

The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffery in 1985



2024 Pastellist of the Year - Louise Corke



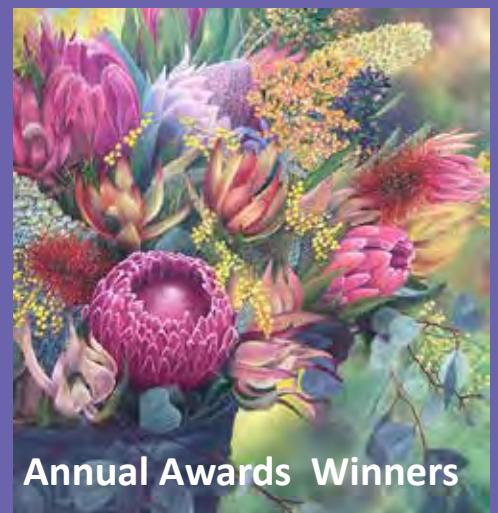
'Beyond' by Louise Corke



Demo Reports



Workshops



Annual Awards Winners



President's Report

Dear Members

Well, it is hard to believe that Spring is just around the corner! The cool days are nearly behind us. Living on a farm gives wonderful insights to life and one of those is the birth of tiny lambs, taking

their first breath on a bitterly cold night. Their struggle for survival is amazing, obviously much tougher than they look! However, what magic subjects for painting – especially the little ones with splashes of black!

I wish to thank our wonderful members for embracing our events, and I must make mention of the high standard of your work received and professionally prepared for the Exhibition. We received over a hundred entries and it is so important to have your support for these shows, so again, a big thank you to our entrants. You can see the placegetters featured in this edition. Also huge thanks to our very well-regarded Exhibitions Coordinator of long standing, Tricia Reust who, with her team of volunteers, mounted another successful exhibition which, sadly for the PSA, will be her last as Coordinator. Tricia has decided the time is right for someone else to take over organising our exhibitions. Please contact me or Tricia if this is something you want to consider and contribute your expertise to.

A reminder to check out the list of Workshops on offer on page 16. The program for 2025 and 2026 is being prepared now and more locations are coming. Also on offer are our ZOOM demonstrations on the 2nd Tuesday of every month with an expert pastellist as guest presenter and judge of our monthly members' competition. See our meetings schedule on page 15 to see what's coming. Your Society has so many opportunities for you to become involved and support your pastel adventures and this art community. We invite you to join in and be part of it.

Our website is having a "make-over". With a small team led by the expertise in digital marketing of Thea Parry, we will be working to make the website simpler to find your way around and easier for our Webmaster Hettie to keep maintained with the latest information for members. It is a big job to get it updated and representing what the PSA stands for, so a huge thankyou to all those involved.

Until next time, wishing you a great Spring and loads of colourful days with pastels.

Sincerely

Jan Lowe, President

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ONLINE WINNERS

Judges: Gail Higgins and Donald J. Waters OAM



People Category

Hettie Rowley "Young Indian Girl"

Judges Comments: *Chosen for the successful impression of innocence; detail and movement especially in the hair.*



Animal Category

Hettie Rowley "Majestic Stride"

Judges Comments: *The strength of the lion is reflected in the impressionist strokes. The pattern in the negative area in to the subject gives movement.*



Still Life Category

Jane Wray "Light it Up"

Judges Chosen for the use of colour and emotional joy conveyed.



Scapes Category

Jane Wray "Deep Dive"

Judges Comments: *In this piece there is contrast; movement; balance and mystery plus!*



Abstract Category

Lyn Henry "Picking Blueberries"

Judges Comments: *The story line includes movement and vibracious use of colour.*

ALEXANDRA AWARDS

Judges: Gail Higgins and Donald J. Waters OAM



1st Place; Rebekah Meere "Swan"

Judges Comments: *Emotion conveyed through colour, light and movement.*



2nd Place; Jill Magee "Star Crossed Lovers"

Judges Comments: *Solid relationship of content – the negative space enhances the positive.*



3rd Place; Pamela Finger "Seeking the Sunshine"

Judges Comments: *The focal area is well defined and there is lovely movement in the negative space.*

EXHIBITION at Mount Coot-Tha, Brisbane

Judges: Gail Higgins and Donald J. Waters OAM

Still Life Category

1st Place; Jeanne Cotter "Pretty Proteas"

Judges Comments: *Colour, shapes, dimension – all wonderful.*



Still Life Category

2nd Place; Karen Howard "Chasing the Light"

Judges Comments: *Aptly named and beautiful*



Still Life Category

Highly Commended; Louise Corke "Dance With Me"

Judges Comments: *Harmonious colour capturing the essence of the protea.*



Scapes Category

1st Place; Louise Corke "Beyond"

Judges Comments: *The journey is evident. Wonderful control of light and expressive use of colour.*



Scapes Category

2nd Place; Anne Yang "The Gloaming Lost World"

Judges Comments: *Wonderful sense of depth with the track taking the viewer on a journey.*



Scapes Category

Highly Commended; Penelope Gilbert-Ng "As the Sun Sets"

Judges Comments: *Harmonious Successful sense of isolation through the expansive sky. The colour harmony is beautiful*



People Category

Bella Award; Tricia Reust "Homeless"

Judges Comments: *Emotion through painting – a very expressive work.*



People Category

Highly Commended; Louise Corke "Kindness"

Judges Comments: *Superb focus on expression.*



People Category

2nd Place; Karen Christiansen "Not Done Yet"

Judges Comments: *Intensity from the face through to the brush. The subject matter is enhanced through the use of colour.*



Animals Category

1st Place; Andrea Cheers "Night Life"

Judges Comments: *Vibrant subject and the detail is exquisite.*



Animals Category

2nd Place; Dee Roy "Early Morning Joy"

Judges Comments: *Confident contrast of light and dark and excellent movement enhanced by the negative space.*



Abstract Category

1st Place; Karen Christiansen "Earth, Fire, Air (and Water)"

Judges Comments: *Excellent composition, bold strokes and exciting warm and cold contrast.*



Abstract Category

2nd Place; Anne Yang "Flying High"

Judges Comments: *The directional strokes give the sense of journey.*



Pastellist of the Year - Louise Corke

Judges Comments: *From three entries awarded a First and two Highly Commendeds, the consistent high standard in the use of pastel is evident. A worthy recipient.*

Thanks to our Sponsors and Donors for their generous support and awards prizes



Congratulations Gayle Newcombe on her win at the Annual Casterton Kelpie Muster Art Show run by the Casterton Rotary.

This is an acquisitive art show in the kelpie section.

Gayle won the top prize this year with 'Away - To - Me' and People's Choice with 'Are you home yet?'

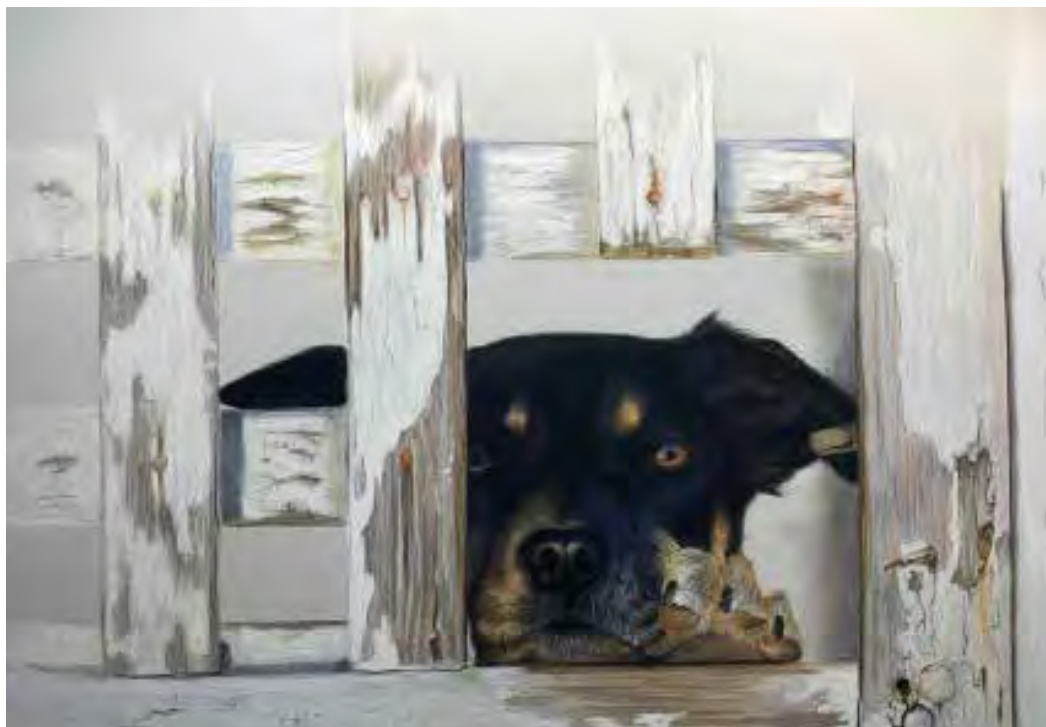
Well done Gayle, a magnificent achievement!



'Away - To - Me'
by Gayle Newcombe

'Are you home yet?'

by Gayle
Newcombe



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



'For the love of Light' by Tricia Taylor

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

The Chapel Gallery, Highfields

1/10522 New England Highway,
Highfields Qld



'Golden Bouquet' by Jeanne Cotter

PSA Exhibiting Member: Jeanne Cotter

Leonie Duff Art Gallery, Tasmania

70 Brisbane St
Launceston, TAS, Australia, 7250



PSA Exhibiting Member: Leonie Duff MP



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.



Dear PSA Members,

I hope this message finds you well. I'm writing to share some news with you. After serving as the PSA Newsletter Editor and Designer for almost 6 years (with a brief break due to a shoulder injury), I've decided to step down from this role. It's a bittersweet moment for me, but I'm incredibly proud of how far we've come.

What started as a newsletter has grown into a full-fledged magazine, packed with 40+ pages of reports, schedules, and announcements. I'm hopeful that the next person to take on this role will bring their own enthusiasm and creativity to it, continuing to produce the beautiful pages that you enjoy. I encourage anyone with an interest in this role to please consider taking it on. I'm happy to help my successor ease in, this role is rewarding and exciting and you'll be working with some amazing people.

Beyond this Newsletter, I've also had the pleasure of designing flyers, advertisements, awards certificates, and more for the PSA. While I'm stepping back from the editor role, I'll still be around to help with these occasional design projects.

I'd like to give a special shoutout to Merla and Vanessa, who are truly the backbone of our association. Their hard work and dedication make all our events, workshops, meetings, and awards possible. Please, if you have the chance, lend them a hand whenever you can. Also, a big thank you to Tricia Reust for always being so humble, helpful, and grateful.

I'm excited to explore the new opportunities that have come my way and to focus on my art practice. I hope you will come to Toowoomba and visit my studio during the Toowoomba Studio Art Trail in September.

Thank you all for your support over the years. It's been an incredible journey, and I look forward to seeing the PSA Newsletter (aka magazine) continue to thrive.

Warm regards, Jeanne Cotter

Landsborough Art Studio's
8th Annual
**Painting Retreat
TO TASMANIA**



I am very excited to be holding my 8th Annual Painting Retreat departing

Friday 4th October 2024 for 9 Days

WITH THE OPTION OF ADDING A COUPLE OF DAYS BEFORE OR AFTER THE TOUR

**on the beautiful and picturesque
Island of TASMANIA.**

This Art Tour is hosted for artists by artist and tutor Karen King.

Non-painting partners and friends are also invited.

