

The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



THE PASTEL SOCIETY OF AUSTRALIA

2024 Annual EXHIBITION & AWARDS

Wednesday 19th June - Sunday 23rd June

Mt Coot-tha Botanic Gardens Auditorium,
Mt Coot-tha Rd, Toowong, Brisbane

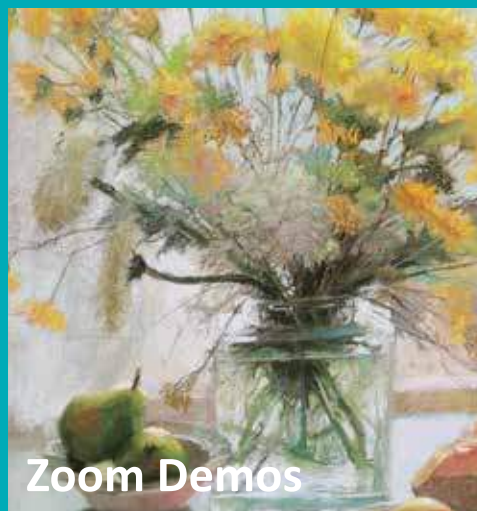
Entries Now Open
Entries close: Sunday 2nd June

More details inside...

Tricia Reust 'Another Day'



Demo Reports



Zoom Demos



Competition Winners



President's Report

Well, what a way to start the month, a power outage for 4 days – just as well it was hot weather as the cold showers were OK. Huge winds – but no rain! And we are well into drought which is affecting the animals who have adopted us (softies) – so

we've been feeding wallabies, possums and especially the mothers with tiny joeys, as well as our rescue sheep, alpacas and horses! When can I find my artist time?

So, I trust you are picking up your pastels and creating mark-making magic for our much-anticipated PSA Annual Awards Exhibition (19-23 June). There's over \$10,000 in total prize money to be won and entries close on 2nd June, only eight weeks away! As well as getting your entries framed and hung at the Mt Coot-tha Auditorium in Brisbane, you have an online option with a lesser first prize, i.e., \$300 compared with \$1,000. Invite your non-member art friends to enter too. They have a limit of one entry, whereas members can put in three.

There's also an Alexandra Awards section of the hanging exhibition (named after Barbara Alexandra who founded it), for PSA members who have never won first prize for a pastel artwork in any eligible art competition. This gives those starting out in pastels a good chance at a prize where they aren't competing against experienced, award winners. What a wonderful legacy of Barbara's!

The full Conditions of Entry are published in this Newsletter, and I urge those thinking of entering to read these carefully first.

Other exciting developments include three new PSA-sponsored workshops being added to the annual schedule in October: two 2-day workshops in Mackay in Qld, and a 2-day workshop in Newcastle in NSW. See preliminary details of these three workshops and tutors in the 2024 Workshops Schedule.

And finally, I'd like to congratulate professional artist Leoni Duff, from Launceston, Tasmania who has been awarded Master Pastellist (M.P.) status with the PSA Inc. We look forward to even more contact with Leoni as she continues to share her experience and passion for pastels with our members through her workshops and ZOOM demonstrations and judging. Members shouldn't miss Leoni's upcoming

figurative painting demo at our monthly ZOOM meeting on Tuesday 9th April from 5.30 pm. Remember daylight saving finishes on Sunday 7 April. And keep your entries coming into the monthly member competitions to get the benefit of hearing a judge's comments on your work. This is all so helpful in making progress with your art.

It's our members' passion for the pastel medium that fuels this Society, so get painting and I eagerly await the visual feast that you'll turn on for the viewer at our Annual Awards Exhibition and sales.

Jan Lowe, President

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2024 Master Pastellist Award

The Pastel Society of Australia Inc. is pleased to congratulate our newest Master Pastellist (M.P. PSA Inc.), Leoni Duff, a multi award-winning professional artist and teacher based in Launceston, Tasmania.

The PSA Inc.'s highest designation of pastel achievement was publicly announced at the March PSA ZOOM meeting by the Chair of the Assessment Panel, Louise Corke: *"The panel was unanimous in conferring MP status on Leoni Duff. She's been working for many years as a professional artist, predominantly in pastel and has been very generous in offering her services as a tutor and judge to the PSA over many years. We know the influence Leoni wields in the art world and we look forward to having her as an active "force" in our quest to promote pastel art more widely. She's welcomed with open arms,"* said Louise.



A trained teacher with a strong interest always in art and art history, Leoni gradually came to pastel as her preferred medium through watercolour and then working in oils. Her stunning pastel artworks showcase her mastery of colour, light, and form. Leoni has won numerous awards for her work, establishing herself as an internationally recognised artist and tutor.

Tasmania. At the studio, artists of all skills can study under some of the best artists and teachers in the world, both in person and via online tuition. Also, Leoni is committed to sharing her knowledge and techniques through Master classes, workshops, retreats and overseas art and culture tours.



Since 2008, Leoni has worked in her own professional art practice and operated the Brisbane Street Art School and Gallery in Launceston,



Being delighted with her M.P. award, Leoni told the members on ZOOM: *"Being in Tasmania and not having our own pastel society, we feel a bit cut off sometimes from what's happening elsewhere. It will be exciting to be more involved with your Society and I'll be encouraging pastel painters in Tasmania to get actively involved with the PSA. I hope painters from other States will come and visit us too so we can all learn more from working together and exchanging ideas."*

See more of Leoni Duff and her art here: <https://art-in-pastel.com/>

Art Village and classes information: <https://artvillage.com.au/>





THE PASTEL SOCIETY OF AUSTRALIA Annual Awards Exhibition 2024

Wednesday 19th June - Sunday 23rd June

Mt Coot-tha Botanic Gardens Auditorium, Mt Coot-tha Rd, Toowong Brisbane

CALL FOR ENTRIES
CALL FOR ENTRIES
CALL FOR ENTRIES

CATEGORIES

People • Animals • Scapes • Still Life • Abstract
• Alexandra Award

ENTRIES CLOSE
Sunday 2nd June 2024

Follow this link to find all the details and to register your entries:

<https://pastelsocietyofaustralia.com.au/annual-exhibition/>

Flinders Ranges Painting Holiday With Ron Bryant and Tricia Taylor 7th to 17th October 2024

11 days of travelling and painting through the Southern, Central and Northern Flinders Ranges. Artists Ron Bryant and Tricia Taylor will host your tour. Meeting in Adelaide for 2 nights, travelling to Hawker for 3 nights then onto Quorn 2 nights before returning via Clare for 2 nights and ending in Hahndorf for our final day at Hans Heysen's Gallery. Adelaide will be our last nights accommodation.



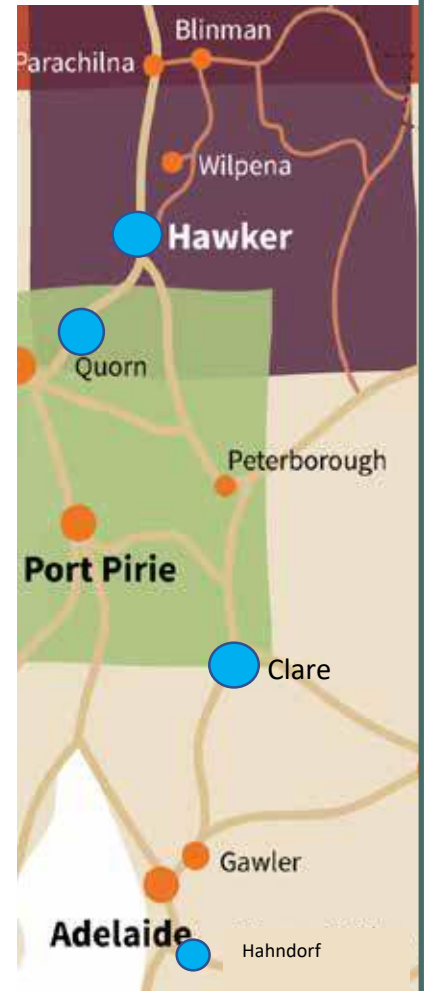
It will be wildflower season so the scenery is set to be spectacular.



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



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



7th to 17th October 2024

\$2950 includes twin share accommodation and transport.

(Flights to Adelaide not included.)

\$3450 Solo accommodation.

\$500 deposit secures your place.

For more information including the cancelation policy and terms and conditions – email Ron ron@ronbryant.com.au or Tricia artist@taylorart.com.au

To book your spot go to. <https://forms.gle/xWxmrL3PE68p2pxNA>

Gallery Guide

Did you know that many of our members exhibit in Galleries and Gift Shops all over Australia? Here are just four that might be nearby to you, or could be a destination gallery when you're off on holidays.

Seaview Artists Gallery, Caloundra

4 Seaview Terrace
Moffat Beach, Caloundra, Queensland



PSA Exhibiting Member: Tricia Taylor MP

Beachmere & Artisans Gift Shop

Shop 3/5 Biggs Avenue
Beachmere, QLD, Australia, Queensland



PSA Exhibiting Member: Joanne Cotton MP

Margaret Street Gallery, Toowoomba

172 Margaret St
Toowoomba, Queensland



PSA Exhibiting Member: Jeanne Cotter

Leonie Duff Art Gallery, Tasmania

70 Brisbane St
Launceston, TAS, Australia, 7250



PSA Exhibiting Member: Leonie Duff MP



“Journey” an Exhibition
by
Tricia Taylor & Karen King

REDCLIFFE ART SOCIETY
OLD FIRE STATION GALLERY
395 Oxley Rd, Redcliffe

8th July -
4th August



artist@taylorart.com.au
karenking.1@bigpond.com

0408414613

0419176986



2024 Meetings & Demos Schedule

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
2 April	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Dan Toohey	"Photography for Painters"
9 April	5.30 - 8.30pm	ZOOM	Leoni Duff	"Creating a Poetic Figurative Painting"
13 April	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella van Leusden	"Painting depth in landscape"
16 April	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Barbara & Ralph Brown	"Why photograph your art?"
7 May	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Petronella van Leusden	"Opposites Attract: Exploring Design Elements in Your Art"
11 May	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Penelope Gilbert-Ng	"How to work up a portrait on toned paper"
14 May	5.30 - 8.30pm	ZOOM	Tricia Reust	"Pastel on Canvas"
21 May	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Maxine Thompson	"Quick-Smart-Art"
4 June	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Louise Corke	"The challenges of working large vs working small"
8 June	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Karen King	"Webbing as a background on Pastel Paper"
11 June	5.30 - 8.30pm	ZOOM - Set subject "A Wonderful World"	Deb Mostert	TBA
18 June	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Chris Clark	"Figures - Summer Fun at the Beach"
2 July	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Anne Yang	Claude Monet, French Impressionist, What Can We Learn of His Life and Work?
13 July	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Barbara and Ralph Brown	"Why Photograph Your Art?"
9 July	5.30 - 8.30pm	ZOOM	Grace Paleg	TBA
16 July	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Karen King	"Webbing as a Background on Pastel Paper"
6 August	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Chris Clark	TBA
10 August	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Margaret van Maanen	"Safety in the studio"
13 August	5.30 - 8.30pm	ZOOM	Lyn Diefenbach	TBA
20 August	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Dan Toohey	TBA

