

The Pastellist

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



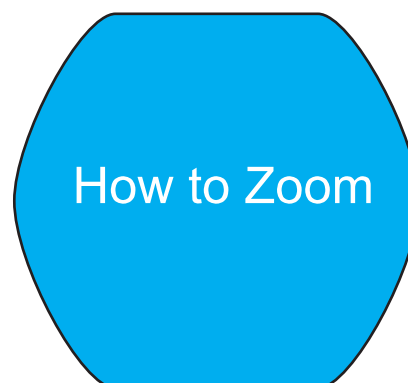
Welcome to the Pastel Society of Australia Inc.'s August 2020 Newsletter

Well Covid-19 has proved to be the 'gift' that keeps giving. On the other hand we have proved to resilient and resourceful with new ways to adjust to provide all the benefits of being a PSA member. We wish to extend love, hope and compassion to our southern and overseas friends as they struggle to defeat this threat.

Congratulations to the 2020 Annual Exhibition winners and entrants. There was some really fabulous work and it never ceases to amaze me how much talent we have.

Keep being safe, be sensible and happy.

- Presidents Report2
- Wins, News and What's On..... 3-6
- Thank you to our Volunteers..... 7
- 2020 Annual Exhibition Online..... 8-15
- Competition Winners
- Designing a Still Life Demo Report
with Penelope Gilbert-Ng 16-18
- Camellia Light Demo Report
with Patricia Taylor..... 19-21
- What is Mentoring..... 22
- How to Zoom..... 23-25
- How to FaceBook..... 26
- Demo Schedule.....27
- AGM..... 28-34
- Sponsors..... 35
- Committee members..... 36
- Publish your artwork..... 37
- Newsletter submissions and advertising..38



Presidents Report August 2020

How is everyone doing? With most art classes and events starting to re-open it's so good to see our members painting, entering virtual shows and sharing their activities on social media. Keep that energy going and enjoy your painting time.

While the venues we use for meetings are reopening, it is the amount of cleaning and conditions of use involved when taking up that hire, which made me action a postponement. It is way too much to expect our few volunteers to keep everyone Covid safe. Here at the PSA we took the



'safety first' route. I decided to postpone the open meetings for a bit longer. Hence we are taking our general meeting and demonstration online. The details are being emailed to members.

This is a historical first for us and a huge learning curve. It means that all members, no matter where you live, can access the meeting and demonstration and chat to other members. It is exciting, it is scary, and it is going to work just fine. I think most of us are on that new rollercoaster of learning this year. Like any new skill it takes time and repeated practice to make it flow. So, bear with us as we take this new exciting adventure with you and for you. Of course, you need to be a financial member to share the adventure. If you haven't paid your membership renewal yet hop to it. Send an email to our treasurer Vanessa who will help you. treasurerozpastels@gmail.com

It was disappointing, but understandable that (IAPS) International Association of Pastel Artists, is not going ahead with their bi-annual convention in the USA next year. We wish all our pastel friends across the world well and look forward to when we can get together again. All PSA members are able to enter any of the IAPS competitions. Check out the IAPS web site for details including online web shows.

I want to give a huge public thank you to the PSA committee who have done so much more in the last three months. We have had many online meetings, I repeat, many, all about getting events to flow as much as possible to a new normal and as close to our timetable as possible for this year. The Annual Awards went online, our judge did too. New Master Pastellist and the new Accredited Pastellist status are on the ozpastels web site ready for you to apply.

The AGM, the Annual General Meeting is coming up in September. This morning I am thinking about our volunteers past and present. Each and every one of them has put their best efforts onto helping our society. We need to celebrate our volunteers and say thank you. I said yes to volunteering and here I am writing this report for you. Do more, volunteer and help our society grow. Nominations for positions are being emailed to you. Fill them in and send them back. Make your vote count.

So now it's time for me to have breakfast and learn more about using Zoom for our August meeting.

See you online soon.

Best Wishes

Karol

Karol Oakley, PSA President

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

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

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

Can you help?

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

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

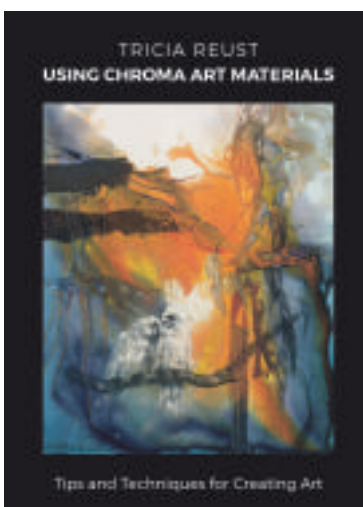
We have decided to delay the opening of the demonstration meetings again as the situation unfolds within NSW and Victoria. We are concerned that there may be local transmissions occurring with inadvertent contact with infected interstate visitors or complete numpties who try to flout the rules. This is of course deeply distressing as it looked very promising for a while. We will open up when it is safe for everyone to participate.