Come along on this adventure for 9 days and immerse yourself in your art and discover wonderful Tasmania simultaneously. The retreat suits both novice beginners and students wanting to expand their knowledge. A maximum number of 10 students will ensure everyone is well looked after in all their needs. Do you want to learn painting Plein Air, sketch booking, painting landscapes, urban sketching or painting, and much more whilst exploring the historic and colonial past of one of the world's most beautiful islands? This Painting Retreat workshop is shaping up to be one of the most amazing art workshops you will attend. I will demonstrate and teach in watercolour and pastels, however, you can paint in whatever medium you prefer.

I have secured a PRIVATE coach for the duration of our trip and the bus will not be filled so we have plenty of room to relax and move about. The itinerary is loosely based on a 50 /50 basis of sightseeing and painting each day so there will be much to do for everyone. We will be discovering mainly the East Coast and top of Tasmania to Cradle Mountain.

For more details or to book contact

Karen King

0408414613

Karenking.1@bigpond.com



To view the full program visit www.grampianarts.com.au for more info

Anne Yang Grampian Arts Summer Brushes 2025

Exploration and Expression in Soft Pastel

We will cover a variety of subject matter during the week using soft pastels, creating meaningful, compelling compositions from the heart, with fresh, vibrant pastel paintings. We will explore pastel papers, underpainting methods and application techniques. Genres covered will include Still Life, Floral, Landscape and a little Abstraction, using our artist tools, shape, value, colour and edge.



PSA 40th Anniversary!

Did you know the Pastel Society of Australia turns 40 in 2025. We are planning a celebration. To help us we are asking all members to go through their old photo albums and send us through anything of memorabilia of your time in the PSA. Stories, anecdotes, favourite memories are all welcome. Sample questions to prompt your memory...

- When did you first start pastels?
- How and when did you join the PSA?
- What is it that you love about pastels.
- What is your favourite memory of your time with the PSA.

- Any memories, stories, or comments you would like to make?
- Have you won any awards with the PSA, and do you have any images of that artwork?
- All contributions welcome.

PLEASE SEND YOUR IMAGES AND OR STORIES TO

psaanniversary@gmail.com

Any other comments stories or images you would like to submit are very welcome.

Help us make the celebration full of great memories.

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
6 August	6.30pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Chris Clark	Creative Fun with Colour Underpainting
10 August	2pm - 5pm	GOLD COAST - Mudgeeraba, Old Post Office	Louise Corke	Safety in the studio
13 August	5.30 - 8.30pm	ZOOM	Lyn Diefenbach	The art of glass
20 August	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Chris Blake	Landscape on black paper
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	Petronella van Leusden	Pastel Portraiture: Sculpting Faces with Cool and Warm Hues
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	Tricia Reust	Landscape over Collage
15 October	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Louise Corke	The challenges of working large in pastel
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	

2024 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
BRISBANE - Queen Alexandra Home, 347 Old Cleveland Rd, Coorparoo, Qld, 4151		
14/15 September 2024	Chris Clark	"Creative fun with colour underpainting".
SUNSHINE COAST - Buderim Craft Cottage, 5 Main Street in Buderim, Qld		
8 September	Lyn Henry	"Playtime Sketchbooks"
26/27 October	Karol Oakley	"Find the Heart in Art"
GOLD COAST - RQAS Broadbeach Art Gallery. 25 Broadbeach Blvd, Broadbeach QLD 4218		
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 August 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

“Playtime Sketchbooks”

with Lyn Henry DPANZ, AP PSA

Sunday 8th September 2024

PSA Members: \$100

Non-members: \$120

Course Outline

Making ART is not just all about the final result.

I believe the process of play and exploration is vital to kick-start the creative juices and to try out experimental ideas.

Join Lyn in a full-on day making your own unique Playtime Sketchbooks of ideas and have some fun!

These may become springboards to rich and fulfilling paintings

Explore the freedom of mark-making looking at design, composition, edges, focal points and the importance of tonal values.



PSA Sunshine Coast Workshop

Sunday 8th September 2024

Lyn Henry

Buderim Craft Cottage

5 Main St, Buderim QLD 4556

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

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

WORKSHOP - BRISBANE ***“Creative Fun with Colour Underpainting Workshop”***

with Christine Clark (Master Pastellist)
PSA

**Saturday 14th & Sunday 15th
September 2024**

PSA Members: \$240

Non-members: \$280

Course Outline

Experience the many strategies of colour, not by measuring how well it matches the original, but by experimenting with the use of Underpainting and that every painting presents a different challenge to solve. Using Underpainting can create works of art that truly stand out. Underpainting serves a variety of different purposes, all of which can make the result more exciting and appealing, and if you're painting a realist subject matter, it's almost a must..



PSA Brisbane Workshop

Saturday 14th & Sunday 15th September 2024

Christine Clark

Queen Alexandra Home, 347 Old Cleveland Road,
Coorparoo, 4151

From 9 am to 4 pm.

Bookings through the PSA website: [https://
pastelsocietyofaustralia.com.au/workshops-
brisbane/](https://pastelsocietyofaustralia.com.au/workshops-brisbane/)

WORKSHOP - MACKAY

“Mixed Media on Canvas”

with Tricia Reust (Master Pastellist) PSA

Friday 4th & Saturday 5th October 2024

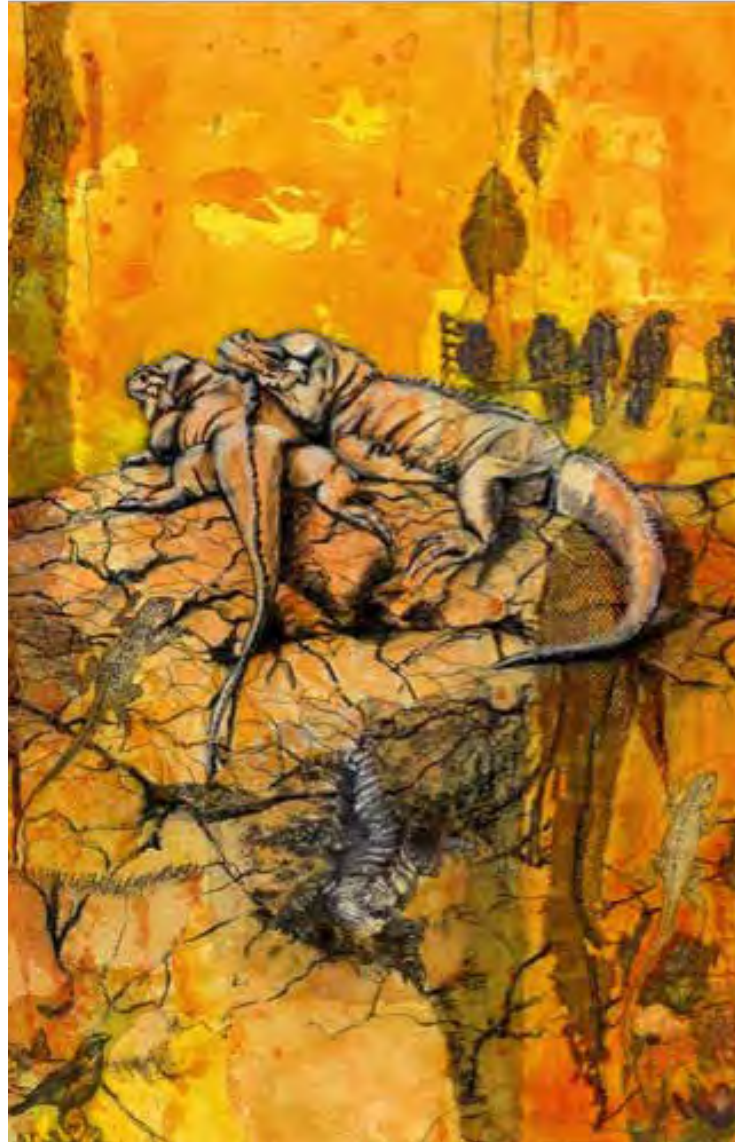
PSA & MAS Members: \$200

Non-members: \$240

Course Outline

Come along and discover exciting mixed media techniques! With design principles in mind, we'll apply collage items and texture to a gessoed canvas surface on day 1 and complete the work with paint and/or incorporated drawings in dry media on day 2.

We'll explore printing, stencilling and stamping, using texture mediums; glazing and dry brushing and you'll be amazed at what you can create! Book now or leave an Expression of Interest at the website link below.



PSA Mackay Workshop

Friday 4th & Saturday 5th October 2024

Tricia Reust

Mackay Art Society,

2 Snow Wright Court, Beaconsfield. Q4740

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

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

WORKSHOP - MACKAY

“Pastel Landscape with Collage”

with Tricia Reust (Master Pastellist) PSA

Sunday 6th & Monday 7th October 2024

PSA & MAS Members: \$200

Non-members: \$240

Course Outline

This is a workshop to expand the use of pastel.

We will look at:

- brief theory of design (particularly for collage);
- how pastel can be used as a wet medium as well as dry;
- pastel techniques especially stroke-making;
- pastel underpaintings; and
- brief colour theory.

Over the two days, we will be working on exercises and one larger landscape work. Participants can choose to work in a traditional manner or with a more contemporary approach. Tricia’s teaching process includes theory, handouts and demonstrations.



PSA Mackay Workshop

Sunday 6th & Monday 7th October 2024

Tricia Reust

Mackay Art Society,

2 Snow Wright Court, Beaconsfield. Q4740

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

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

WORKSHOP - GOLD COAST

"Pastel on Canvas"

with Tricia Reust MP PSA

Saturday 19th & Sunday 20th October 2024

PSA Members: \$130

Non-members: \$150

Course Outline

We will be covering how to use pastel on canvas, both dry and wet, creating two works with one being textured. The process will be to do brief design theory; texture one canvas and complete both canvases on the second day. Drawings from home can be incorporated if desired.



PSA Gold Coast Workshop

Saturday 19th & Sunday 20th October 2024

Tricia Reust

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-goldcoast/>

April



General Members: "Guardians of the Glacier" by Karen Christiansen



MP/APs "Life Drawing Sketch in Pastel" by Hettie Rowley

May



General: 'Summer Vineyards' by Gwendoline Lewis

June



General Members: "Breathe III" by Joanne Francis



MP/APs: "Sunbird Family " by Carole Elliott

July



General Members: "Proud Cherokee Man 2 " by Dee Roy



MP/APs: "Lighthouse Keepers Solace " by Karen Christiansen

Petronella van Leusden- Painting Depth in Landscape

Gold Coast, Saturday April 13 2024

Elements of Design to Create Depth

At the Gold Coast April meeting, Petronella van Leusden explored how to add depth to landscape paintings. During the first part of the meeting she set out several key design elements for creating the illusion of three-dimensional depth on a two-dimensional plane:

Line Perspective

One-Point Perspective: Lines taper from wide to narrow, converging at a single vanishing point on the horizon. This technique creates a sense of depth as parallel lines appear to meet in the distance.

Horizon Line: Defined by the viewer's eye level, it serves as a reference point for all perspective lines.

Size Perspective

Relative Size: Objects appear smaller as they recede into the distance. A tree in the foreground looks large, while the same tree in the background appears small.

Scale Indicators: Use known objects, like a person or a fence, next to other items to convey size.

Contrast Perspective

Color and Value: Use deep blacks in the foreground and lighter greys in the background. Vibrant colors in the foreground fade to muted tones in the distance due to atmospheric effects.

Atmospheric Perspective

Color Influence: Distant objects take on bluer, duller hues due to atmospheric scattering. Use warm colors (red, orange, yellow) in the foreground and cool colors (blue, purple) in the background.