3 September	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Margaret van Maanen	"Safety in the studio"
10 September	5.30 - 8.30pm	ZOOM	Hettie Rowley	"Using Pan Pastels"
14 September	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Tricia Reust	Landscape over Collage
17 September	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Tricia Reust	Wet Pastel Underpainting
1 October	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Reust	Pastel on Canvas
8 October	5.30 - 8.30pm	ZOOM	Lyn Henry	TBA
12 October	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella van Leusden	Pastel Portraiture: Sculpting Faces with Cool and Warm Hues
15 October	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Louise Corke	TBA
5 November	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Reust, Penelope Gilbert Ng & Louise Corke	Paint Around & People's Choice Exhibition and Voting
9 November	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Christmas	
12 November	5.30 - 8.30pm	ZOOM - Set Subject "Focus Created with Tone"	Jonathan Bowden	
19 November	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Christmas	

Want a pastel workshop in your local area?

Would you like a PSA-sponsored pastel workshop in your country, State, Territory, region or town? Are you also part of another local art society and can get a small organising team together with the same aim and a core group of artists who would support such a workshop? Do you have access to a suitably equipped venue with good lighting and a 12 person working space with tables? Do you have a tutor in mind, or maybe a style of pastel painting you want us to find a tutor for?

If you answered yes to most of these questions, we want to hear from you.

Email either Vanessa at treasurerozpastels@gmail.com or

Merla at secretaryozpastels@gmail.com and let us help you make this happen.

2024 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
BRISBANE - Queen Alexandra Home, 347 Old Cleveland Rd, Coorparoo, Qld, 4151		
23/24 March 2024	Penelope Gilbert-Ng	"How to approach and draw up multiple figures to create a story"
8 June 2024	Mark Lawrence	"Beach scene with Sand Dune"
9 June 2024	Petronella van Leusden	"Beginning in Pastel - A Bird in the Hand"
14/15 September 2024	Chris Clark	"Using Travel Photos".
SUNSHINE COAST - Buderim Craft Cottage, 5 Main Street in Buderim, Qld		
13/14 April 2024	Louise Corke	"Portraits, strengthening the finer points"
8 September	Lyn Henry	TBA
26/27 October	Karol Oakley	TBA
GOLD COAST - RQAS Broadbeach Art Gallery. 25 Broadbeach Blvd, Broadbeach QLD 4218		
18/19 May 2024	Anne Yang	"Beauty is in the Sky of the Beholder, Pastelling Skyscapes"
19/20 October 2024	Tricia Reust	"Pastel and Collage on Canvas"
MACKAY - Mackay Art Society Incorporated. 2 Snow Wright Court, Beaconsfield, Mackay 4740		
4/5 October 2024	Tricia Reust	"Mixed Media on Canvas"
6/7 October 2024	Tricia Reust	"Pastel Landscape and Collage"
NEWCASTLE - Uniting Church Hall, Highfield Street, Mayfield, NSW, 2304		
12/13 October 2024	Paul McCarthy	"Landscape with Trees"

WANTED - Workshops and Meeting Demonstrations Coordinator

Do you value having access to highly qualified pastel tutors for workshops and monthly meeting demonstrations (ZOOM and face-to-face)? If so, the PSA needs your help.

We're looking for that special person to fill the key volunteer role/s (it could be shared) of setting up the **annual program to engage tutors as pastel painting demonstrators** at each of our SE Qld meetings as well as for 1 or 2-day workshops in Qld, NSW and any State or Territory that offers to host one.

This person should be computer savvy and be able to send out proforma emails and forms requesting tutor preferences and to receive and collate the replies. They'll get to talk with tutors, meeting coordinators, other art societies and venue operators as they negotiate dates and times and the availability of tutors to get the program bedded down by October. We're looking for this Workshops and Meeting Demonstrations Coordinator from July when we start organising the 2025 program. The PSA needs to book its tutors early so we don't miss out on them! If you or someone you know might be interested, we'd love to hear from you/ them, even just for a chat.

Contact either Vanessa at treasurozpastels@gmail.com or Merla at secretaryozpastels@gmail.com or phone or SMS 0437 456 876 and have your questions answered.

WORKSHOP - SUNSHINE COAST

Portraits, strengthening the finer points

with Louise Corke MP PSA

(This workshop is not suitable for beginners)

Saturday 13th & Sunday 14th April 2024

(Choose 1 or both days)

PSA Members: \$260 Non-members: \$280

Description

This workshop will be an intense time of focus addressing refinement, greater credibility, strength, and power; admirable qualities to include within your portrait work.

- Refinement – refers to attention not only to the minutia such as the flick of an eyelash, but the subtle tilt of the head, the finesse of the hand poses etc.
- Credibility – refers to the sound structural framework of the portrait. How well has the head and body been rendered. Has credible attention been paid to constructive drawing.
- Strength – has tone been used to hold the portrait in such a manner to create a piece of art, not just a replication of the individual.
- Power – whether subtle or obvious, does the portrait possess a commanding presence.

Come prepared to complete exercises to sharpen and refine your portrait skills.

Intense yes, but rewarding in the long run.



Sunshine Coast

Sat 15th & Sun 16th April 2023

Tutor: Louise Corke

Address: Buderim Craft Cottage, 5 Main Street,
Buderim Qld

From 8.30 am (for set up) to 4 pm.

Bookings online at the PSA website. <https://pastelsocietyofaustralia.com.au/workshops-sunshine-coast/>

WORKSHOP - GOLD COAST

Beauty is in the Sky of the Beholder, Pastelling Skyscapes

with Anne Yang MP PSA

Saturday 18th & Sunday 19th May 2024 (Choose 1 or both days)

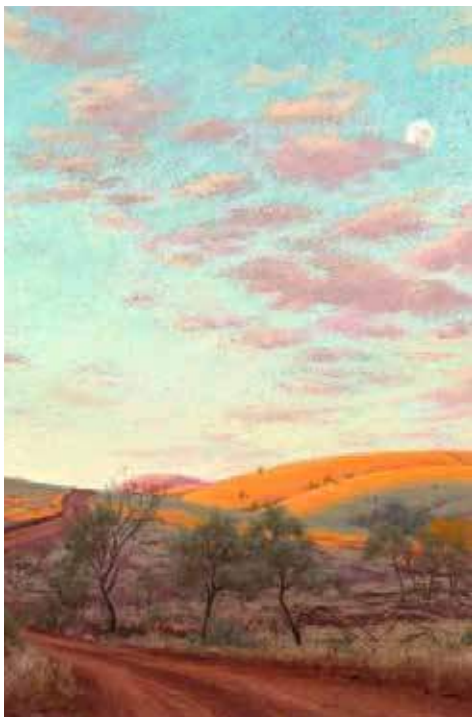
PSA Members: \$260

Non-members: \$300

Course Outline

When the dominant subject of a landscape painting is the sky, it is the sky as our light source that sets the mood for the painting.

In painting skies, we will utilise the elements and principles of art and design to create paintings that will resonate with the viewer emotionally, and to create visually pleasing paintings. We will also cover pastelling application techniques and some colour theory.



PSA Gold Coast Workshop

Saturday 18th & Sunday 19th May 2024

Anne Yang

RQAS Broadbeach Art Gallery. 25 Broadbeach Blvd, Broadbeach QLD 4218

From 8.30 am (for set up) to 4 pm.

Bookings through the PSA website: <https://pastelsocietyofaustralia.com.au/workshops-gold-coast/>

WORKSHOP - BRISBANE

“Beach scene with Sand Dunes”

with Mark Lawrence AP (Accomplished Pastellist) PSA

Saturday 8th June 2024

PSA Members: \$130

Non-members: \$150



Course Outline

The course caters to both beginners and those looking to expand their pastel skills. It will cover materials (papers, pastels, etc.), and why they are important to gaining the best results. While the aim is to optimise materials for the beach scene, the information gained should also help in tackling other genera with soft pastels. We'll all work from the same reference photo (to be supplied – a different photo from those illustrated on this page) and participants can look forward to taking home a satisfying beach scene to show others.

We will sketch out the broad shapes with willow charcoal, with attention to some compositional guidelines re focal points. Then we'll fill the paper with background colour as a “wash in”. This provides the base for applying pastels in the main colours and midtones, finishing with some details and highlights.



PSA Brisbane Workshop

Saturday 8th June 2024

Mark Lawrence

Kingsbury Room (lower level),
Queen Alexandra Home,
347 Old Cleveland Road, Coorparoo Qld 4151

From 8.30 am (for set up) to 4 pm.

Bookings through the PSA website: <https://pastelsocietyofaustralia.com.au/workshops-brisbane/>

WORKSHOP - BRISBANE

“Beginning in Pastel - A Bird in the Hand”

with Petronella van Leusden MP PSA

Sunday 9th June 2024

PSA Members: \$130

Non-members: \$150

Course Outline

The workshop caters to both beginners and those looking to expand their pastel skills, fostering a playful attitude towards pastel experimentation. Participants will make a workbook to document samples and findings.

The focus is on active learning rather than teaching composition, colour choices, or drawing. Participants will engage in practical experiences, learning how to prepare surfaces, select colours based on tone, apply and layer pastels, mix pastels like paint, and make adjustments to their work.

In the afternoon, these techniques will be combined to create a small, simple painting, emphasizing the creative process over the final product. Inspirational bird photos by Sue Rodwell will be provided for this session.