On the other hand we will have had our first Zoom meeting as we try to navigate these uncertain waters. Let us know what you thought of this new arrangement.

If you are a newbie to Zoom check out our how to Zoom section.

Many thanks to Karol Oakley for organising this

New Release – Tricia Reust’s “Using Chroma Art Materials – Tips and Techniques for Creating Art”



Over 100 pages - Chapters include using the Atelier painting mediums; Texture mediums; Gesso; Binder and Pouring mediums; using the Atelier acrylic paints for no-press printing; techniques of preparing papers, collage, dry brushing and glazing; care of brushes and more.

There are several progressions of paintings to illustrate the uses and techniques, and examples of different ways to create paintings. \$35 plus postage and handling of \$10 for anywhere within Australia; \$24 overseas (Australian dollars). Email

triciareust@gmail.com

Or go to Tricia 's web site www.triciareust.com.au and use PayPal.

Copies available at Arthouse Northside, 140 Braun Street in Deagon (Mon-Fri 9am – 5pm, Sat 9 -1pm) and the Old Fire Station Gallery, 395 Oxley Ave in Redcliffe (Wed to Sun 10am – 3pm).



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

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

Below is the first testimonial from Bill Truslove

I was a member of the PSA , living in South Australia and in 1999 my wife and I started to travel to the Sunshine Coast for a 3 month holiday. Whilst there, in the first year I met the late Brian Allison, became friends and Wendy and I started to attend the PSA meeting, then held in the Brisbane Art centre. In 2000 I said to Ivy, "You don't do anything for interstate members" To which she replied,
" Well, go and start you own pastel society"

So in 2001 we founded the Pastel Artists of South Australia. Ivy kindly gave me a copy of the PSA constitution, as a guideline and we were up and running. So, I can honestly say that she was the inspiration that got us going, along with the determination and organisational skills of Wendy. We now have 160 members.

Ivy and John worked very hard to make the PSA a success and we always felt welcome when ever we came up to Qld.

Thank you Ivy.

Bill Truslove, PASA



ALL ARTISTS – IMPORTANT INFORMATION

Artists Alliance Australia Inc., although established for some time, is pleased to introduce their 'On-line Gallery and Shop' via their new website: aaaart.online Membership is just \$30 p.a. and commission ranges from 5% to a max. of 10%.



Have a look at the website aaaart.online and if you are interested in joining AAA Inc, go to the FAQ section, then to "For Artists", print out the PDF 'Application Form', read it, sign it and return it to: artistsallianceaustraliainc@gmail.com or phone Graeme on 075358 0145 for more information

We look forward to receiving your application.

CONGRATULATIONS TO:

Alyce Duhs is an artist from Brisbane. She recently won Judges Choice with her artwork "Pink & Grey" in Aspire Gallery's Wandering with the Wild competition. 50x35cm
Chalk Pastels on Pastelmat from my own reference.



Words from Aspire Gallery:

"The Judges were drawn to the intricate detailing of Alyce's feather work within this piece. Demonstrating both technique in her chosen medium (chalk pastel) and a clear understanding of light, contrast and colour- the Judges felt Alyce created a piece that was perfectly executed whilst highlighting the beauty of her chosen topic."



Lynn Kincade "*Spring comes to the fjords*" has been awarded Second Place in the Landscape category of the Artist Magazine Annual Art Competition, Student Division.

Her winning painting will be featured in the December 2020 issue of Artist Magazine, which delivers to subscribers in mid-October and goes on sale on newsstands and in our online shop (www.artistsnetwork.com/store) at the end of October.

Congratulations to **Margaret van Maanen** for achieving Master Pastellist status. A very well deserved acknowledgement of her considerable talent and her significant contributions to the PSA!!!!



PanPastel have just launched a new website. It includes a brand new resources section which is packed with information, tips and techniques for using PanPastel.

PANPASTEL®

Along with a truly inspiring showcase of work by artists from around the world who are using PanPastel for a variety of techniques. The improved products pages provide lots of helpful details for all of the products in the PanPastel & Sofft ranges.

<https://panpastel.com/home.html>

Vale Dr Lindsay Farrell

He was an artist and a teacher. He also was a former judge for the PSA and always a welcoming figure for many artists at the exhibitions at the ACU. Condolences to his friends and family for their loss.

Thank you to Art Spectrum, a wonderful Australian company who are always supportive.



We wish to thank these people for their time and ongoing commitment in contributing to the PSA. This is in no order of importance as we are like a house of cards.

Andrea Willis
Chris Shillingford
Christine Clark
Dee Roy
Fran Fitzgerald
Gail Lusted
Geoff May
Gilliam Collom
Greg Steele
Gwen Theisfield
Hettie Rowley
Karol Oakley
Kelcey Burman
Louise Corke
Margaret Ollerenshaw
Margaret Turner
Margaret Van Maanen
Mark Lawrence
Merran Williams
Pauline Meizier
Priscilla Lawrence
Sue Robinson
Terri Wilkinson
Tricia Reust
Vanessa Thomas



Friendly Reminder:

The PSA Bank account details are below and you may wish to update your own bank account payees list.