Detail Perspective

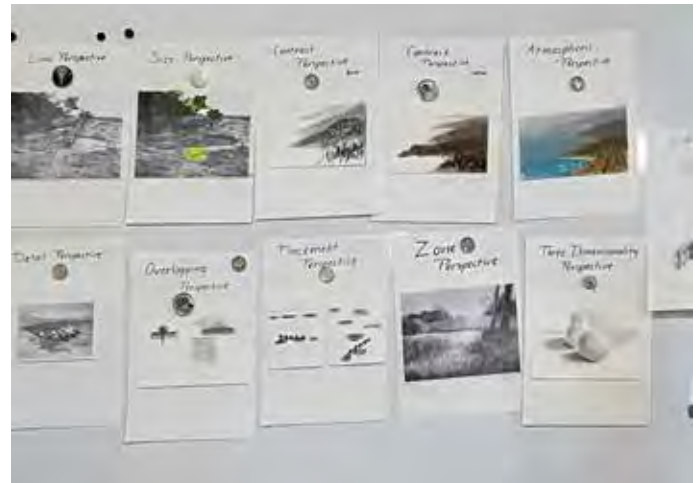
Sharpness and Clarity: Foreground elements should be sharp and detailed, while background elements are softer and less defined.

Overlapping Perspective

Layering: Place objects in front of one another to create a sense of depth. For example, a house in front of a tree implies that the house is closer.

Placement Perspective

Staggering Elements: Avoid aligning objects in a straight line. Place elements at varying distances to enhance spatial perception.



Zone Perspective

Foreground, Midground, Background: Differentiate these zones to guide the viewer's eye through the composition.

Three-Dimensionality Perspective

Volume and Shadows: Suggest three-dimensionality by adding shadows and highlights. Light areas appear closer, while dark areas recede.

Light Perspective

Consistent Lighting: Ensure all objects are lit from the same direction to maintain a cohesive scene. Evening light casts a reddish hue, while a clear sky gives a bluish tint.



Applying These Principles to a Painting

In the next part of her demonstration Petronella used a photo of a rocky shelf at Woody Head as a reference. Whilst painting she explained her way of working and artistic decisions using the perspective elements to enhance depth.

Photographic Positioning and Depth Perception

Petronella van Leusden began her demonstration by emphasizing the importance of positioning when photographing a scene. By shifting your viewpoint, such as seeing a fence from an angle rather than head-on, you can significantly enhance the sense of depth. This subtle change in perspective allows the lines to taper off into the distance, creating a more dynamic and engaging composition.

Analyzing and Planning Your Work

Petronella advised attending artists to start by identifying the elements that inspire them about a scene. By writing down keywords and feelings, you can capture the essence of your subject. She then analyzed her photograph for various perspective elements like line perspective and color, ensuring each component contributed to the overall depth.

Emphasizing Size and Placement Perspective

Next, Petronella demonstrated how to manipulate size perspective to create depth. She illustrated this by discussing changes she would make compared to the



photo reference by simplifying side trees into a single, prominent tree, contrasting it with smaller trees in the background. She also planned to direct the viewer's eye along a flowing S-line of pools that gradually diminish in size, enhancing both size and placement perspectives.

Sketching and Tonal Work

Creating a two-tone, black-and-white sketch is crucial for establishing what areas are going to be light and dark in your painting, assisting you to determine the tonal balance. She showed how an app called SeeValue can assist in this. She displayed a charcoal thumb nail sketch which she used as the foundation for her painting.

Choosing Paper and Background Color

Deciding on the size and orientation of your work is the next step. Petronella selected ArtSpectrum Aubergine paper for its unique warm and darker colour, as the painting is to convey the afternoon warm shade contrasted by the light reflection from the blue sky on the rocks. To create interest, she then divided the paper into cool and warm sections by applying a thin layer of blue pastel, which she liquified with rubbing alcohol to establish the cool blue tones.

Establishing Line Perspective

Using charcoal, Petronella van Leusden sketched the initial lines of her work, establishing a strong line perspective converging to a single vanishing point on the horizon. She carefully brushed away unwanted blue underpainting to maintain clarity and focus in her lines, setting the stage for the composition.

Color Planning and Atmospheric Perspective

Petronella then selected her color palette, strategically placing warm and cool colors on a tray positioning them where she was planning to use them on the paper. She considered atmospheric and zone perspectives, ensuring that background colors were subdued and greyed, while foreground colors were vibrant and intense. This careful planning allowed for a gradual transition from vibrant foreground to muted background, enhancing the depth.

Blocking in and Contrast Perspective

Starting with the sky, she blocked in the largest areas first, working top to bottom to prevent lighter dust particles falling in darker sections. She used ultramarine in the top part and lighter cobalt blue



lower down to create atmospheric perspective in the sky, and a warm white on the left to suggest the afternoon sun.

Contrast perspective

By maintaining less contrast in colour and tone in distant layers, Petronella achieved a realistic sense of depth through contrast perspective. She explained that you won't find the darkest darks in the distance.

Creating Overlapping Perspective

As the painting progressed, van Leusden focused on smaller areas and shapes, layering them over the larger blocks. She used overlapping perspective to place the middle rock in front of others and the foreground rocks in front of the pool, adding layers and complexity to the composition.

Enhancing Three-Dimensionality Perspective

In the refining stages, van Leusden intensified the contrast with darker darks and lighter lights, particularly in the focal area. This technique, known as three-dimensionality perspective, brought a lifelike quality to the painting, making elements appear to pop out from the canvas.

Detail Perspective and Line Perspective

Detail perspective was added through meticulous mark-making in the focal area, following the Rule of Thirds or Fibonacci sequence to guide the viewer's eye. Van Leusden emphasized line perspective by refining the direction of rock clefts and paths towards the vanishing point, with lines thinning and size of rocks diminishing as you moved further back into the distance to reinforce size perspective.

Light Perspective

Finally, she addressed light perspective by repeating the sky's blue reflection in the tree branches and rocks, ensuring consistent lighting throughout the piece. This cohesive approach tied all the elements together, creating a harmonious and deeply immersive artwork.

Petronella van Leusden's demonstration showcased the power of perspective elements in creating depth, offering valuable insights for artists looking to enhance their work.



Report BNE PSA Meeting 7th May 2024 – Petronella van Leusden Presentation

A great group braved the inclement weather to attend the meeting and were rewarded with an interesting and inspiring presentation. Thank you to Pauline, Andrea and Betty for welcoming people at the door; Mark and Priscilla for the screening of the presentation, Margaret for the supper, and to Merla and Keith for the technical assistance provided for Petronella’s presentation.

“Opposites Attract”

Petronella began by showing a Power Point on how different artists around the world use “opposites” in their works for interest, including some of her own works and portraits. Work out what it is that you want to express, make a list of your ideas, with keywords about feeling/inspiration/techniques etc. Petronella suggested exercise on being creative in doing the unexpected – out of the box compositions; paint a subject from above; paint subjects that are not usually depicted; design with opposites – more/less – black/white – complementary/greyed colour – large/small shapes – etc.

1. Petronella showed how she always prepares her works with drawings and colour studies.
2. Loving the patterns of fabrics and texture, Petronella began on black paper (Mi-Teintes touch) wanting the colours to “pop” against the black and hoping to follow the form of the still life objects with pattern. It will be important to have no smudging to mess up the black.
3. Petronella began applying the soft pastel with not much pressure in order to preserve the black underneath.
4. Petronella uses a mixture of Rembrandt, Art Spectrum, Terry Ludwig, My Vision, Unison, PanPastel etc.
5. Continuing to layer the pastel.
6. Petronella showed a smaller work prepared in the same style.
7. Petronella had many informative tips on how to introduce pattern and design into a pastel work.
8. Because of the time factor, Petronella halted the work at this point, to take it outside to spray with workable Fixative. This step is to contain the bleeding of pastel onto the black paper.
9. The attendees moved in closer to the action to watch



the step where Petronella used stencils. Petronella makes her own stencils with a Silhouette Cameo machine.

10. This photo shows the stencil carefully laid out flat on the surface of the paper.

11. Petronella began placing pastel over the stencil, with the soft pastel sticks, choosing light and dark tones to follow the form of the still life objects.

12. A close up detail photo of the work Petronella had brought along to show the use of stencils.

13. A close-up photo of some of the stenciled pastel shapes.

14. The use of a PanPastel tool to soften some of the pastel edges and to minimize pastel dust around the edges of the stencil.

15. This is as far as time would allow for Petronella to demonstrate. She will complete the work at home and provide the photo of the finished work for this report.

16. Petronella brought along this larger work, so that the attendees would have an idea of the intended finish.



Thank you Petronella for a wonderfully inspiring presentation to spur pastel artists on to creativity with technique and design.

Penelope Gilbert Ng, Portraits in Pastel, Gold Coast PSA Meeting, May 11 2024

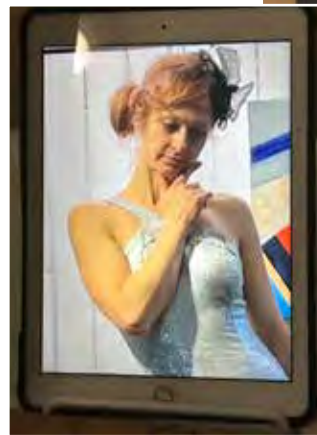
By Petronella van Leusden with notes from Irene Taylor

At the recent PSA Gold Coast Meeting, demonstrator Penelope Gilbert-Ng provided a comprehensive tutorial on creating portraits with pastels. The demonstration began with Penelope outlining her set-up process, which includes making a thumbnail sketch to identify the main shapes followed by a value study. She emphasized the importance of good drawing for successful portraits and demonstrated her meticulous record-keeping practices. Her record book details each work's preparation, drawings, location, medium, palette, and date. Specifically, for pastels, she logs the brand and color/number used.

Penelope works on a vertical easel, allowing pastel dust to drop off without contaminating the painting. She collects the dust in a tray beneath the easel. For portraits drawn from photographs, she uses proportional dividers to ensure

accurate measurements and ratios. She recommended using apps like SEE-value (iPad) and NOTANIZER (Android) to convert images into four tonal values, facilitating better value studies.

In her demonstration, Penelope's predrawing was prepared on anthracite PastelMat, using red for the drawing as lighter colors are harder to cover. She highlighted the importance of starting with darks, using TL eggplant and Schminke quinacridone violet for areas like eye sockets, which are set back from other features. Throughout her process, she tests and corrects colors directly on the painting and utilizes an iPad to enlarge sections of the reference photo for greater detail.



Penelope shared several key insights and techniques:

- Every painting goes through an “ugly” stage; perseverance is essential.
- It is crucial to paint all over the picture rather than focusing on one area at a time.

- Use broad strokes with the square pastel, switching to the edge for finer details.
- Reflected light helps create a sense of space.
- Avoid overemphasizing any single feature; maintain subtlety.
- Extend the background color through to the other side of the face to enhance the illusion of space.
- Taking photos of the painting and using apps to check tonal values can guide necessary adjustments.
- Strategic omissions can be as impactful as what is included.
- Reserve highlights for the final stages of the painting.

Overall, Penelope's demonstration was filled with valuable tips and techniques that are sure to benefit pastel artists of all levels.



Maxine Thompson demo – Animal Portraits in Pastel

Sunshine Coast, May 21st, 2024

Written by Andrea Quinn

We had quite a decent turnout for Maxine's demo just as the first blast of winter cold hit the Sunshine Coast. Maxine is apparently a New Zealander, which she admitted to present company among tales of her many travels, especially those involving animals. We love our friends from across the ditch...or should that be 'across the dutch'? There were tales of love and tragedy, and of weird dog names – the cute, curious, and downright queer. Although the evening's demo' focused on animals, Maxine has been able to turn her painting hand to most genres, including portraits of the human kind, landscapes, and more. When it comes to animals, however, her favourite animal is whichever one she's currently painting. And so it was, that we were just as captivated with Maxine's demo' as with her stories, that brought much mirth and merriment.