PSA Brisbane Workshop

Sunday 9th June 2024

Petronella van Leusden

Kingsbury Room (lower level),
Queen Alexandra Home,
347 Old Cleveland Road, Coorparoo Qld 4151

From 8.30 am (for set up) to 4 pm.

Bookings through the PSA website: <https://pastelsocietyofaustralia.com.au/workshops-brisbane/>

Brisbane Meeting

Tuesday 2 April 6.30 - 9pm

Demo Artist: Dan Toohey

Subject: "Photography for Painters"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust
triciareust@gmail.com
0416967320



Gold Coast Meeting

Saturday 13 April 2pm - 5pm

Demo Artist: Petronella van Leusden

Subject: "Painting Depth in Landscape"

Address: Old Post Office, 57 Railway Street,
Mudgeeraba

Contact: Petronella van Leusden
hello@petronella.gallery
Phone: 0407 963 773



Sunshine Coast Meeting

Tuesday 16 April 6 - 9pm

Demo Artist: Barbara & Ralph Brown

Subject: "Why Photograph Your Art?"

Address: Buderim Craft Cottage, 5 Main St
Buderim

Contact: Vanessa Thomas
TreasurerOzpastels@gmail.com
0414571090



Brisbane Meeting

Tuesday 7 May 6.30 - 9pm

Demo Artist: Petronella van Leusden

Subject: "Opposites Attract: Exploring Design Elements in Your Art"

Address: Mount Gravatt Showgrounds

Contact: Tricia Reust
triciareust@gmail.com
0416967320



Gold Coast Meeting

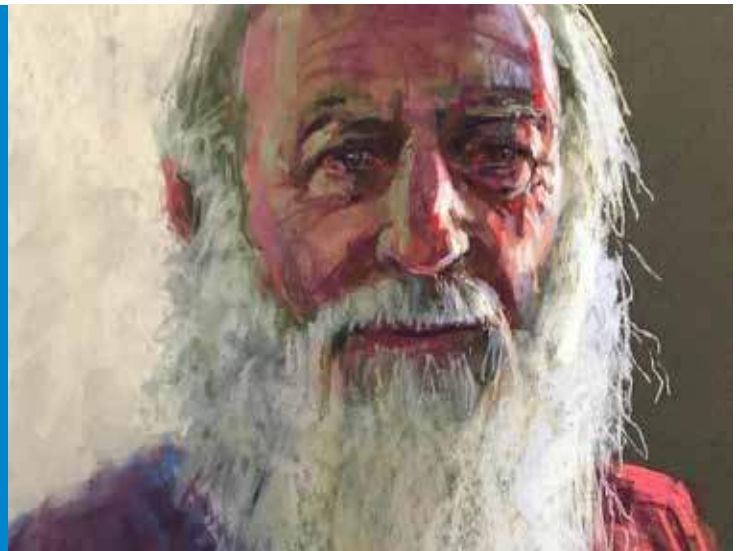
Saturday 11 May 2pm - 5pm

Demo Artist: Penelope Gilbert-Ng

Subject: "How to work up a portrait on toned paper"

Address: Old Post Office, 57 Railway Street, Mudgeeraba

Contact: Petronella van Leusden
hello@petronella.gallery



Sunshine Coast Meeting

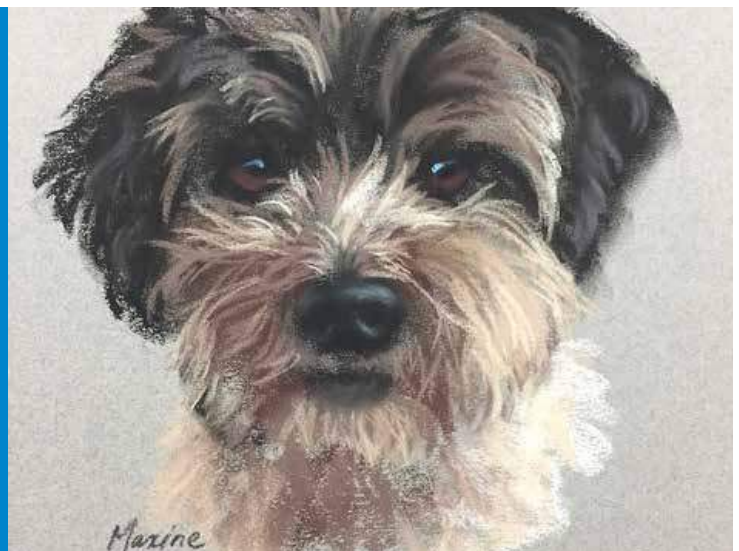
Tuesday 21 May 6 - 9pm

Demo Artist: Maxine Thompson

Subject: "Quick-Smart-Art"

Address: Buderim Craft Cottage, 5 Main St Buderim

Contact: Vanessa Thomas
TreasurerOzpastels@gmail.com
0414571090



Zoom Meeting and Demo

ONLINE

Tuesday 9th April

5.30 (for 6pm) - 8.30pm (AEST Brisbane Time)

Demo Artist: Leonie Duff

Subject: "Creating a Poetic Figurative Painting"



Zoom Meeting and Demo

ONLINE

Tuesday 14th May

5.30 (for 6pm) - 8.30pm (AEST Brisbane Time)

Demo Artist: Tricia Reust

Subject: "Pastel on Canvas"



To view previous Zoom Demonstrations, visit the website at

<https://pastelsocietyofaustralia.com.au/videos/>

Zoom meeting notifications are sent via the Signal App. Contact Vanessa Thomas to receive your reminder at treasurerozpastels@gmail.com

February



General: 'Silent Defiance' by Karen Christiansen

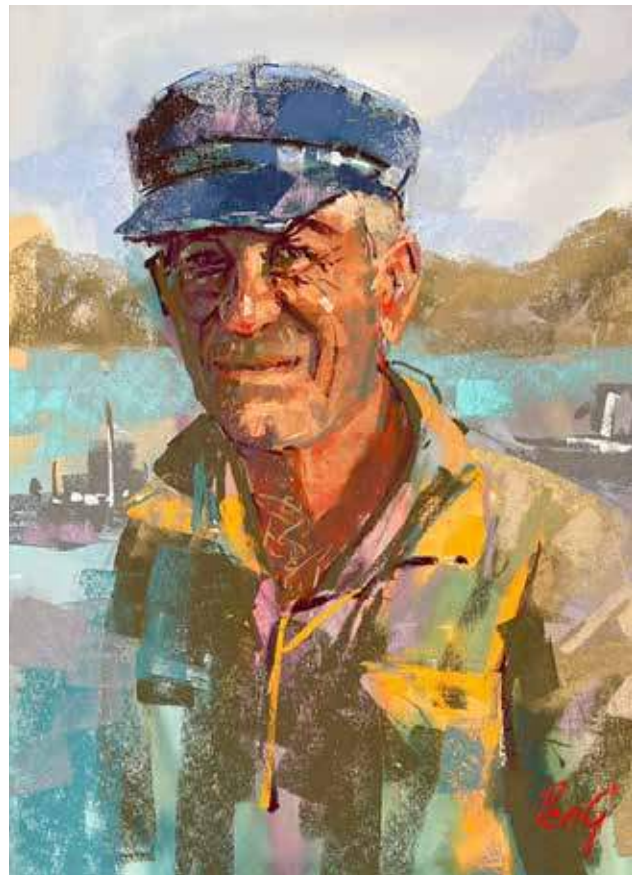


MPs and APs: 'My Blankie' by Louise Corke

March



General - Ruffle my Feathers by Susan Penfold



MPs and APs - 'Greek Fisherman' by Penelope Gilbert Ng

Anne Yang – presentation on Rembrandt van Rijn

Buderim Craft Cottage, February 20th, 2024

by Andrea Quinn

After a tug-of-war with some tired technology, our larger than usual group of dedicated artists was off and running under the guidance of one our own masters. We were all on a quest to learn more about another master, Rembrandt Harmenszoon van Rijn. Anne Yang, master pastellist, guided us through the life of the man we know simply as Rembrandt, arguably the master among many in art history. Along the way, we learned of his foibles and flawed humanity...and that life and art offer no protection against tragedy and obscure endings.

We began with Rembrandt's birth in 1606, the youngest child born in a comfortably middle-class family during the early years of the golden age of art. As the youngest son, he was under no pressure to follow his elders into the family milling business and would go on to study painting in Leiden and Amsterdam with some of the greats of his time, including Lastman and van Swanenburgh. At the tender age of 22, Rembrandt was already well recognised for his portraiture and dramatic use of contrasting lights and darks, the style for which he remains best known today. It's his signature light source, cast from on high, which became the eponymous 'Rembrandt light' and distinguished him from others during his lifetime and from those who came after.



Woman Bathing In A Stream

As illustrations, Anne included several of the trademark paintings that many of us, even unconsciously, associate with Rembrandt, including *The Anatomy Lesson*, the massive *Night Watch* (3.79 x 4.53 metres, weighing 337kgs – that's a lot of paint!), *The Jewish Bride*, *Woman Bathing In A Stream*, *Bathsheba At Her Bath*, *The Raising Of Lazarus*, and *Judas Returning The 30 Pieces Of Silver*, all iconic pieces, widely recognised, even outside of art circles. And, of course, there were the portraits, commissions of influential people, many of them emblematic of the times in which Rembrandt lived and worked. Then there were the self-portraits. Although Rembrandt's time pre-dates what we now refer to as 'selfies', he gave it a red-hot go in his own way! In most of his self-portraits he dons all manner of hats and berets, a particular affectation of his. The guy apparently had a thing for millinery!

He also had a thing for dress-ups and interesting fabrics, likely due to the stunning textures he could capture with paint. For example, Rembrandt was known to have added sand to some of his paints to enhance texture, an early homage to what would later become known as *impasto*. His wife and erstwhile muse, Saskia, would dress in costume when she posed for him, usually in tight boddices and full skirts (but sometimes nude – French maid costumes may have been hard to come by then – wink wink?). He was also known to ‘splash the cash’, and assembled a trove of collectibles and curiosities over his lifetime that may or may not



have found their way into a painting or a study. One of our members wondered aloud how he would have coped with eBay! Indeed - he would likely have been an early adopter!

