunshine Coast: Pat Pennell 0447971369  
kppennell@bigpond.com

**Master Pastelist Submissions**

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

Vanessa Thomas & Sue Robinson  
Pastelexpo@gmail.com

**Expo Tutor Coordinator**

Louise Corke 0419644665,  
lou2345@bigpond.net.au

**Meeting Support Team**

Margaret Ollerenshaw & Gwen Thiesfield

**Meeting Demonstration Coordinator**

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

**Meeting Reception**

Terry Wilkinson 0419799286  
Assistant  
Gail Lusted 0422217582

## Publish your artwork online!

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

### Photos:

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

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

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

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

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

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

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

Please send this information to Hettie in the following format.

Images in Jpeg format. 600px wide.

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

### Artist Bio

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

### Artist Statement

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

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

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

**CLOSING DATE: Closing Date for August 2019 Newsletter is the 20th of July 2019**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

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

**FORMAT:** The preferred format for written articles is Microsoft Word sent as an attachment to your email. Articles sent from an iPad or in the body of an email are not acceptable. Please send photos as jpg attachments to your email, not embedded in an email, and title each photo with your name and a number (eg: janesmith001.jpg) rather than send as a file number (eg: 2200957694.jpg). Please make ALL reports in text font ARIAL Size 11. Many thanks for your assistance.

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

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

## NEWSLETTER ADVERTISING RATES

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

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

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

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

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

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

### FILE TYPE REQUIRED

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

### HOW TO SEND YOUR AD

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