Maxine first became an artist when she lived in Noosa but feels she really found her place when she began to tour and teach, up and down the coast, to the west in the outback, along the Murray River, and as far away as the Greek islands, Morocco and France. She's now delivered more than 600 workshops, so we humble folk were fortunate indeed to be the recipients of her artistic wisdom and skills. Her life as an artist also took a bit of a detour with lymphoma; she reported that she is now happily clear and even happier to be painting again. This was part of her story, but Maxine also likes to know the story of each animal she paints. Tonight, we met Toby, a mutt from out back of Cunnamulla, in the "red dust country, that makes the sheep all orange". We also met Mikey, the border collie with come hither eyes, and Fat Albert, whose attitude in pastel needs no words.

Maxine started her 'undercoat' with shapes that said, "this is going to be a dog," and that's exactly what the shapes suggested, based entirely on small irregular patches of dark, almost black, pastel on a light umber Canson Mi-Teintes ground. Next, she began to surround the dark patches to reveal eyes and a nose, so a dog was now well evident. At this point, Maxine began measuring her angles, distances, and shape relationships – after she'd already blocked in her basic shapes – then adding browns of different values, blending here and there as she did. Measuring after blocking initial shapes seemed to some of us a brave move, and perhaps reflects our own need to get it right, compared to Maxine's innate trust of her ability to 'see' as an artist sees. From the contrasting values and a limited palette of Art Spectrum colours, the face of the little dog began to speak to us, almost pleading, in the way that puppy dog eyes always speak to humans. And within 30 minutes, the little fella had us in the palm of his paws!



Next, was Mikey, from Emerald. Mikey is apparently a master of mischief making among his furred siblings at home. And, just like human kids, he escapes before his human arrives to apportion blame and decide the penalty. If Mikey's caught that is! Working on a lighter Canson ground, Maxine again began with the darker shapes, so that the eyes and nose appeared, this time with parts of the ears. In the early stages, however, it had all the hallmarks of a Rorschach inkblot, until a gestalt of the elements began to form. Shadow shapes followed, and it morphed briefly back to another Rorschach, until lighter shapes were added and framed the darker elements and a recognisably canine countenance emerged - Mikey, the border collie pup. Maxine continued to work the lighter areas to imbue Mikey with context, and more of his cheeky character. Mikey took around 20 minutes in total, with Maxine all the while regaling us with her stories of art and adventure (insert look of amazement!).



And then Maxine changed her subject matter to a cat. Your humble author was smitten...awww...helloooo puss! Here we met Fat Albert, the motley Tom, apparently a tough character who enjoys getting into a scrape or six. Working again on a brown Canson ground, this time in landscape format, Maxine first blocked in the eyes and nose, which already looked distinctly different from the canine version at the same stage of working. The gestalt formed more quickly this time in the 'undercoat', before Maxine added elements of Fat Albert's coat pattern, blending them ahead of some loose hatching action to emulate his fur. A little more working with lighter tones, and Fat Albert's attitude – that look of disdain that cat-owners everywhere know – was brought to life. Using Pitt pastel pencils and a light touch, the whiskers added the final touch, with the deliberate choice not to add an eye gleam to highlight Fat Albert's disagreeable demeanour. "What a brute!" came the immediate evaluation from the audience.

Afterwards, as we all milled about, there were many comments about the speed at which Maxine was able to produce three completed artworks in around ninety minutes. She made it appear simple, something to knock out while you have a nice chat. Perhaps this is what years of experience and dedication looks like in action. An aspirational goal for those present. Another highlight was Maxine's decision to auction off each painting at the end of the session, so that the proceeds could be donated to charity. It seems experience and dedication also lead to generosity of spirit, another rarely seen gift to us all from art.

Tips and tricks:

- A light dog on a dark page, and "half the job's done"
- Know your weaknesses, e.g., not giving enough head height
- Try not to use whites and blacks, allow for further range if needed
- Blacks will be needed for eyes, where it is most impactful
- Pastel is a forgiving medium for animal fur
- Less is more, loose mark-making is better

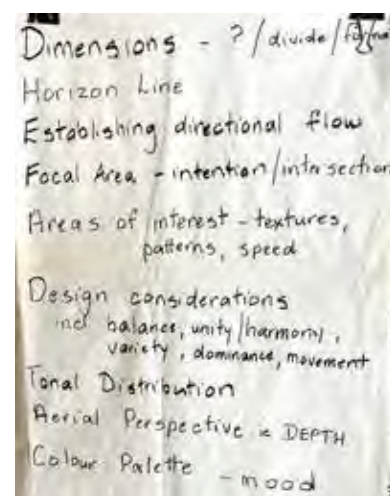
“The Challenges of painting large & painting small” PSA BNE June 2024.

Written by Tricia Reust

A brave group faced the colder evening to watch a fabulous demonstration by Master Pastellist Louise Corke, who spoke on the challenges and different ways of approaching large versus small paintings. We received many apologies from members who are not well at present, including Calvin Rose in hospital – we wish you all speedy recoveries and hope to see you soon.



1. We are privileged to have Mark and Priscilla Lawrence who attend faithfully, and through their technical expertise enable attendees to view the demonstrations via the screen from wherever seated in the venue.
2. Louise had prepared notes on the considerations when approaching larger pastel works, and spoke on issues such as time; materials available; financial matters like framing, freighting, transporting etc. A large work provides opportunity for major and minor areas of interest; playing with smooth and active tensions; lines and mark-making.
3. The subject matter for larger works can be more intricate and involved but needs careful consideration as mistakes on large works are readily apparent and “magnified”. Louise uses butchers’ paper roughly the same size as the intended pastel work, to do a “dry run”. The dominance of dark will enhance the play of light. One aim is to achieve a sense of depth and incorporate lots of little stories within the overall big story – which can be created in a large work. The corners can be interesting as well, and different to each other, but there is a hierarchy of interest with one only being major.
4. Louise prints out her references in both colour and in black and white, to assist in the assessment of tones and shapes. Decisions on the colour palette can help create a work that is further away from how the scene looks and more closely allied to our mood on viewing it. Using willow charcoal, Louise searched for the “flow” which she considers the most important factor in this piece. It is a scene quite close to where she lives, and Louise thought it would work quite well as a large piece – a lyrical quite place. Louise wants to include smaller areas interesting enough to make the viewer pause in the wander around the total work.
5. The pastel will be created on Kitty Wallis paper, around 61 by 92 cms (24 by 36 inches) and will take several hours so will of course, not be created during this demo. Louise considers directional flow – how are the trees positioned to support this flow? With horizontal, vertical and curved or diagonal movements, Louise creates interest by having one of these directions involved the



least – here it is the backlit horizontal movement situated at the almost top third in the work. This is the area of focused intersection. Louise spent time placing various colours on the Kitty Wallis paper, discussing the way certain colours came forward or receded, and the importance of using this information in the final work.



6. After a pause for a cuppa, Louise presented her notes on considerations when attempting small pastel works, and showed examples of other artists' works.
7. Louise showed a beautiful work of her own, where the detail is appropriate to a smaller work format, where more intimate subjects/approaches are suitable.
8. Another of Louise's smaller works, an example where poetic impressionist themes are suitable in a smaller format. (apology for the reflections in the glass).
9. Once again, Louise has references in both colour and black and white, for the demonstration of small pastel work considerations.
10. A preparatory sketch is important in organizing the shapes, as they will carry the work. Louise has separated this scene into 3 to 5 shapes – the ground, the uprights (trees) and sky. Other ways to separate areas for shapes include dark and light; and textures eg., dense, flat or loose. Louise has also allowed space around this small work, so that there will be no loss of "real estate" around the edges when it is framed.
11. On this small piece of Uart paper, Louise placed several shades of blue, to determine which ones came forward or receded on this paper. The sketch is roughly 10 by 15 cms. You still want interest in a small painting – mark-making; variety in tone; composition. Again in this painting, the horizontal intersection is the point of interest. For a smaller work, tone and temperature of colour can direct the viewer around the work rather than shapes and forms, as in the larger.
12. There is very little area to play with in a small painting so the choice of blues gives a plan for depth in the work. Louise began placing the shapes, from the information of her blue strip along the bottom.
13. Louise explained the choice of each colour and the importance of creating interest within each of the larger shapes that had been established. Louise advised to let the colours come out to play and enjoy that creative process.
14. There is a gap in this report here, as I was lost in watching the way



the blues morphed into a mystical movement of poetry. Before we all knew it, the time had marched on unnoticed to almost 9pm. Louise will provide a completed image of this magic little pastel work.

15. Thank you to Margaret for the supper; Andrea and Betty for being on the door to welcome attendees and run the raffle; and the Lawrences for their technical expertise.



- Dimensions - format, size
- 2 main options:
 - main motive / poetic
 - ↓ ↓
 - Complexity Simplification
 - 16 shapes then reduce to strengthen 3-5 shapes then sophisticate
- Composition - arrangement
- Design • Focus
- Tonal Distribution etc
- Aerial Perspective - DEPTH
- Colour Palette



Louise's final Demo painting

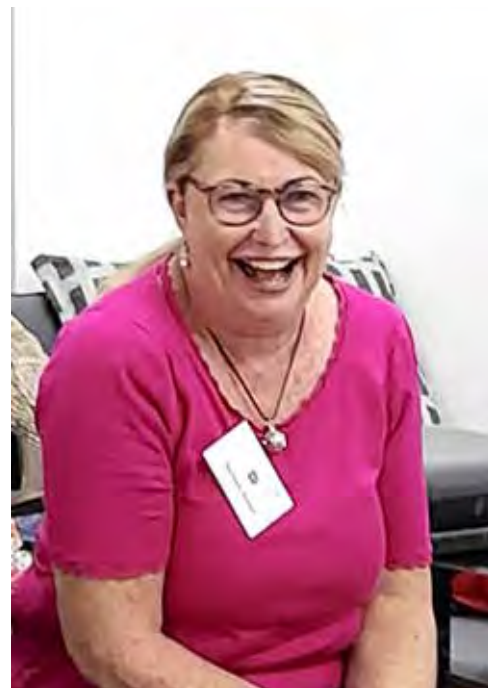
‘Why photograph your art?’

Barbara & Ralph Brown demo – Buderim Craft Cottage, April 16th, 2024

Written by Andrea Quinn

Tonight we saw the marriage of two worlds – photography and painting – from the combined wisdom of two highly credible creatives, Barthe-pocket-rocket painter and her photographer husband, Ralph. We were treated to a session on why and how to photograph our artwork for the modern world, with just enough info’ to be helpful, but not so much that we’d be totally bamboozled! The digital world calls for digital solutions, right? It’s a critical knowledge base nowadays, and photography cuts across all the core tasks of operating effectively in the digital space.

Our first question for the evening was about the ‘why’ of photographing artwork? It’s almost de rigeur now to rely on photography to preserve your work as a permanent digital record. It allows you to see how your style has evolved, and to ensure you have good photos for your ‘artist bio’, including images of you, the artist, and of happy buyers of your art. It helps build a visual curriculum vitae if you will. Many exhibitions now require images of your work which need to be supplied ahead of judging. A good quality photo can make the difference as to whether you work will survive the judging process and be accepted – or not. And what if your artist colleagues send in better images of work that is less well executed than your own? It can be a jungle out there! Photographing your work well also helps build a quality collection of resources for promoting your art business, including reproductions that facilitate entrée to new markets, such as limited edition print runs and greeting cards. We live in a world of “fast food” art, and there’s pressure to be on the menu!