As Anne explained, in Rembrandt's time, however, there were far fewer colours available, and those he used had to be individually mixed. He consequently painted with a limited palette out of necessity, with the impact of his works resting almost entirely in his use of powerful contrasting lights. His need for drama in his compositions no doubt reflected some of the theatrics and drama occurring in his



personal life, along with his ambition to climb the social ladder. Optics apparently mattered to Rembrandt. But life's travails eventually catch us all, and Rembrandt would not escape. After the death of his wife, Saskia, following the birth of his only surviving son, Titus, Rembrandt took solace in the arms of his live-in nurse, Geertje Dirckx. She was herself ousted six years later by a young maid, Hendrickje Stoffels. Scandalous? Perhaps then. But Rembrandt and Hendrickje, despite censure from the church, cohabited till her death six years before his in 1669. She is presumed to be the model for many of his most sensuous works.

Life was clearly complicated for Rembrandt, not just in love, but also with money. He had purchased a grand manor on borrowed money when he married Saskia. After her death, his productivity as an oil painter declined and he turned more often to etching, refining many of the hatching techniques that survive today.

Anne described how Rembrandt “took etching to a new level” (mmmm...no comment?). But all this was occurring amid broader economic woes for the Dutch Republic, and Rembrandt found himself unable to meet his debts. He agreed to a *cessio bonorum*, the voluntary surrender of assets to creditors and a more genteel way of, well, going bankrupt. That decision likely saved Rembrandt from arrest and the indignity of being publicly outed. He and his family, Titus, Hendrickje, and Cornelia (Rembrandt’s daughter with Hendrickje), moved to the artist’s quarter of Amsterdam, to a rented home that reflected his reduced social standing.

Despite his rise to fame and fortune and his decline into penury, little is known of the manner of Rembrandt’s death at age 63. He had lived far beyond his means during his life, and in death was consigned to a rented and unmarked grave – yes, one could rent a grave then. And because the grave was rented, it was eventually dug up and, presumably, rented to another corpse. And thus it came to be that there is no lasting marker of Rembrandt’s final resting place. His influence then and now rests solely with his surviving works, and what remains of Rembrandt the man was apparently scattered to the four winds. A sombre, but somehow poetic, end.

Anne’s presentation gave us a great deal more insight into Rembrandt the man, the very fallible human being who found himself wavering between his life purpose and the transience of social status. And despite his human-ness, he left the art world with some of the world’s best known works and bequeathed some of the most important technical advances to those who would follow in his footsteps. Rather than focus on Rembrandt’s technical skills and personal style, we were gifted something of Rembrandt the person, which allowed us all to enter into a deeper and more personal connection with one of the most influential artists in history. What an unexpectedly wonderful balance to strike!

During the presentation, Anne shared two of her own paintings, copies of Rembrandt self-portraits, both completed as studies in his technique. She recommended the same for us, i.e., developing our skills by painting copies of master works with pastel, to study and develop our own mastery with some of Rembrandt’s most important methods. Indeed, many students during art eras from the Renaissance period onward, practiced their craft in the style of their masters as a form of apprenticeship. Even informally now, there is much to be learned from that practice.

Thank you, Anne, for bringing a more memorable perspective to our understanding of one of art’s greats. Thanks are also due our fearless – and only slightly flustered – leader, Vanessa Thomas, who saved the day, technologically speaking.

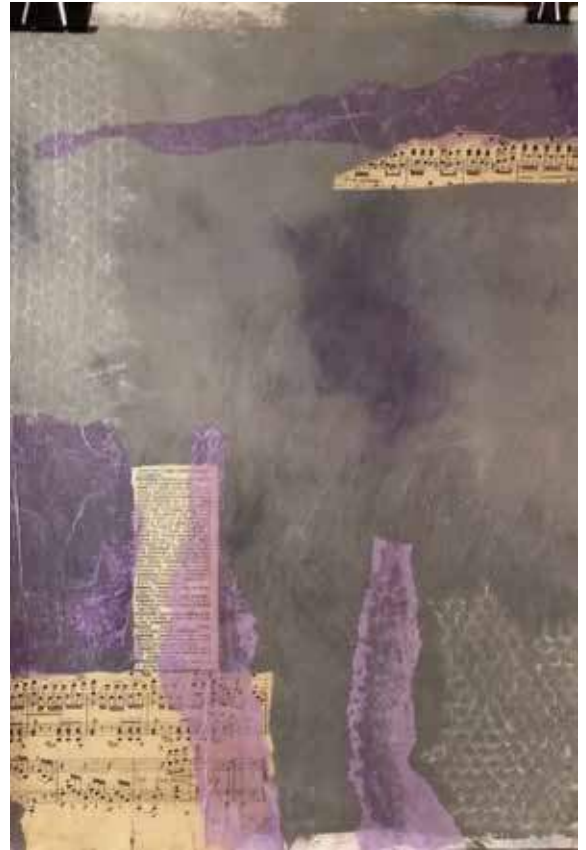


Tricia Reust, Portrait on Collage, Gold Coast PSA Meeting, Feb 10th, 2024

Demonstration Notes by Petronella van Leusden

Tricia commenced the demo by unveiling the prepared paper, featuring underlying pastel paintings and a collage of various elements. The surface was treated with AS clear pastel primer, resulting in a subtle grey tint from the mix of previous pastel colours. Tissue paper, printed napkin, dictionary pages, music sheets, and textured paper were thoughtfully incorporated into the collage. Tricia highlighted the possibility of collaging directly over pastel, watercolour, and acrylic, excluding oil. After drying, another layer of AS clear pastel primer was applied. These carefully chosen collage elements were specifically intended to weave a narrative about the sitter.

Tricia cautioned against using Canson Mi-Teintes paper for collage due to its thinness, recommending alternatives like thicker (stretched) watercolour paper or canvas. She presented examples of her work on AS Colourfix, demonstrating collage applied directly over charcoal. Additionally, she showcased a work-in-progress on Colourfix, explaining the deliberate choices made for the collage. The placement of collage pieces aimed to create a closed-in area, symbolizing the hardships faced by the subject, in contrast to an open area with no texture.



Emphasizing the significance of archival work, Tricia stressed the use of acid-free materials. She utilized Atelier Binder medium for collage and AS pastel primer, both known for their archival and acid-free properties.

For the demonstration, Tricia selected soft pastels from an AS tin, aligning with the subdued mood she sought to capture in her portrayal of Harold, a homeless man who posed for the artwork.

Tricia discussed her approach to drawing shapes in three tones – dark, light, and medium. She underscored the importance of identifying and capturing large shapes early in the drawing process, focusing on both dark and light elements. Geometric shapes were briefly mentioned as aids in achieving likenesses. Mid-tones were skillfully used to connect the darker and lighter shapes.

While crafting the face, Tricia made remarks about key points in facial alignment, providing insights into features that could be checked against specific geometrical shapes.



These included a rectangle between the inside eye, four front teeth, and chin; an equilateral triangle between the two pupils and the bottom of the nose; and checking the width of the mouth in relation to the pupils.

During the process of developing the facial features, Tricia offered valuable insights, pointing out common mistakes that beginners should be mindful of and strive to prevent, such as drawing excessively large eyes, placing eyes too high on the face, and creating a neck that appears too thin. Tricia's commentary served as a helpful guide for attendees, encouraging them to be vigilant about potential pitfalls and enhance the accuracy of their artistic endeavors.

She demonstrated how she checked if features lined up with a pencil. In detailing the portrait, Tricia strategically used dark and light pastels for smaller shapes within larger ones, employing pencils to blend shapes within flesh areas.

Pencils were employed to blend shapes within flesh areas, and Tricia utilized Faber Castell, Conte A Paris, and Bruynzeel for colours, while charcoal and lighter pastels were used for black and white details.

In terms of blending techniques, she applied small strokes that followed the form of the head within the flesh areas. Notably, no blending was used in other sections of the drawing, creating a deliberate contrast between the smoothness of the flesh and other elements. The collage elements introduced texture and added points of interest to the portrait.

Tricia strategically used the darkest black and white in the eyes, considering them the focal point to draw the most attention and provide the greatest contrast. Other elements to pull the viewer's attention included complementary colours, details, and the placement of the face in the focal point of the painting. In her demonstration, she emphasized the contrast between the warm tones of the face and the cool colours in the background.



Tricia went above and beyond what is written in these notes, sharing extra valuable little details of her knowledge. The Gold Coast attendees were fortunate to witness the creation of this remarkable portrait.



Exploring the Harmony of Colour Chords with Tricia Taylor

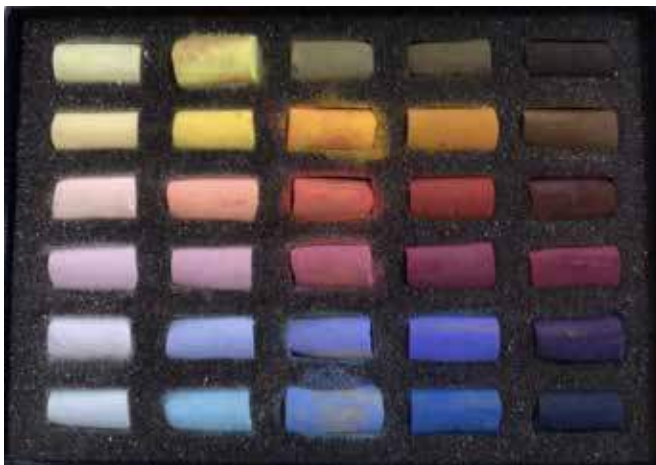
Demonstration Notes by Petronella van Leusden

In our November meeting on the Gold Coast, Tricia Taylor graced us with an enlightening demonstration that delved into the captivating world of colour chords. Tricia's main emphasis was to unravel the magic of mixing pastels akin to the strokes of a painter's brush, debunking the notion that one must possess an extensive range of pastel colours. She showcased that with just the fundamental blues, yellows, and reds, one can create a myriad of colours.

Tricia Taylor's spotlight was on the following aspects:

- Understanding colour chords.
- Infusing harmony into your artwork.
- Employing colour chords to evoke mood and emotion in your creations.

Tricia's approach to colour chords involves steering clear of traditional labels such as cool or warm. Instead, she prefers terms like Blue(r) for a blue on the red side and Blue(y) for a blue on the yellow side. The key to achieving intense colours lies in blending only two primary colours, avoiding the dilution that comes with incorporating all three.