It’s a bit of a process though, and demands ‘housekeeping’ skills which, when it comes to your art portfolio, means file management systems to catalogue and organise each piece. Essentially, you’re building an art library, so it’s best to make it work for you in a way that fits your style. For example, you might want to organise your work by medium, by genre, purpose, or location, by subject matter, or by competitions entered. Whatever makes sense for you. Doing so will potentially highlight patterns, such as which ‘category’ has generated more sales, so you can do another run and optimise sales and market penetration. You’ll also be able to select works that best represent what you offer as an artist, perhaps as a gallery page on your website (a related skill is web design). Life in the digital world means thinking differently about storage – your

shelves are digital now, as is your advertising gallery and some exhibitions. It’s time to get with it – be there or be square!

From personal experience, Barbara described about how printers – the people, not the machines – have complimented her on her images, separate from what she may have painted. Image quality makes a sizeable difference to printed outputs, and superior images ensure superior products. She suggested using professional printers – again, the people, not the machines – and good quality paper. If your images are sent for review and approval, use watermarks and low-resolution versions of the images – protect yourself every step of the way.

Think about it as the digital age version of intellectual property management and, if you're not sure how to insert a watermark, the internet has easy options for Android and Mac systems, such as Watermarkly or the inbuilt Microsoft version (follow tabs for 'Design/Watermark/Picture Watermark'). Barbara also talked about protecting your copyright, such as by ensuring your work isn't photographed at exhibitions. Keep control of your digital catalogue. In the brave new world of artificial intelligence, you also need to ensure your work doesn't get re-used by others for AI generated 'artwork' without your permission. It's occurring with increasing frequency, and competition rules are evolving to accommodate the changes. Think about what it means for you and your place in the art world – this is your professional identity as an artist we're talking about – and it matters!



So...there's much to think about...and then Ralph jumped in and things got a tad more complex. We began getting into the 'how' of photographing artwork, which becomes ever more important depending on what we want to use the images for. But Ralph proved to be a realist and knew that most of us would rely on that trusty and omnipresent digital life-tracker – the smartphone. He agreed that smartphones can be handy substitutes for more expensive equipment – phew! – although they can't really match the image quality produced by a professional. Even so, we were impressed by the size and weight of his (slightly phallic, wink wink) professional lenses – clearly not something that could easily fit in a backpack full of art gear anyway!

The main focus at this point was that photographing artwork, with limited knowledge of proper technique, exposes the risk of 'low-res' files that have glare and tones that don't match original colours. Smartphone editing apps' can improve image quality in such instances, especially when you're not at home to access more powerful programs on a home-based desktop. You can use editing tools on site to optimise images, as they're a standard feature on smartphones nowadays. It can be especially useful for en plein air painters, to capture a newly painted piece on site alongside the original scene, with all the tones and light fall you may need to preserve. The images can then be edited on a desktop system later; there's plenty of free or inexpensive photo editing software out there. If you choose a more expensive package, Ralph recommends you also take up the option of tuition for the program – make sure you get value for money to learn this increasingly useful skill.

How many of us have tried to photograph our work and struggled with all manner of distortion? For studio-based work, there's another set of skills involved, and Ralph offered some simple options. For example, hang your painting on a wall rather than photograph it on an easel – then, ensure the middle of your artwork is parallel to the camera and filling the frame. Crucially, check that your work is correctly lit. Natural light is best, with indirect sunlight providing the best lighting, or what Ralph referred to as "bright overcast". Daylight is around 5,500 Kelvin and is warmer tone-wise for colour cast. For those of us not in-the-know, Kelvin, or 'K', is a scientific measure of thermodynamic temperature. It includes an absolute zero and, unlike the Fahrenheit or Celsius scales, zeroK means the complete absence of thermal warmth. Using a flash produces a colour cast like daylight (neutral sits at about 3500K). Where correction may be helpful, using red and blue studio lights gives a neutral cast. Without the luxury of professional lighting, you can easily diffuse the light too, using a sheet or white plastic between the lights and your work to ensure even distribution of light on your work. Failing that, two or three torches directed on to your work serves a similar purpose.

Photographing artwork behind glass adds its own problems, as many of us have experienced. A simple hack to avert it is to place a large enough sheet, a black coloured board of some sort, to block out reflections from other objects. Ralph demonstrated this by holding a, roughly 40x60cm rectangle of black cardboard behind the camera. Voila! Simple but does the trick! For unframed pastel works, he suggested photographing them



while they're still on the backing board they were mounted on during execution. If you can't hang it on a wall, make sure you tilt the camera to match the angle of your painting, such as when it's leaning against a wall. Try to have a defined edge to crop to as well, such as by placing a light colour matt board on a darker board to show clear edges to work with (or vice versa). Or use the inbuilt grid lines on your phone or camera (cue audience members pulling out their smartphones and madly tapping away here).

We were getting more technical now... as Ralph advocated for fine tuning your camera settings, such as ensuring correct aperture and ISO (or sensitivity to light, for which smartphones are automatically set – higher ISO means higher sensitivity to light conditions). And zoom settings on your mobile phone use a different type of zoom; digital zoom is not the same as optical zoom on professional cameras, so image quality is affected. For example, you can get 'barrel distortion'

and 'crop distortion' depending on the device used, so zoom images require careful management to minimise the impact on image quality. And then there's 'shudder and shake', the rock and roll of photography? For a super crisp image, there are small tripods for smartphones to reduce shudder and shake, and to allow deployment of the smartphone's camera timer. Or 'human tripods' created by tucking your elbow into your tummy and, keeping one hand flat and steady to rest your camera in the palm of your hand. Take a breath, then breathe out (which relaxes the body), and take your shot on the outbreath for best results.

Who knew there was so much to photographing artwork – and we apparently only scraped the surface! Judging by the animated chatter at the end of the presentation though, Barbara and Ralph opened more than a few eyes to what is probably a core business skill in the digital age. Lots to think about and more to try.

Tips and tricks about photographing artwork:

1. More megapixels mean more 'information' (which equals better image resolution).
2. Smartphones are a good substitute and there are manual options for the settings.
3. When painting en plein air, it's best to always work in shade.
4. And take a photograph of your subject matter on site.
5. Image quality is critical for reproducing artwork for print runs in any form.
6. Many common problems have simple workarounds, such as for photographing artworks behind glass or on easels.
7. Lighting is critical, and there are inexpensive or home-based solutions.
8. Organise your art library by genre, subject matter, or whatever makes sense to you.
9. Remain ever mindful of protecting your copyright, such as via 'watermarks'.
10. Protect your identity as an artist.
11. Back up everything!

GC PSA Meeting June - Karen King's Demo on Using Inks for a Pastel Background

Written by Petronella van Leusden

At the June Gold Coast Pastel Society of Australia meeting, Karen King demonstrated how to create a dynamic background for pastel paintings using inks. Here's a brief overview of the process and materials used:

Materials:

Paper: 300 gsm 100% cotton watercolor paper (e.g., Arches) or water-resistant pastel papers (e.g., Colourfix, Pastelmat).

Inks: Acrylic inks from brands like Art Spectrum, Atelier, Derivan, Doc PH Martin, Liquitex, Daler FW. Ensure they are pigmented and lightfast.

Miscellaneous: Isopropyl alcohol, webbing (Halloween spider web decoration), push pins, foamcore or similar backing board, masking tape, eraser, old towel.

Preparation:

Secure the paper to a backing board using masking tape and push pins.

Pin the webbing over the paper, stretching it thinly.

Applying Inks:

Spray the paper with water or isopropyl alcohol, assuring that the webbing touches the board.

Dribble inks onto the paper using an eyedropper.



Tilt and rotate the board to let the inks run and mix, creating interesting patterns.

Use analogous colors to avoid creating muddy colors. Apply white ink sparingly as it takes longer to dry and can fill the tooth of the paper.

Drying and Sealing:

Let the inked paper dry thoroughly, which might take a couple of days.

Once dry, remove the webbing carefully with an eraser.

Optionally, seal the surface with a fixative or a thin layer of Art Spectrum Clear Pastel Primer.

Final Touches:

Use pan pastels to adjust any parts of the underpainting if necessary.

Ensure the underpainting is fully sealed to prevent making mud when applying pastels.

Karen's demonstration highlighted the vibrant and translucent effects achievable with ink underpainting, providing an exciting foundation for pastel artworks. The meeting was an informative and creative session, inspiring members to experiment with this technique in their future projects

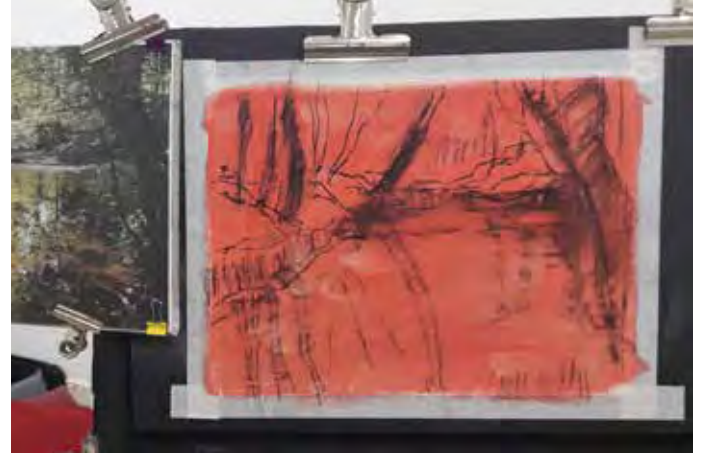


Christine Clark - demo on “Creative Fun With Colour Underpainting”

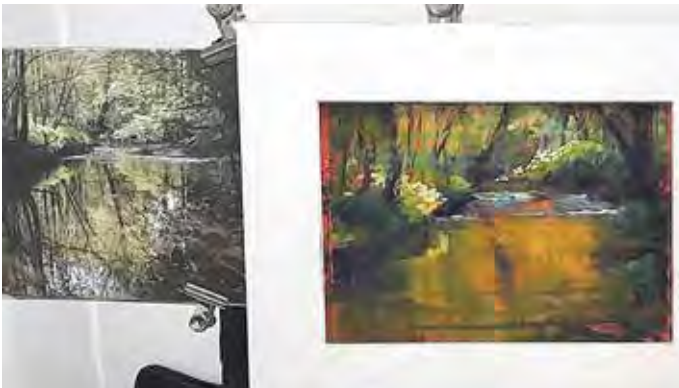
Sunshine Coast, June 18th, 2024

Written by Andrea Quinn

We had another great turnout of keen artistic souls for Chris Clark’s demo, all of us rugged up against the cold southerly blast outside. Before we began there was a bunch of arty stuff lined up to intrigue and inspire – Chris’s display related to the early part of tonight’s session, where she shared some colour theory. According to Chris, underpainting allows for “beautiful effects” but we need to understand colour and how to manipulate it for its impact. “I want your painting to make me cross the room” she said, especially when we may



be competing with others in the same hanging space. But what makes someone cross the room? For Chris, it’s about colour and intensity – and emotion – “not just the facts of the subject”. A frequent theme for the night was the idea that colour choices need to “smack you in the head”, an evocative, if somewhat violent, metaphor!



Chris began by sharing her own colour chart, plus another widely used colour wheel, and one from Spotlight with ‘windows’ to help match a particular hue (apparently, we need to check online for them though, because they “go like hotcakes”). Her chart included the typical range of 12 hues, as well as the 10-hue Munsell wheel; Chris prefers to always include both versions to derive her ‘recipes’ for colour. She then demonstrated the impact of colours against their complementaries and

tertiaries. The simple exercise of laying small bricks of complementary colours on a bright orange or pink ground, revealed how striking and vibrant the right choice can be. The ground itself can interact powerfully with colour choices too, enhancing impact and supporting the main palette selected for a painting, e.g., purple grounds work well with predominantly yellow (complementary) subject themes.

The key, however, is to put plenty of time into planning a colour theme that will set the overarching mood. Chris reminded us to also think about tints and tones, not just about hues. Even with a monochrome reference photo, planning colours, whatever the overall theme, can make all the difference to an artwork. But if errors occur, the underpainting will remain if it’s necessary to rub the pastel back. When mixing her underpainting colours, Chris adds a bit of Art Spectrum Colour Fix to help maintain tooth. It’s important to ensure the viscosity of the paint doesn’t ‘fill’ the tooth, which can happen with some acrylic mixes, say, compared to inks. If the liquid buckles the paper, Chris minimises it as much as possible by securing it with pins. The initial layer still needs to be thin and translucent, but it’s not necessary to “paint every square inch – leave little fractions of the colour in the background to help harmonise the whole painting”.



And then – pointedly donning latex gloves (looking a bit serious there Chris??) – Chris moved into demonstrating her process with a red underpainted ground. It wasn't a “vibrant or smack you in the head” red at this stage, because the scene called for a quieter tone. But it was a key decision made before Chris began adding anything at all that resembled an object or shape. She then selected her pastels – greens, blues, turquoise, yellows, and some darks – all the while recounting the thinking behind her choices. The real pastel work followed, starting with dark greens added in focal areas. The contrast with the underpainting was immediately striking, and oranges then brought some early balance to mix, without there being any real ‘sense’ to the image – yet!

Chris commented on how “bizarre” the painting looks at this stage of a work – verbalising what some in the audience admitted to also thinking. It's at this juncture that Chris's technical skill became more evident, as she continued to work amid all that ‘bizarre-ness’ without ever losing sight of her goal. As she'd already mentioned, several times by now, it's all about planning and preparation. She then introduced some yellow-greens to sharpen the emerging contrasts, followed by yellow brights as early highlights. Being “hit you in the head colours” though, only small amounts were needed. Also added in small amounts, turquoise “bounces off the orange”, proof of the power of complementary colours used strategically.

Chris tries to layer her colour strokes only once, side by side, so that they're not muddled by other colours. She also described using strokes to reflect the subject matter's ‘directionality’; that is, using directional strokes to help lead the viewer's eye, boosting the impact of key compositional elements. What it showed is that effective use of colour draws the eye but is enhanced by compositional choices and clever use of mark-making. A question from the audience was about whether Chris alters her style of stroke and, yes, she does, including via the use of applicators (used for pan pastels) to “pull” colours down where it's needed. Other options include using an eraser ‘twisted’ into the pastel, so it doesn't remove the colour, but creates effects that “blend without blending” or the loss of colour layers.



About 15 minutes along, and the foliage began taking shape with form and depth. Light sources also appeared, at last allowing the audience to interpret the gestalt. Chris followed with a series of ‘warms’, reminding us of the adage that, “if you use a colour once you must use it somewhere else in the painting” (a reproach she recalled from one of her teachers, Paul McDonald Smith). She

continued to talk through her decision process of adding colours according to how she wanted the composition to evolve, gently growing distance and depth within the painting. Muted colours were next, so the illusion of substance could emerge from the impressionist image. Finer strokes were added, as well as glazing here and there with purple (“purple is your friend”) to help some elements “sit back”. At this stage, the painting still appeared to be quite a departure from the reference image but, gradually, as Chris kept working, a peaceful billabong materialised, soft and quiet, arising from the red underpainting that still framed much of what had been done.

In the final stages, Chris continued to glaze some areas with purple to quieten them, mostly using downward strokes. “Now we’re cooking” she stated as she added more turquoise highlights. Working quickly now, the water of the billabong began to take shape, once again steering the viewer’s eye to the focal point as planned. Chris’s process is about active attention to composition and how it informs her choice of colours and strokes to create mood. Charcoal helped define some of the trees and is, of course, entirely compatible with the pastel medium. Her underpainting, even at this late stage, was still showing through, but now only in smatterings between the various compositional elements. The image was really forming now. With the edge of her pan pastel applicator (which must be clean), Chris began to finish some sections, dragging the applicator – once only – to emulate the shape of water, if such a thing seems possible.

And suddenly we’re there, seeing the billabong as it appears in the reference image, but with much more depth and intensity than the original, and pops of colour from the underpainting adding, well, that little bit of something extra. Chris admonished us to be “brave enough” to try using brighter colours for underpainting – “it’s exciting and makes a big difference, even though you won’t see it till you get to the final stages – it’s loud and in your face to begin with”, but we need to practice and allow time for the impact of underpainting to make its powerful mark so that someone out there will also ‘cross the room’ for us.



Report Anne Yang demonstration BNE PSA Meeting, July 2nd 2024

Written by Tricia Reust

Members were enthralled with the way that Anne relayed aspects of Claude Monet's life to that of hers, and the way that Anne uses the study of Monet's art to enhance and understand her own.

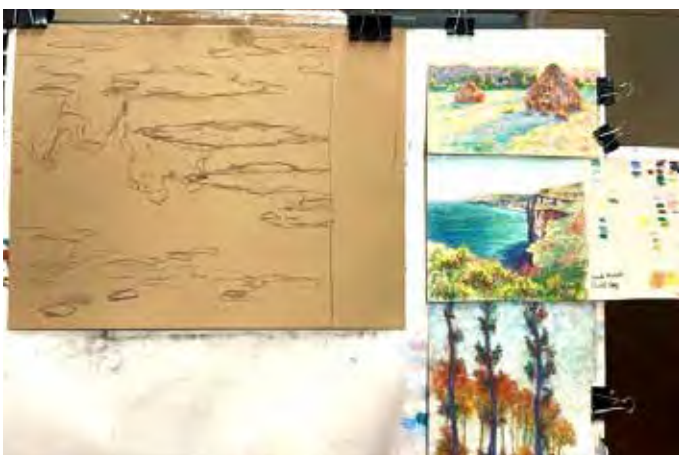
1. Anne uses a mixture of pastel brands, and has set up here some Art Spectrum (AS), Sennelier and is going to try out a set of Jack Richeson.
2. Several exercises have been prepared for this demonstration, mostly on repurposed papers (using AS pastel primer to prepare) and the major demonstration piece will be created on a larger piece of original AS suede, which is no longer available.
3. Anne's research into Claude Monet included these aspects; born Oscar Claude Monet in 1840, he was always an artist, selling caricatures while still in school. He lived with his aunt after his mother died, then studied art financed by his father (eventually!). He studied at the Barbizon school and with Renoir and Sisley as fellow students preferred plein sketching and finalizing work outdoors instead of in the studio. In his mid-20's he fell in love with Camille, a model, to his family's disapproval. With Camille pregnant to him at the end of his studies, he returned home and didn't tell his father. He finally returned to Paris and married Camille, where they were very poor and fled to London to avoid the war. There he saw Turner



and fell in love with that use of light. He met Paul, an art dealer who bought 29 of his paintings, including "impression of Sunrise" exhibited in the show which engendered the name "Impressionists" for this group of artists, and in which he exhibited four pastels. Camille died on the birth of their second son and with his former sponsor Paul becoming bankrupt, Monet invited the family to live with him. On Paul's death, Monet married his widow Alice, with whom he had fallen in love. On turning 50, Money was able to move his family into the house in Giverny, developing the much-loved garden still there to this day. With cataracts dishing his sight, he finally relented to surgery in his 80's, after which he destroyed several paintings seeing them with new



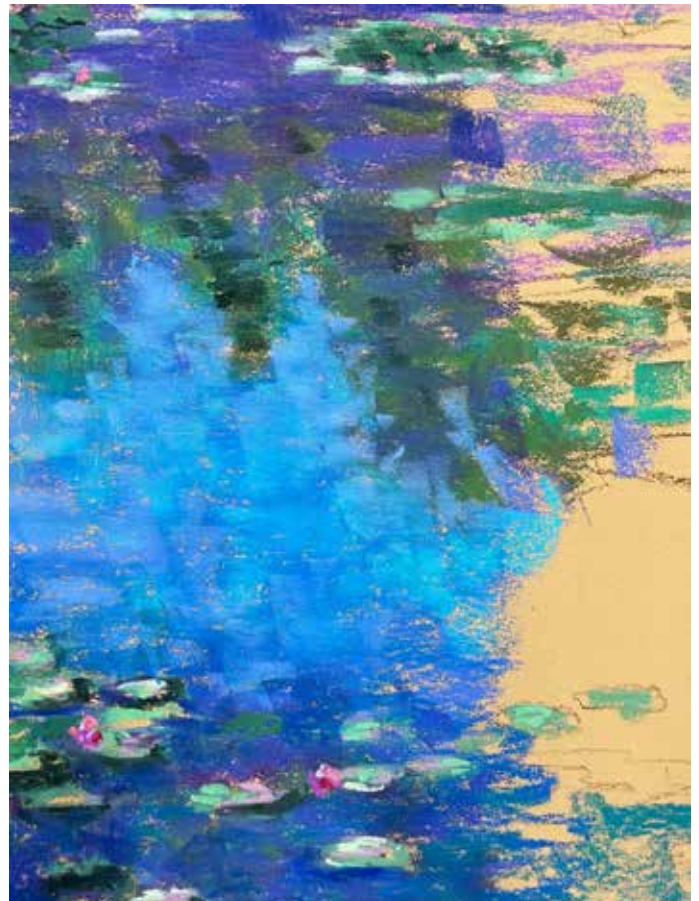
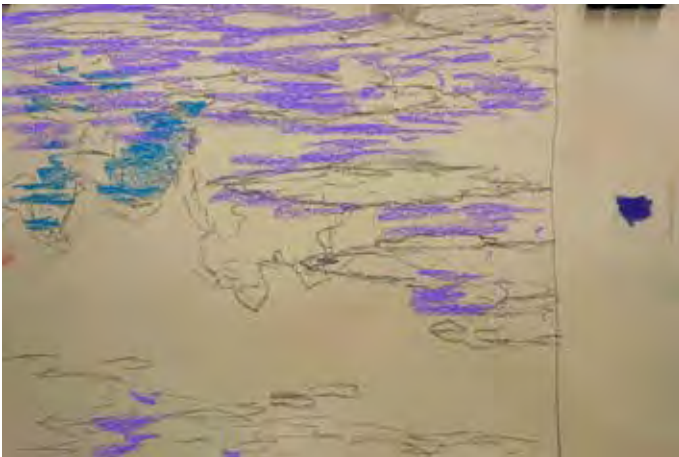
and fell in love with that use of light. He met Paul, an art dealer who bought 29 of his paintings, including "impression of Sunrise" exhibited in the show which engendered the name "Impressionists" for this group



of artists, and in which he exhibited four pastels. Camille died on the birth of their second son and with his former sponsor Paul becoming bankrupt, Monet invited the family to live with him. On Paul's death, Monet married his widow Alice, with whom he had fallen in love. On turning 50, Money was able to move his family into the house in Giverny, developing the much-loved garden still there to this day. With cataracts dishing his sight, he finally relented to surgery in his 80's, after which he destroyed several paintings seeing them with new