For beginners in pastels, Tricia has curated a 30-half-stick basic Unison pastel set, featuring five tones each of Yellow(r), Yellow(b), Blue(y), Blue(r), Red(y), and Red(b). This set can be ordered at Tricia's Website.

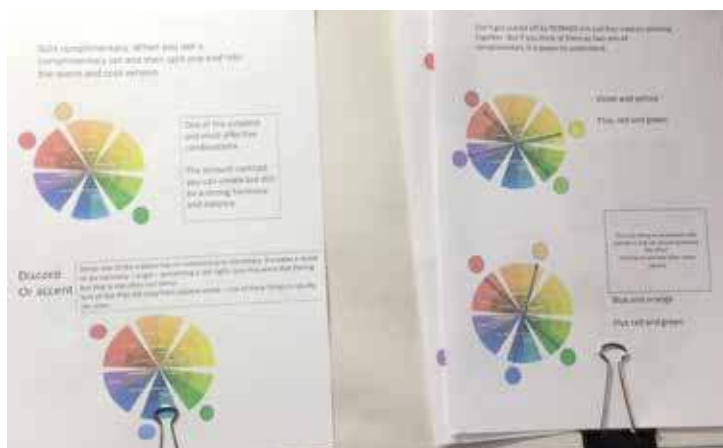
Tricia shared a memory jogger for creating greys: “To make grey - stay away (opposite on the wheel), to keep it clean - put a colour in between.” She illustrated this concept by explaining how introducing a pink between the blue of the sky and the yellow of light prevents the sky from turning green while enhancing the glow of the yellow.



By selecting warm tones in Yellow(r), Blue(r), and Red(b) based on a chosen photo, Tricia showcased how a deliberate palette choice can de-emphasize certain colours, in this case, the greens.

Tricia emphasized that by exclusively working with tones within the chosen colour chord, every colour in the painting feels harmoniously connected.

Drawing a parallel between colour chords and music, Tricia likened them to notes that create a harmonious chord. Certain combinations yield a balanced colour scheme, while others may lean towards dominant hues, evoking diverse moods.



When creating colour chords you can have:

Analogous chords where the colours are next to each other in the colour wheel e.g. Red(b), Purple, Blue(r).

Complementary chords e.g. purple(r), yellow(b)

Split complementary e.g. one of the complementary colour is split into two e.g. yellow(b) is split into green and yellow(r); the two split colours being an equal distance away from the colour that is split.

Four (tetrad) or three (triadic) colours: to create a balance you make sure that they are an equal distance away from each other on the colour wheel.

Tricia recommended learning about colour by painting the same scene with different combinations of red, blue, and yellow, allowing artists to experience the varying effects of their choices.



She also touched upon the concept of discord or accent, where colours outside the chord disrupt or emphasize elements in a painting.

For selecting paper colour, Tricia suggested placing a photo in front of different paper options to determine the one that complements the envisioned work.

In conclusion, the session on colour chords left us enlightened and inspired, propelling us to further experiment with the enchanting realm of colour theory.



PSA Report BNE meeting March 5th 2024 Penelope Gilbert Ng

By Tricia Reust

Another superb demonstration of pastel skill was enjoyed by the attendees at the Brisbane meeting March 5th.



Photo 1

Photo 1. On a piece of Pastel Mat paper around 30 cms square, Penelope had drawn up with vine charcoal the composition of a woman and dog. Using a mixture of Terry Ludwig and Art Spectrum soft pastels (Penelope especially likes the “Highlights” box selection of AS Extra Soft Squares for their subtle shades of tinted whites) Penelope began the block in.

Photo 2. From the photo reference on the iPad Penelope pointed out where elements had been altered for a better composition – for example, the lines of the fence are angled to lean into the figures and moved to bring the viewer’s attention to them. The colour of the shirt was changed to red and orange – which are beautiful against the green grass background.



Photo 2



Photo 3

Photo 3. Penelope always draws up a tonal sketch before working. This book is filled with such drawings and holds exquisite miniatures of Penelope’s draftsmanship.

Photos 4, 5 and 6. Penelope brought along pastel artwork for a mini exhibition of how figures are approached in their setting and alluded to these various examples throughout the demonstration, remarking on how the size and placement of figures can direct the feeling of the work. Quite often Penelope will remove the sky from a figure in water, for more emphasis on the figure.



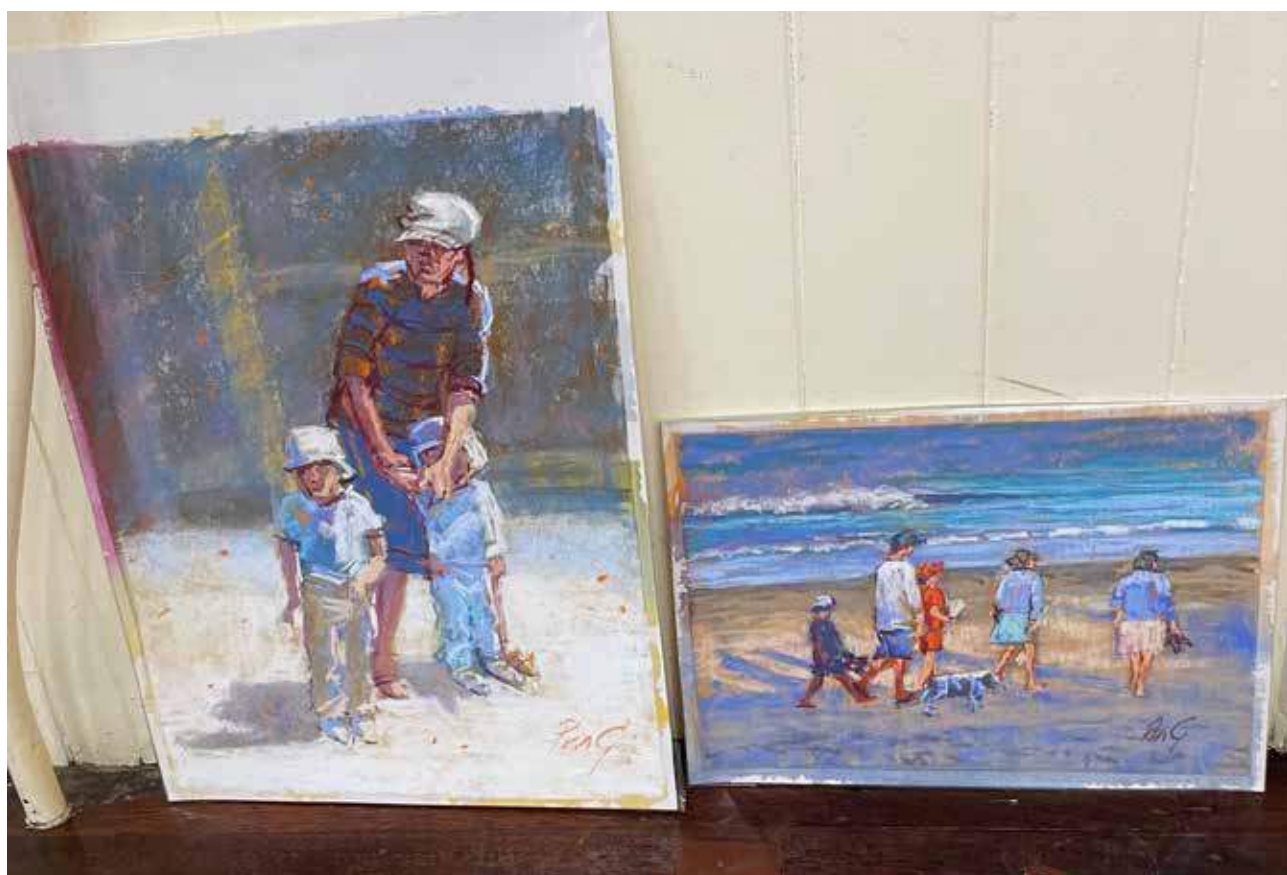


Photo 7

Photo 7. Shadows from elements outside the realm of what is being depicted (trees, other people etc) were utilized to bring interest around the figures – the shadow across the front leg of the woman suggests the form of the leg. The shadows in the background foliage are darker around the hat, bringing focus to this figure. Mark and Priscilla Lawrence project the demonstration up on a screen so that all attendees can see what the artist is doing, and this is saved to a video which is later available to PSA members on the PSA website.



Photo 8

Photo 8. The block in is completed over the whole paper, then smaller areas are addressed. The grass colour is glazed over the edges of the figure to soften them. To depict a “sunny” day and how the woman loves the dog are intentions, and the direction of the light is important. Penelope spoke of the five elements to be considered in creating art: 1. Good drawing; 2. Tonal relationship; 3. Colour; 4. Composition and 5. Edges.



Photo 10

Photo 9. Pastel pencils (Penelope uses Conte a Paris) are used to finesse details around the dog, hat and shoulder – every mark, especially new colour, can change the whole painting.



Photo 9

Photo 10. Be careful not to create “black holes” when dealing with shadows. Squint to assess tones. Purple was added to the shadows, darker towards the figures and fading further away from the figures; blue was added; grass colour over and around these shadows. Warmer greens were added to the foreground of the grass.



Photo 11

Photo 11. Use the side of the pastel for thin lines, dots and dashes – Penelope added orange marks throughout the grass. Penelope set herself a challenge with this work – disliking the colour of the paper and the colour green - it was “problem solving” with a mental challenge all the way to create a pleasing work. With the background finished, final details were addressed with the figures. Drawing was fine tuned with the dog; warm grey used on the back leg of the woman to differentiate from the grass shadow; the highlight on the dog’s head was softened with a less-dark colour right beside the lightest areas to lessen the contrast; only add detail where it is needed.



Photo 12

Photo 12. A glaze of blue was added to the grass in the background; the blue of the sky added to the hat and dog's head; signature added in orange (signifying that Penelope is happy with the work at this stage – "for when is a work ever finished?") and the demonstration work is completed.

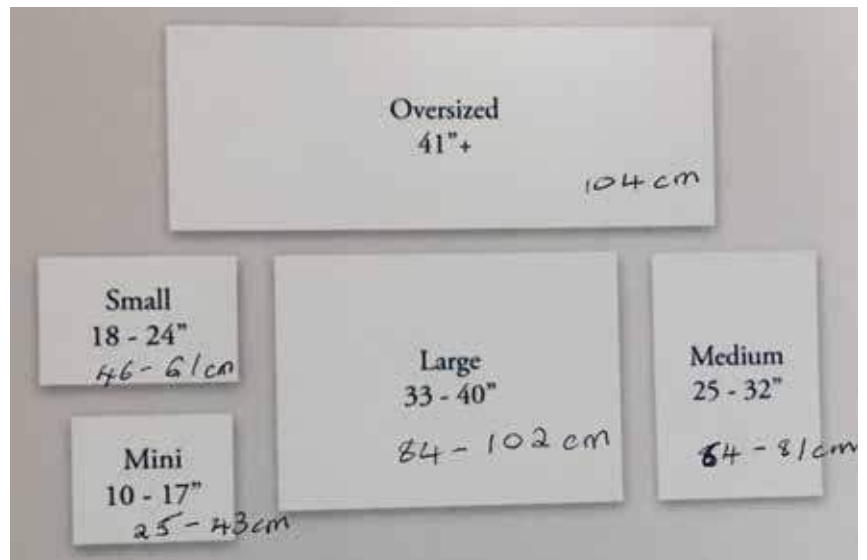
Thank you to the members who provide the supper, welcome attendees, assist with the tables and chairs and all the other chores that ensure the meeting runs smoothly. Penelope received applause from the gathering – well deserved as we were treated to a special demonstration of pastel skill.

Louise Corke 'The Challenges of Working Small in soft pastels'

By Petronella van Leusden

In the Gold Coast demonstration held on Saturday, March 9th, Louise Corke MP illuminated the intricacies and challenges inherent in working on a small scale within the realm of soft pastel art.

Beginning with a discussion on the definition of "small," Louise emphasized the variation in size specifications across different competitions, underscoring the importance of adhering to entry rules. For instance, while the Richeson Small Art Competition defines small as 144 square inches (approximately 19 by 19 centimeters), the Lethbridge Small Scale Art Award imposes a limit where no side exceeds 61 centimeters.



Louise then delved into the distinguishing features of small paintings, showcasing examples that often feature a singular subject, intricate detail, simplified compositions, and a restricted color palette. These characteristics are crucial for ensuring that a small painting stands out and captivates the viewer, even from a distance. Sometimes, framing a small artwork with a large mat can further enhance its impact, creating an intimate atmosphere.

The decision to create a small painting can stem from various factors, including affordability, practicality, and artistic intent. Small artworks are more economical in terms of materials, easier to ship, frame, and display, making them accessible to a broader audience.

Despite the size constraints, composition remains paramount in small-scale works. Louise emphasized the significance of negative space and the judicious use of tonal and color variations to avoid overcrowding the composition. In impressionistic pieces, light tones are often favored, while abstract works demand a strong focal point and streamlined shapes.

Demonstrating her process, Louise embarked on creating a small painting inspired by a visit to Cape Bridgewater. She brought a reused colourfix paper, using an AS Colourfix primer blending the pastels to create some grit. She considered creating a balanced tonal range to be 70% midtone, 20% darks and 10% lights. She strategically omitted certain elements, emphasized others and maintained a balance of tones and hues, ensuring each shape contributed harmoniously to the overall narrative.

She set up basics of the work with AS Red-violet for the darks in the rocks, AS light blue for the headland in the distance, green/blue for the water, making sure that no two shapes had the same length. Using directional strokes she filled the surrounding areas using mostly neutral colours, so that the focus area with stronger colours could have a voice. For the same reason she also decided to leave out the clouds, thereby not creating another focal point in a small painting.

She employed techniques such as wetting areas to remove pastel and blending pastels to achieve the desired effect. She reduced edges and muted a white with a feather. By cutting in over the top with a pastel she blended two colours together and created a soft transition from water to rock. All this to calm things down in areas that did not have the focal attention. She stated: 'It is about the interlocking of shapes not about the shapes themselves; how they act together'.



To give volume to the water Louise layered a variety of light blues, describing it like bubbles or foam on the water. By lightly skimming and dragging the pastel on the surface of the underpainting with a lighter and darker sandy tone Louise suggested undulations in the sand in the foreground, leaving it up to the viewer to participate in interpreting the painting.

Slowly the focus and intention of her small painting emerged, expressing a quiet, peaceful moment on the beach.



Louise told us that during the process of painting she asked herself: 'Is it enough?', 'Are the shapes interesting and different from each other?' and in response she enlarged one area.



Louise cautioned against the premature use of black pastel, as its residue can disrupt adjacent areas of the artwork. She advocated for the use of a mahlstick to steady the hand during intricate detailing.

Ultimately, the intention behind the painting guides artistic decisions, with the chosen subject matter evolving organically as the artwork progresses. As Louise aptly stated, "I allow the subject to speak to me," emphasizing the intuitive and collaborative nature of the creative process.

Making Colour Sing – a poem for Tricia Taylor
by Andrea Quinn

Following her well attended session on the Gold Coast in November, Tricia Taylor gifted the Sunshine Coast group her knowledge of the wonders of colour chords. Using a musical analogy, Tricia framed the concept of colour chords as notes that harmonise or contrast, always in ways that make a painting “sing”. Colours have frequencies too, measured similarly to sounds - who’d have guessed? It means that colour frequencies can be mapped across musical notes and chords, including one for the entire rainbow! Nerdy maths, music, and art, apparently share a common language; the distance between ‘notes’ (or colours) can sing and make you “feel that hum”. One wonders if Max Richter somehow stumbled upon the idea, as it infuses his major compositions (the interested reader might like to check



out the YouTube trailer for the Sydney ‘Sleep’ sessions; www.youtube.com/watch?v=IHMCE-c8sUc).

At another point, the group wandered off into the weird realm of synaesthesia – a psychological phenomenon where a person might see words or other sensations as colours or sounds – the senses appear confused, morphing into other sensory forms. So many nuances to our experience of colour...

Tricia included anecdotes on the trials and tribulations of exhibitions and gallery judges, their quirks and demands, and what can happen when someone breaks the rules (go Tricia, you maverick!). She also shared examples of paintings completed with colour chords from particular sets. Regardless of what was used, however, her harmonies were profoundly affecting. There was another anecdote about stairs that took twelve months to repair by a husband (hers) who altered a water course, re-directing water down their driveway, right into Tricia’s studio. That’s likely a story for another day, when said husband may wish to defend his choices?



*Like friends and lovers
Colour comes together
From strokes and swirls
Forming sky and heather*

*As friends they stand
Together as one
Lifting each other
But alone, not quite done*

*A song built from colour
Follows all the same rules
As songs built from notes
From the artists' muse*

*Colour, like music
Sings harmonious notes
Via triads and tetrads
And analagous folks*

*Analagous colours
Sit side by side
Just as friends in sync'
Or a groom and his bride*

*Complementaries instead
Sit opposite each other
But they always attract
And don't muddy the other*

*Like a three-note chord
Triads form something new
Equidistant on wheels
Brilliant contrasting hues*

*Tetrads sound scary
And really they're not
They're two complementaries
But one takes top spot*

*The trick is to plan
Before colour meets ground
Thus are problems averted
And harmony crowned*

For the Sunshine Coast group, it was a most instructive evening, and your humble author recommends attending one of Tricia's workshops if you can. In less than an hour, Tricia clarified, for me at least, something I've struggled to properly grasp over many years and with several different teachers. Perhaps the old adage is true, that "when the student is ready the (right ?) teacher appears". Here's the Sunshine Coast's summary of the evening – a poem for Tricia.



Monthly ZOOM Competition

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

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

These meetings comprise:

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

Artwork images submitted for these Zoom meetings are welcomed to show other members what you are up to with your pastels and as an interesting exhibition. They are judged by that month's presenter for the awarding of a prize. If the presenter is a PSA member then that presenter is not permitted to submit a work. General members enter in one category and Master Pastellists (MP) and Accomplished Pastellists (AP) in another.

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

General Members prize will be \$50, MP/AP prize will be \$25.

Set Subject Competition

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

2024

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

All Zoom Competitions send a JPG image of your painting to
<https://pastelsocietyofaustralia.com.au/monthly-zoom-competition/>

**The monthly zoom opens at 5.30pm Brisbane time for a start at 6.00pm.
The Zoom link for February will be emailed to members.**

Monthly reminders and links will be sent by email.

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

Awards received for works at these Zoom meetings do not count against submission in the Annual Awards/Alexandra Awards, except for the Set Subject submissions. An award in a Set Subject competition counts against entering the Alexandra Awards.

PSA Zoom Meetings – changes for 2024

Have you attended one of the PSA Zoom meetings? They are a wonderful way to see current pastel works by fellow PSA members, and to attend an informative demonstration or presentation without leaving home.

In 2024, there will be ten sessions on the second Tuesday of each month at 5.30 pm for a 6 pm start (Brisbane time). Our Treasurer Vanessa and Secretary Merla enable these Zoom meetings by connecting participants, and members have an informal discussion if they wish, before the formal start at 6pm. Participants are asked to mute themselves during the delivery of the presentation, and questions are relayed to the presenter through the “Chat” button. This ensures everyone can hear the presenter and questions are relayed in a respectful manner.

Members submit images of pastel work before the meeting (theme of choice except for the two set-subject months) for exhibition at each of these meetings, and for judging by whoever is doing the presentation at that particular session, for a small award across two categories, one being for General Members and the other for MPs/APs . Images are received via the website by Priscilla Lawrence who prepares them as a folder of photos for the judge and then as a slideshow exhibition for all members at the meeting to see where the artist names are revealed against their images. Please note that artist signatures are masked for the judge only on the twice-yearly Set Subject competition. The judge can offer brief critiques on the winning entries, before delivering the presentation for that evening. It is worthwhile noting that several judges have previously commented on the quality of the photograph – it is beneficial to spend time on ensuring your work is photographed to an appropriate standard.

Awards received for works at these Zoom meetings do not count against submission in the Annual Awards/Alexandra Awards, except for the Set Subject submissions. An award in a Set Subject competition counts against entering the Alexandra Awards.

The Zoom presentations are recorded and saved for members to enjoy later under ‘Videos’ on the PSA website, except when the presenter forbids this, usually for copyright reasons.