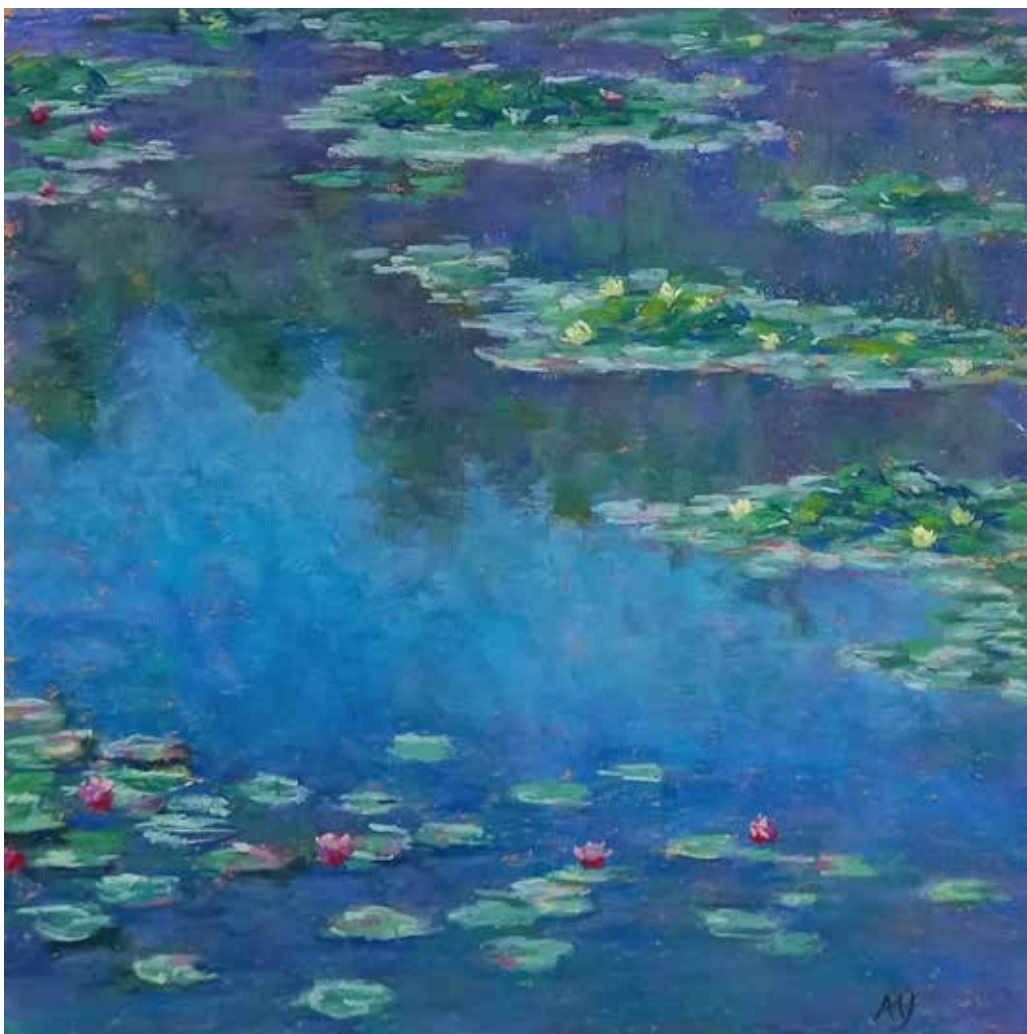
eyes. Monet finished his waterlily series now displayed in the Orangerie in Paris and was 86 when he died.

4. Anne travelled through the UK in 2018 with Louise corke for four weeks and in London saw a Monet exhibition. Monet did not use black – he employed colours side by side for optical mixing and used lots of warm/cool contrasts. Anne showed in her exercises, how she places colours alongside the theme, using mid-value colours on light-based papers. The Impressionists probably toned their canvases for this same effect.



5. Anne finds value in copying Monet works to study the strokes and colour placement. Monet – “When you go out to paint, try to forget what objects you have before you, a tree, a house, a field or whatever. Merely think, here is a little square of blue, here is an oblong of pink, here is a streak of yellow, and paint it as it looks to you, the exact colour and shape, until it gives your own naïve impression of the scene before you.”
6. Anne has begun the larger demonstration piece with charcoal lines. Considering Monet’s advice, Anne began placing colour. Monet also argued that his work did not represent objects, but to paint the air that surrounds the objects – the ambient light.
7. With a tonal scale beside the work on one side, and checking each colour on the other side of the work, Anne continues to place searching for correct tones, placing strokes, and finding it apparent that there’s a lot of broken colour in this work.
8. Using a mid-toned blue, Anne glazed over a section ensuring that the strokes remain obvious under this glaze. With the time restriction of the meeting, Anne decided to work on only the left hand side of the painting.
9. Anne began to establish the areas of light.
10. Finally indicating the placement of the water lilies, this is where the painting ended up at the time of the close of the meeting. Anne will send the finished exercise, for inclusion in the report.

We are so grateful for the generous gift of what our guests offer at these meetings. Thank you again also, to those members who make it possible for these meetings to occur – you are appreciated. We



Karen King – Backgrounds With Ink Webbing. Sunshine Coast 16/07/2024

Written by Andrea Quinn

Well, that was different! For tonight's demo', in the absolute dead of winter, our artistic hearts were warmed by an unexpectedly energetic session. First, we were greeted by a room setup that hinted at something out of the ordinary – yep, something was definitely up! Karen had prepared for an active and involved session and, once things got started, people enthusiastically jumped in. Her first move, however, was to 'nominate' an assistant, the unsuspecting Colleen, attending the cottage sessions for the first time. Without knowing what she was in for, Colleen dutifully donned gloves and apron, standing by ready for instructions. Bet she wasn't expecting that!



Karen introduced her demo' by declaring she always chooses a white ground, because white enhances the translucence of the colour washes to come. Tonight, she was using Colourfix pastel paper and, before moving on, she presented the rest of her 'tools', including spider webbing obtained from "the cheap shops", the type kids use for Hallowe'en to add a spooky aspect to spaces and objects. If creativity is sometimes defined as the merging of improbable ideas, then clearly, this was a case in point! Moving on to her choice of colours – acrylic inks in this instance – Karen's preference is for analogous hues, those that sit near each other on the colour wheel. For our practice run tonight, her selection was from the red-orange spectrum, but pre-prepared examples, including a finished work, were from the blue-green range. We were also provided a handout which covered key info' such as

ink types and properties, including lightfastness, viscosity, and impact on tooth. So many tips and titbits, e.g., cyan is not a pigment, per se, so isn't lightfast –these things matter.

Karen's luckless assistant was then co-opted to stretch the webbing across the already mounted paper, at which point others jumped in to add their services. The webbing was pinned in place with some teeny-weeny flag pins. Cute, and effective. Our assistant then sprayed the webbing with water, liberally, so that it was soaked enough to sit firmly against the ground.

A discussion ensued about Karen's 'plan' for her composition. Even though we were only working on a background, choice points were still required, such as the direction of the light source, to offset how and where darker hues will find their natural place. Karen and her trusty assistant then laid down some of the inks, with Karen then spraying rubbing





alcohol across the surface. The mounted ground was held up over a large tray to allow the liquid inks to rock and roll in all directions. More colours were added before again allowing them to spread and merge. For the curious, Karen's tray was of the automotive variety, obtained from any Super Cheap store and big enough for a large sheet (500 x 700mm). Now, it was time to wait. Typically, this stage of the process can take up to two days as the inks and webbing are allowed to fully dry before the next step. Importantly, the tooth is perfectly preserved.

But... that was just Stage 1... at which point we marvelled at how quickly Doug stepped up to help clean Karen's workspace, ready for the next stage. Handy chap to have around.

The first step in the next stage was for Karen and Colleen to remove the pins on a prepared dry sheet, along with the spider webbing, which generally cannot be used again. All of it must be thoroughly removed to allow the pastel work to begin. Once the webbing is extricated, it leaves a bit of a 'furry' finish on the ground, which is removed with a standard pencil rubber (not a kneadable eraser), using a circular motion. As we learned, this is perhaps the most tedious aspect of this style of ground preparation, so another of our newest members – Krissy – was volunteered to assist Colleen, leaving Karen to 'supervise' with a cuppa and bikkie in hand – clever!



Once the webbing was completely removed, Karen adjusted her new background with pan pastels, "because they're so fine", in that they add colour without affecting the vital impact of the webbing lines. First, some white was added to soften a few edges here and there, then gold and yellow, added sparingly to frame the pastel images to come (based on Karen's inner vision of the finished composition). That all-purpose charmer, Payne's grey, was added last to construct deeper shadow spaces for contrast.

At this juncture, all kinds of possibilities become immediately evident in the finished example (prepared earlier for tonight's demo'). Regardless of the colour blends, there was a depth to each of them, with vivid textural effects that fired one's creative thinking. In many ways, and depending on your artistic orientation, each piece could easily be sufficient unto itself as an artwork, if you squint a bit and just imagine! A sky here, a mass of foliage there, or dappled light cast on an ocean of blue. For Karen, however, they were now ready and waiting for the rest of the story to be told – in pastels, of course.

From here, it's all about painting the pastel work itself...whatever your genre and subject...and Karen talked us through a finished work to guide our thinking in this regard. We all agreed it's an excellent way to give complexity and strength to a background; the possibilities really seemed endless. Essentially,



we were gifted a wonderful mini-workshop tonight with a heap of unexpected learning! Your humble author was once again struck by the ingenuity that artists bring to their work...and how much more there is to learn, always.

Thank you, Karen. Great job Colleen and Krissy too!

Tips:

1. When you use inks, they need to be thoroughly shaken so that any internal noise disappears (meaning that any particulate matter dissolves into the ink medium)
2. Pigmented inks are made up from ground minerals suspended in liquid, whereas non-pigmented inks are man-made from water soluble dyes, and – importantly – are not lightfast
3. Artist grade inks are critical for paintings to endure over time
4. If you feel the ground and it's still 'cold', it's likely too wet to work with
5. Too much white ink can reduce the tooth because of its viscosity, similar to white paints
6. If you've lost 'tooth', it helps to add a single even layer of Colourfix primer

Monthly ZOOM Meetings

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
- Slideshow 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. General members enter in one section and Master Pastellists (MP) and Accomplished Pastellists (AP) with the PSA enter in another.

Monthly Zoom Competition (8 months of the year)

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.

In these months upload a JPG image of your painting to: <https://pastelsocietyofaustralia.com.au/monthly-zoom-competition/>

Set Subject Competition (for June and November)

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.

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

Set subject paintings (June and November) must be sent via this link: <https://pastelsocietyofaustralia.com.au/set-subject-competition-bi-annual/>

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

The monthly zoom online meeting opens at 5.30pm Brisbane time for a start at 6.00pm. to 8.30pm.

Monthly reminders and links will be sent by email.

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.

Annual General Meeting Information

Call for Volunteers

We NEED You!

Do you love pastels? Do you want to join a vibrant community of volunteers who share your passion? Do you have some spare time and skills to contribute back to your society?

If you answered yes to any of these questions, then you might be the perfect candidate for a volunteer position with the Pastel Society of Australia (PSA)!

What does the Pastel Society do?

The Pastel Society of Australia is a non-profit organization that promotes and supports pastel art in Australia and beyond. We offer our members a range of benefits, such as discounted workshops, monthly meetings and demonstrations, a regular zoom competition, exhibitions, mentoring opportunities, Accomplished Pastellist or Master Pastellist accredited programs, online resources, and more. You might be surprised to know that all of these benefits are provided to you by volunteers!

How can you help?

As a volunteer, you will be part of a friendly and dedicated team that runs the Society and its activities.

You will have the chance to learn from experienced pastel artists and administrators, network with other members, and contribute to the growth and development of the Society. You will also have fun and satisfaction in doing something you love!

We are looking for volunteers with various skills and interests. Whatever your background or experience level, we welcome you to let us know you're interested! Training can be provided.

Email the Secretary secretaryozpastels@gmail.com (or sms 0437 456 876) with your name, what experience you have to offer and what role or roles you are interested in. More detailed role descriptions are available and can be sent to you. The Secretary will be happy to talk with you about what's involved in any of them. We can very roles to suit your particular skills.