The PSA Committee has introduced some changes for 2024:

- There are two Set Subject themed Zooms with increased prizes – June “A Wonderful World” and November “Focus Created with Tone”. There will be a \$5 entry fee per submission, which is paid directly to the judges, with a limit of 1 entry and the entry fee will fund a fee for the judging.
- Prizes for Set Subject Zooms: General members \$200 cash; MP/AP \$100 cash. The presenter and judges for Set Subject are non-PSA members.
- Prizes for Zooms other than Set Subject: general members \$50 cash; MP/AP \$25 cash
- If you prefer not to use PayPal, send an email to Vanessa Thomas - treasurerozpastels@gmail.com - to receive an invoice.

Pastel Society of Australia Inc.

Annual Awards Exhibition 2024

Wednesday 19th June to Sunday 23rd June 2024

Venue: Mt Coot-tha Botanic Gardens Auditorium, Mt Coot-tha Rd, Toowong (Brisbane), Qld

DIARY OF DATES

Entries Open via PSA Website https:// pastelsocietyofaustralia.com. au/annual-exhibition	Friday 1 st March 2024
Entries Close	Sunday 2 nd June 2024
Freighted works delivered by	Friday 7 th June 2024 5pm
Drop off works for Exhibition (E)	Wednesday 19 th June 2024 9am - 12noon
Exhibition Hours	<ul style="list-style-type: none"> • Open 2.00 - 4.00 pm Wednesday 19th June • Open Daily from 10 am - 4 pm Thu, Fri & Sat • Open 10.00 am - 2.00 pm Sunday 23rd June
Winners Announced and Official Opening	Friday 21 st June 6 p.m – 8 p.m
People's Choice Announced	Sunday 23 rd June 1pm
Pick up artworks	Sunday 23 rd June 2pm - 3.30pm

There are two entry options for the annual awards 2024:

“Exhibition” (E) requires that works be framed and presented for the exhibition.

Those members eligible to submit Alexandra Award entries must have them framed for exhibition.

“Online” (O) requires that works be photographed to a high standard. It is strongly suggested that professional photographs be taken of your work (before framing!) or that you obtain assistance from a PSA member who knows how to photograph artworks to show them to their best advantage.

There are separate prize schedules for the Exhibition (E) entries, the Alexandra Award entries and for the Online (O) entries, and no single painting can be entered into both E and O. (See Prizes at Section 7 below.)

Members have a limit of three (3) entries overall, but each must be in a different category, no matter what option. For example, a member could make 3 entries of a Portrait, a Scape and a Still Life in any combination of E or O options.

Be aware that, by entering this competition, you are agreeing to all conditions as set out in this Conditions of Entry document.

Please read these conditions on the following pages carefully.

Conditions of Entry

Entries Exhibition (E) and Online (O)

1. Eligibility

1.1 All entries are to be pastel (soft). Works may be on any surface including paper, canvas or board and if using mixed media, with at least 75% pastel on top.

1.2 All entries must have been completed in the last two years and must not have previously won any award in any competition (PSA's or any other organisation) in the previous 2 years prior to 1 March 2024 (this includes the PSA ZOOM bi-annual "set subject" competition; but excludes the PSA monthly online ZOOM competitions).

1.3 Entries must be the original work of the entrant, which precludes works undertaken in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material is to be available if requested.

Copyright. If the artist uses reference photo/s that they did not take themselves, they must cite the source of each photo and state that they have the consent of the photographer or the photo owner to use it. A statement to this effect should be attached to the back of the painting below the label, where the artist's own reference material has not been used. The PSA will not accept any entry that infringes on the intellectual property rights of others.

1.4 Each PSA member has a maximum limit of 3 entries across the Annual Awards (Exhibition and Online) and the Alexandra Awards and can submit only one painting per category (where category for this purpose refers to People, Animals, Scapes, Still Life, Abstract, Alexandra Awards). PSA member entrants must be financial at the time of entering the competition and at the time their entries are hung (E) or displayed (O).

1.5 Non-PSA members may submit a maximum of one (1) entry.

1.6 No one painting can be entered in both the Exhibition (E) and Online (O) options.

1.7 Alexandra Awards. Only PSA members are eligible to enter the Alexandra Awards. These were founded by Master Pastellist and PSA supporter Barbara Alexandra to encourage members who had previously never won a first prize in any art competition with a pastel work. 'Any art competition' includes the bi-annual (June and November) members' Zoom "Set Subject" competition. Winners of this competition are ineligible to enter the Alexandra Awards. However, winners of the Zoom monthly members' competition, who have never won any other first prize for a pastel artwork, can still enter the Alexandra Awards. Members may enter only one painting in the Alexandra Awards and up to two other entries across the Annual Award categories (totalling 3 entries). See paragraph 7.1 for the theme of this year's Alexandra Award entries.

1.8 All paintings can be traditional or contemporary in style.

2. How to enter

2.1 Entries are open from Friday, 1 March to 5.00 pm 2 June 2024 via the PSA website under the menu item "Enter Competitions" Annual Exhibition www.pastelsocietyofaustralia.com.au/annual-exhibition/.

2.2 Members entry fee - \$25 for each painting (max. 3 entries in different categories - \$75).

Non-PSA members - \$60 (one entry only).

Your entry must include uploading of high-resolution images (JPEG digital files) of your artwork (maximum 2MB in file size). Images of all paintings, both hanging exhibition (E) and online (O) entries, will be uploaded onto the PSA website for viewing after the exhibition closes. All online (O) entries will be displayed via a continuous video loop on a TV monitor/screen at the venue over the course of the exhibition.

2.4 All entry forms are to be completed online with the payment of entry fees by 5.00 pm on Sunday 2 June 2024. Payment via direct deposit (EFT), PayPal or credit card is available. If any difficulties arise, please contact secretaryozpastels@gmail.com or PSA Exhibition Coordinator Tricia Reust triciareust@gmail.com or phone 07 3889 4619. **NO LATE ENTRIES WILL BE ACCEPTED.**

2.5 Please note that by entering, you will be allowing the use of your name and the media reproduction of your entry images for promotional purposes by the PSA. This could include the notification of winners' entries via our Facebook and Instagram pages as well as reproduction of images on the PSA website and in our bi-monthly PSA Newsletter "The Pastellist" or other published material.

3. Entries: Exhibition (E) - Presentation and delivery of works for exhibiting/hanging

3.1 Maximum size of a finished painting for Exhibition (E) entries: 100cm x 130cm (including frame).

3.2 Your entry must include uploading of high-resolution images (JPEG digital files) of your artwork (maximum 2MB [megabytes] in file size).

3.3 All works submitted for the exhibition (E) and Alexandra Awards at the

Mt. Coot-tha Auditorium must be for sale and there is a 30% commission on sales.

3.4 All works are to be framed in a professional manner and clearly labelled on the back with the title, category, price, artist's name and contact details.

3.5 All works are to be ready for display with hanging wire or cord and 15mm additional D-Rings firmly attached. Gallery specifics require additional D-Rings to be placed 7.5cm from the top of the frame to the top of the D-Ring with the "D" facing upwards. **This is essential. Please see diagram at the end of these Conditions.**

3.6 All care will be taken in storing and hanging of artworks, but no responsibility will be taken by the PSA, or those associated with the venue.

3.7 The Exhibition will be held at the **Mt Coot-tha Botanic Gardens Auditorium, Mt Coot-tha Rd, Toowong, Qld, over five days.** Receipt of works by hand at the Mt Coot-tha Auditorium will be facilitated from 9.00 am until 12.00 noon on **Wednesday 19 June. Curating will occur 12.00 noon to 2.00 pm and the Exhibition and viewing of the Online entries will be open to the public from 2.00 pm on Wednesday 19 June.**

3.8 PSA members are asked to consider volunteering for the gallery duty roster during the exhibition which will be open to the public from 2.00 pm to 4.00 pm on Wednesday 19 June, 10.00 am to 4.00 pm on Thursday, Friday and Saturday and 10.00 am to 2.00 pm on Sunday 23 June. Please contact Tricia Reust at triciareust@gmail.com to advise your availability to volunteer for at least a half-day segment of the roster.

3.9 Personal collection of sold and unsold works will be **between 2 pm and 3.30 pm on Sunday 23 June.** 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.

3.10 Post courier/freight works to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, Qld, 4019, Australia. (This is not a drop off point for anyone wanting their work taken to the exhibition for them. **This is for Couriered work only.** Please make other arrangements if you require help to deliver your works

on drop-off day.) All works being couriered must be received by **5.00 pm Friday 7 June 2024**. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organised and prepaid by the entrant. Pre-payment of a **\$10 repacking fee** is required for the PSA to repackage your artworks, and packaging must be of a standard to enable safe repackaging and return of your unsold artwork.

4. Entries: Online (O)

4.1 Your entry must include uploading of high-resolution images of your artwork (maximum 2MB file size). All online entries will be displayed for visitors via a continuous video loop on a TV monitor/screen at the venue over the course of the exhibition. Images of all entries will be uploaded on the PSA website after the exhibition closes.

4.2 All works submitted in the Online (O) section must be for sale and there is a 30% commission on sales.

4.3 The only digital enhancement techniques permitted to be applied to images are the use of tools for 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 of their artwork.

4.4 Online entries are excluded from the Alexandra Awards.

5. Sales payments

5.1 All proceeds from sales and prizes will be paid by direct deposit or by credit card into the nominated bank account of each prize winner within a month after the exhibition closes. Commission on sales will be deducted by the PSA prior to the final amount being transferred to the artist's account.

6. Judging

6.1 There are two judges in 2024. They will judge together the Exhibition (E) which will be the hung paintings as well as the Online (O) entries, which will comprise the artist's uploaded images shown to the judges as a Powerpoint slideshow, on a TV or computer monitor/screen.

6.2 All signatures on entered artworks (E and O) will be blocked for judging only.

6.3 The judges' decisions are final, and no correspondence will be entered into.

7 Prizes

Exhibition (E) prizes

7.1 The Alexandra Awards (donated through the *Barbara Alexandra Trust*)

1st prize \$600

2nd prize \$200

3rd prize \$100

See Section 1.7 above for eligibility to enter the Alexandra Awards. The theme of all painting entries for the Alexandra Awards is "Unexpected Colour".

7.2 Annual Award Categories, Sponsors and Donors

People: “The Bella Award” - \$1000 donated by The Diefenbach Family
2nd prize \$500

Animals: 1st prize \$1000
2nd prize \$500

Scapes: 1st prize *Softpastels.com.au Scapes Award* - \$1000 (softpastels.com.au)
2nd prize \$500

Still Life: 1st Prize *S&S Still Life Award* - \$1000 in products of choice from Arthouse Direct online store (arthousedirect.com.au)
2nd prize \$500

Abstract: 1st Prize *Art Spectrum Abstract Award* - \$1000 in Art Spectrum products of choice (artspectrum.com.au)
2nd Prize *Art House Reproductions Abstract Award* - A high-resolution digital art capture of your artwork for a giclee reproduction (arthousehq.com).

7.3 The Pastellist of the Year award - \$500

This award is only for PSA members and will be chosen from the five 1st Prize awards across each category in the Exhibition (E) option. The judge is asked to consider other works entered by these First Prize winners and assess a consistent standard across all entries by this artist.

7.4 Arthouse Northside People’s Choice award - \$150 Gift Certificate

This is chosen by members of the public during the opening hours of the hanging exhibition at Mt Coot-tha Auditorium. This \$150 gift certificate can be redeemed in person at their art store (at **Arthouse Northside**, Shop 3, 140 Braun St, Deagon, Brisbane, Qld. 4017) or via their website where products can be selected and ordered over the phone. (arthousenorthside.com.au).

Online (O) Prizes

7.5 Online entries are excluded from the Alexandra Awards and prizes.

7.6 Categories:

People: 1st prize \$300

Animals: 1st prize \$300

Scapes: 1st prize \$300

Still Life: 1st Prize \$300

Abstract: 1st Prize \$300

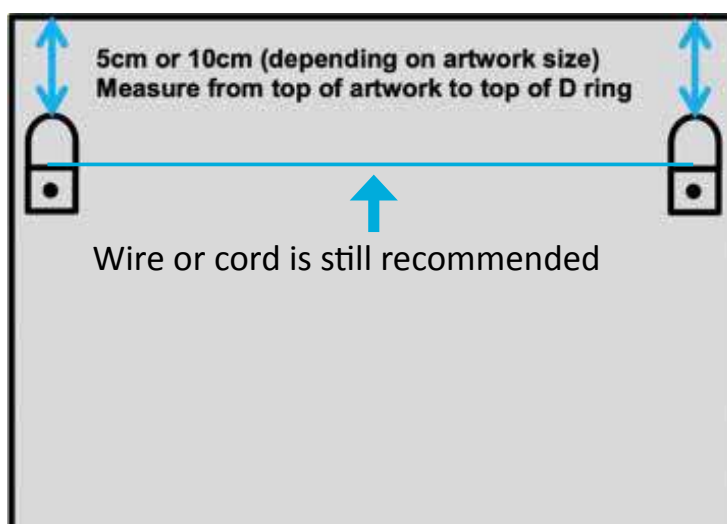
Presenting your paintings for hanging:

D Rings

Tips: D-Rings should be 1.5cm (15mm) wide, facing up, and 7.5cm from the top of the artwork frame to the top of the D-Ring.

D-Rings are to be Rounded and **NOT** Triangular to fit our hanging system.

15mm wide



Your assistance in placing these D-Rings on your artwork is extremely helpful to our volunteers who work hard to hang your artworks in a presentable manner. It saves a large amount of work, handling and keeping artworks hanging straight during the exhibition. Many thanks.

Label: Here is a sample of the size and contents of the label to be secured to the back of each painting.

Title
Category
Price
Artist's name
Contact details

Copyright acknowledgement



Barbara Alexandra



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- Hahnamuhle Velour
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- Mi-Teintes
- Mi-Teintes TEX
- Pastelmat
- Sennelier Pastel Card
- Sennelier Velvet and Felt
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Email: colours@softpastels.com.au

PSA POSITIONS 2023 - 2024

PRESIDENT: Jan Lowe (Vic)
presidentozpastels@gmail.com

VICE PRESIDENT: VACANT

SECRETARY: Merla Hynes (Qld)
secretaryozpastels@gmail.com

TREASURER: Vanessa Thomas (Qld)
treasurerozpastels@gmail.com

COMMITTEE MEMBERS:
Greg Steele gregorymarj57@outlook.com (Qld)
Christine Leaming
christine.a.leaming@gmail.com (NSW)
Gillian Napper gillnapper@gmail.com (NSW)
4th Position VACANT

ANNIVERSARY COMMITTEE
email: psaanniversary@gmail.com

COMMITTEE MEMBERS are Vanessa Thomas, Tricia Taylor, Jan Lowe, Merla Hynes, Lyn Diefenbach, Joanne Cotton, Jeanne Cotter, Chris Leaming and Gillian Napper.

NEWSLETTER
Newsletter Editor: Jeanne Cotter (Qld)
pastelnewsletter@gmail.com

WEBSITE
Webmaster: Hettie Rowley (NSW)
webmaster@pastelsocietyofaustralia.com.au

ONLINE EXHIBITIONS AND MEETINGS IMAGES COORDINATOR
Priscilla Lawrence
plawrence@netspace.net.au

EXHIBITION COORDINATOR
Tricia Reust triciareust@gmail.com

EXHIBITIONS TEAM:
Hettie Rowley, Priscilla Lawrence, Vanessa Thomas, Greg Steele, Merla Hynes, Karen Christiansen, Christine Murfin, Kay Weber and Cathy Egan

WORKSHOPS & MEETINGS DEMONSTRATIONS COORDINATOR VACANT
WORKSHOPS AND MEETINGS MANAGEMENT SUB-COMMITTEE MEMBERS

Tricia Reust (Brisbane), Karen King (Sunshine Coast), Petronella van Leusden (Gold Coast), Gwendolin Lewis, Christine Leaming, Gillian Napper(NSW), Cathie Griffin (Darwin), Cathy Egan, Christine Murfin, Pamela Finger (Mackay).

WORKSHOP SUPERVISORS

Brisbane: Margaret Ollerenshaw
Sunshine Coast: Vanessa Thomas or Karen King
Gold Coast:

MEETINGS DEMONSTRATOR COORDINATORS OR WORKSHOP CONTACTS

Brisbane: Tricia Reust triciareust@gmail.com
Gold Coast: Petronella van Leusden
hello@petronella.gallery
Sunshine Coast: Karen King
karenking.1@bigpond.com
Mackay: Pamela Finger pamelafinger@bigpond.com
NSW: Gillian Napper, Christine Leaming, Gwendolin Lewis PSANSWGgroup@gmail.com
N.T. (Darwin): Cathy Griffin
cathie_griffin@hotmail.com
W.A.: Robyn Receveur robynreceveur@gmail.com

BRISBANE MEETING SUPPORT TEAM

Reception: Pauline Meizer, Andrea Willis
Supper: Gwen Thiesfield, Margaret Ollerenshaw, Gail Lusted
Audio Visual Coordinator: Mark Lawrence

SUNSHINE COAST MEETING SUPPORT TEAM

Demonstrations Recorder: Dr Andrea Quinn
Audio Visual Coordinator: VACANT

PUBLIC OFFICER - Vacant

SOCIAL MEDIA COORDINATOR
Anne Yang

SPONSOR LIAISON OFFICER
Karen Christiansen

ZOOM MEETINGS FACILITATOR
Vacant for back-up (currently performed by Treasurer and Secretary, but back-up facilitator required)

BRISBANE VISUAL ARTS COMMUNITY (BVAC) REPRESENTATIVE
Vacant – currently the Secretary is the rep. (interim)

Showcase your artwork on the Pastel Society of Australia website!

Here is a great opportunity for you to have your artwork published on our Pastel Society of Australia 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:

1. Your Artist bio may consist of between 150 and 200 words (It may be slightly shorter or longer) and must be sent separately as a **word document**. Please do not embed it in the email or send me a page link to your bio on your website. It is a lot of work for me to extract it from emails and from websites. ***This is important!*** See example bios below for guidance.
2. You may **include links** to your website and social pages, phone number and email address. (please feel free to visit the website and have a look at other artists' pages to give you ideas of what to do)
3. Your images: Please send Hettie 4 images. One of those images can be a photograph of yourself or all 4 images may be of your artwork.
4. We would prefer the images are no bigger than 1MB or 600px across but if you can't manage to make them smaller it is okay.
5. Please save your images with a **file name that includes your name** plus the title of the work.
6. Remember this is your image on the website for everybody to see and enjoy so please make sure that the work you send me is representational of who and where you are in your art journey and that your work is photographed properly and not out of focus, skew or showing reflections on glass. Frames should be cropped out to show only the artwork.

Send your word document and images to Hettie:

webmaster@pastelsocietyofaustralia.com.au

Need help?

Contact Merla secretaryozpastels@gmail.com OR

Hettie Rowley on 0406 180 121 or webmaster@pastelsocietyofaustralia.com.au for more information

Here are two examples of Artist Statements:

'Anne is a member of the Pastel Society of Australia. Anne conducts public painting demonstrations and teaching workshops in the pastel medium and has commenced a weekly pastel painting class in Cooroy. Anne regularly exhibits with the Pastel Society of Australia, Kenilworth Celebrates art show. Anne's paintings are represented at the Montville Art Gallery, Main St Montville, Qld. Anne has won many awards over the years.' OR...

'The beauty and serenity of creation is what draws me to paint. I love to get the feel of the moment whether that is the warmth of the light, the velvet feel of a petal or the fold of a cloth. As a seascape artist I enjoy capturing the movement of the waves and the play of light on the sand. There is something quite spiritual and musical in the ocean. It is the light, the rhythm and the emotion that entices me to paint no matter what the subject.'

The PSA newsletter is released bi-monthly. The next newsletter is due out in JUNE 2024.

CLOSING DATE: 20th of MAY 2024.

Articles and advertisements submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to JEANNE COTTER at pastelnewsletter@gmail.com

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

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

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

NEWSLETTER ADVERTISING RATES

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

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

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

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 or PDF image at strictly the correct size and orientation as listed in the table above. If you need your ad designed there's a \$10 fee, you must supply the images and text. **Contact Jeanne Cotter for an application form at pastelnewsletter@gmail.com**