What volunteer positions are available?

In the lead up to the Online Annual General Meeting (AGM) of the PSA, 11-12 Sept 2024, where all positions are declared vacant, the PSA is currently looking for volunteers to fill the following positions in particular:



President: The president is invited to set out a strategic plan for the PSA and to oversee the activities and operations of the Society directed towards fulfilling that plan. The president acts as the PSA's spokesperson. They chair monthly zoom and PSA committee meetings, consult with sponsors and donors, liaise with other art associations, and seek feedback from MPs/APs and members on key issues as they arise. The president also ensures that the society complies with its constitution and legal obligations.



Vice-President: The vice-president assists the president in their duties and acts as the president in their absence. The vice-president also supports the other committee members and helps with planning and organising the society's events and activities.



Management Committee members: Committee members may come from a background as administrators or have special skills or proven ways to improve the services offered by the Society and be willing to implement programs to bring them to fruition. The Committee is particularly interested in ways to use new technologies to better effect, in promotion as well as in bringing pastel painting tutorials to members.



Newsletter Editor: Our can-do editor, Jeanne Cotter has made this her last edition, after 6 years, and is pursuing exciting new avenues for her skills and art practice in Toowoomba. If you have some time every two months and experience with Publisher or InDesign for producing a Newsletter, we want to hear from you. The templates already exist and you will be provided with the copy from committee members and people allocated to write up demo and workshop reports.



Social Media Coordination: We're looking for 1 or 2 volunteers to work with Anne Yang to help manage the society's online presence and engagement. The social media volunteers will create and update content on various platforms such as Facebook, Instagram, and YouTube about meetings, workshops and PSA activities. They will also monitor and respond to comments, messages, and feedback from the online community.



Exhibition Coordinator: After many years, the friendly face and behind the scenes powerhouse of all our exhibitions, Tricia Reust, has stepped aside and is handing this role to another volunteer. Is it you? Tricia has kept meticulous records and all the steps to organising an exhibition have been laid out. You'll be supported by an experienced sub-committee of volunteers to help. Our next Exhibitions are the Annual Awards in August 2025 (Bribie Island, Qld) and the MP/AP Exhibition at Redcliffe Qld in November 2025. We need someone to start in this role within the next two months.



Workshops and Meetings Demonstrations Coordinator: We need a coordinator to help compile the annual schedule of tutor demonstrations (at monthly meetings and workshops). The process is underway with forms being sent to selected tutors asking them to nominate suitable meeting dates and workshop dates. From their preferences, an annual schedule is developed and contract forms are issued. As the date of the demonstration or workshop approaches, photos and details are sourced so the activity can be promoted. Liaison with tutors, venues and meeting coordinators is part of this role. Organisation, communication and computer skills are needed here. You'll have a Committee to support you.



BVAC (Brisbane Visual Arts Community) liaison officer: A volunteer is wanted to attend monthly meetings of this umbrella organisation for 15 small arts groups that meets every 2nd Thursday 9.30am at the Wellers Hill Arts Hub. The role will represent the PSA within the collective and seek out opportunities that could benefit our members or offer collaborations, and report back to the management committee.

PSA Inc AGM 2024 Information:

We are going online again this year, and this means financial members can vote online and not have to be physically present at the AGM.

Thank you to those members who voted last year. Remember how quick it was? Well, it will be just as quick and painless as we can make it!

You will receive all the important information like President's Annual Report, Financial Statement, Auditor's Report (electronic copies of the financial statement and the auditor's report are sent to financial members who have made the request to the Treasurer (treasurerozpastels@gmail.com) to view the document/s.

You will then have a right to address any of your concerns, but they must be received by Friday 6th September 2024 to the Secretary (either email secretaryozpastels@gmail.com or post) and will be addressed by the appropriate PSA committee member.

What is the purpose of an Annual General Meeting (AGM)?

An annual general meeting (AGM) is a meeting that affiliated clubs and societies are required to hold each year for the following:

1. elect the executive and other committee members
2. confirm ex-officio members and support team members
3. ratify the Rules of Association if need be
4. present the President's Report
5. present the financial statement and Auditor's Report for that year and
6. inform members of previous and future activities.

So how does it happen? You will be sent an email that includes a link for a 'survey' that will have all the voting questions. You will need to click on the link which will then open up in your browser. You will have to enter your email address to start. You can stop and start your responses and it should all be automatically recorded.

Do I have to vote? No, but it would be nice if you did.

Anything new this time? Not at the moment.

Will it be anonymous? No it can't, as it needs to be verified that you are a financial member of the PSA (via your email address) but your vote will remain confidential

When can I vote? Voting will be open from 8 am AEST Wednesday 11th September 2024 to 5 pm AEST Thursday 12th September 2024.

When will I know the results? As soon as all results are collated, the outcome will be emailed to you.

Can I still volunteer for any positions that are vacant? Of course you can. We would love for you to help. In fact, we desperately need volunteers!!!!

Annual General Meeting 2024

The thirtieth Annual General Meeting of members of the Pastel Society of Australia Incorporated (PSA) will be held Online. Details will be released to you via email.

Opening date is 8am AEST Wed 11th September 2024. Closing date for voting will be 5pm AEST Thursday 12th September 2024.

The Annual General Meeting of the PSA Inc is open to all, but voting is only for current financial members of the Society. Participating in the AGM gives you an opportunity to learn about your Society's activities and performance over the past year, to view your Society's financial position, and to elect a new Committee. You're invited to join the Committee. Being involved in the Committee is a great way to work beside other Society members and really get to know people. Think about how you might be involved. The positions of President and Vice-President are vacant and must be filled. Speak to other members about your interest in being nominated for a position. You'll need a proposer and seconder. The nomination form is also included in this newsletter.

Anyone can nominate for any position and all nominations are welcome. Get to know how your Society works, have your great ideas heard, and join with the other dedicated Committee members in steering the future of your Society. We really need many people to nominate themselves for positions on the committee or support roles. Don't hold back. Nominate yourself and go for it!

These are the positions that you can nominate for:

Management Committee (meets monthly via Zoom and decides policy surrounding the aims and direction of the PSA and the activities and benefits offered to members)

- **President**
- **Vice-President**
- **Treasurer**
- **Secretary**
- **Committee members (4)**

Key roles (ex-officio):

- Webmaster (maintains and keeps the PSA website updated)
- Newsletter Editor (compiles and publishes online The Pastellist newsletter 6 times a year)
- Public Officer (ensures legal obligations and annual reporting requirements are met)
- Exhibition Coordinator (organises the Annual Awards/Alexandra Awards and the Bi-annual MP/AP Exhibition with the help of an Exhibition committee)
- Workshops and Meetings Committee (members) – Schedules the annual program of meeting and workshop demonstrators and liaises with tutors and meeting coordinators.

Other key roles:

- Online Images Coordinator - prepares painting images for the online Exhibition and the monthly Zoom and Set Subject competitions for judging and display as slideshows.

- For each area monthly face-to-face meeting group:
- Brisbane meeting Coordinator (Mt Gravatt Showgrounds) – arrange the venue set-up, monthly demonstrator, notification to members.
- Sunshine Coast meeting Coordinator (Buderim Craft Cottage) - arrange the venue set-up, monthly demonstrator, notification to members.
- Gold Coast meeting Coordinator (Mudgeeraba) - arrange the venue set-up, monthly demonstrator, notification to members.
- Darwin meeting coordinator
- New South Wales meeting coordinator

Other Roles

- Social Media Coordinator and volunteers - update template posts for social media and help respond to comments and queries received.
- Sponsor Liaison Officer–liaise with existing sponsors and donors and seek out new sponsors
- Zoom meeting Facilitator - back-up Zoom host for when Treasurer or Secretary are unavailable
- BVAC liaison officer (Brisbane Visual Arts Community meets at the Wellers Hill Arts Hub 2nd Thursday of the month) - attend monthly meetings of this collective of small member arts groups and report back to PSA.
- Assistant Treasurer

Do any of these positions have your name on them?

Please get in touch either via email to the President (presidentozpastels@gmail.com) or Secretary (secretaryozpastels@gmail.com) or leave a message on 0437 456 876 or Treasurer (treasurerozpastels@gmail.com) to indicate your interest and/or to ask more about what would be involved.

We will always help and guide you if you wish to step into one of these roles. You will be provided with the role and responsibilities for each position to help you decide in what area you may be able to volunteer. Only some positions require you to live in a certain area. Many roles can be conducted anywhere with the aid of the internet and email communication. The Society is trying to maintain communication and education for all our members BUT we need you to help!

Nominate on the next page...

The Pastel Society of Australia Inc.



Nomination of Office Bearers 2024

Nominations for the Committee are hereby called:

President

Vice President

Secretary

Treasurer

General Committee Member (four positions)

I (Name) wish to **nominate**

For the Position of

Name (Please print)

Signed

Date

I hereby **second** the above nomination

Name (Please print)

Signed

I hereby **accept** the above nomination

Name of Nominee

Signed

Please scan or screenshot and photograph and email this completed form to arrive by Friday 6th September 2024
to: Merla Hynes at secretaryozpastels@gmail.com

Or send completed form by mail (post) to arrive by Friday 6th September 2024 to:
Attn Vanessa Thomas, Pastel Society of Australia, PO Box 907, Mooloolaba, Qld 4557

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

The Pastel Society of Australia Incorporated
ABN: 19639420407
P.O. Box 907 Mooloolaba Qld 4557 (Attn: V. Thomas)
Email: secretaryozpastels@gmail.com
www.pastelsocietyofaustralia.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**

40TH ANNIVERSARY COMMITTEE

email: psaanniversary@gmail.com

ANNIVERSARY COMMITTEE MEMBERS

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

NEWSLETTER

Newsletter Editor: **VACANT**
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 - **VACANT**

EXHIBITIONS TEAM:

Hettie Rowley, Priscilla Lawrence, Vanessa Thomas,
Greg Steele, Merla Hynes, Karen Christiansen, Christine
Murfin and Cathy Egan

WORKSHOPS & MEETINGS DEMONSTRATIONS COORDINATOR **VACANT**

WORKSHOPS AND MEETINGS MANAGEMENT SUB-COMMITTEE MEMBERS

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

WORKSHOP SUPERVISORS

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

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 PSANSWgroup@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 is required)

BRISBANE VISUAL ARTS COMMUNITY (BVAC) REPRESENTATIVE

VACANT – PSA Representative required to attend
monthly meetings of BVAC. Secretary PSA is interim rep.

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

Do you want to be featured on our PSA Facebook page!

Have you liked us on Facebook yet? We have over 2,000 followers and are growing. We promote our upcoming events, pastel demonstrations, ZOOM monthly competitions and workshops there too. We plan to select at random from those who have their profiles on our Website gallery, and every 2-3 weeks will feature an artist and their artwork (we'll ask their permission first!). We hope this is extra incentive to follow the steps above and showcase your work to the broader community of pastel lovers.

To see the gallery, go to the Artists of the PSA on our website at this link:

<https://pastelsocietyofaustralia.com.au/artists-of-the-psa/>



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OPENING HOURS

Monday - Friday 6:00am to 6:00pm
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Phone: **02 4957 1050**

Email: colours@softpastels.com.au

The PSA newsletter is released bi-monthly. This edition is a special Bumper Issue. The next newsletter is due out in OCTOBER 2024.

CLOSING DATE: 20th of SEPTEMBER 2024.

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

SEND TO: All submissions are to be sent to JAN LOWE 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 Jan Lowe for an application form at pastelnewsletter@gmail.com**

Postal Address: Attention Vanessa Thomas, Pastel Society of Australia,
PO Box 907 MOOLOOLABA QLD 4557.