Bendigo Bank
BSB 633-000
Account Number 174656777

Want to join this list...JUST DO IT and Volunteer. We welcome all :)

Congratulations to all the entrants in the PSA 2020 Annual Exhibition. There was some fabulous art produced and as is the way of competitions not everyone can win, so the judging would have been inordinately difficult. It was very impressive at the number of entries..130 in total and the calibre of the work was outstanding. Many thanks to Max Wilks for judging.

Pastellist of the Year

Louise Corke



Judges Comments:

Louise's 1st Place Portrait piece, along with the Highly Commended award for her entry in Still Life, display a consistent high standard across her entries, making Louise the obvious choice for this overall award. Well done.

Scapes Category

First Prize:

“Heart Broken” by Michael Freeman



Judges Comments:

The title reminds me of buildings in Australia. The artist’s working of the medium is well handled and the result is an overall harmonious painting with good design and draftsmanship. I think this is a great pastel.

Second Prize:

“Sunlit” by Lyn Mellady

Judges Comments:



The artist has captured a fantastic atmosphere with the painting of the breaking wave and a dark contrast of a storm as the background. The pastel is well handled especially the gentleness of the contrast of the sunlit sand in the foreground.

Scapes Category

Third Prize:

“Outback Servo” by Geoff May

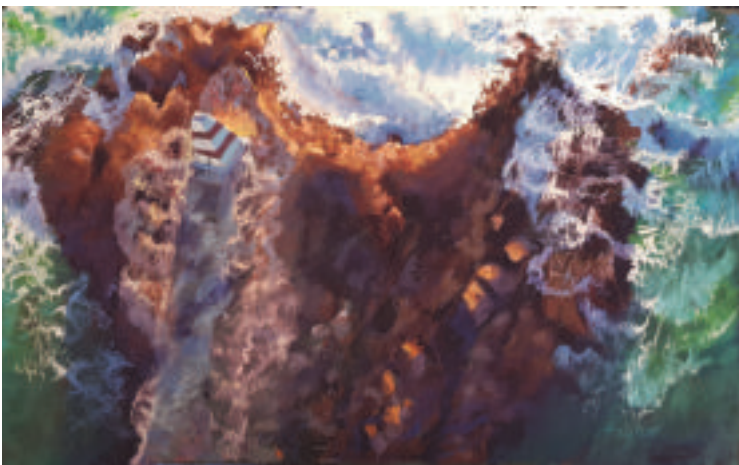
Judges Comments:

The artist has captured a common sight in the country with the character of the shed and surrounds with little color using the evening sky to create the atmosphere. The pastel has a looseness in the application which adds to the subject.



Highly Commended :

“Leading Me Home” by Patricia Taylor



Commended :

“Morning Has Broken” by Joanne Cotton



Portraits and Figures Category

First Prize:

“Graceful Aging” by Louise Corke



Judges Comments:

The artist has created a sensitive painting well drafted with a gentle treatment of color. The variation of a textured background adds another dimension to this interesting work.

Second Prize:

“Goddess of the Hunt” by Nicola Reif



Judges Comments:

With the soft green and greys the artist has allowed the viewers eye to travel up towards the power and strength of nature. Good design with a good knowledge of the medium.

Portraits and Figures Category

Third Prize:

**“Stale News on a Cold Day”
by Tricia Reust**

Judges Comments:

With the use of minimal color and clever design the artist is making a powerful statement of society. The abstract background in the painting allows the viewer to not be distracted.



Highly Commended :

“Frozen Wonderland” by Lynette Orzlowski

Commended :

“The Reluctant Model” by Dee Roy



Commended :

“Shy Little Esther” by Mabs Vandenberg



Still Life Category

First Prize:

“Irises” by Jane Wray



Judges Comments:

Good observation of the subject. Pureness of color shows a freshness giving the painting vitality and a natural look.

Second Prize:

“Battery Eggs” by Julie Freeman



Judges Comments:

Clever thinking allows this artist to introduce an interesting subject. The contrast of the yellow and green gives the painting vitality. There is no pastel movement in the painting allowing the work to have a photo graphic appearance.

Still Life Category



Third Prize:

“Granny’s Box” by Michael Freeman

Judges Comments:

A Painting of time and accurate drawing. A good photo realism painting with great color combination together with interesting shapes and designs.



Highly Commended :

“Fabric stash number 1” by Louise Corke

Commended :

“Native Uprising” by Helen Miles



Commended :

“Time to Shine” by Nicola Reif



Alexandra Award Category

First Prize:

“Sorting the Catch” by Geoffrey May



Judges Comments:

The artist has chosen to portray the activity of the harbor scene with a gentleness of color giving an overall serene appearance especially in the water.

Second Prize:

“King of the Bush” by Amanda Pemberton



Judges Comments:

The use of the gentle greens in the background allows the viewer to focus on the Kookaburra and its wonderful color.

Third Prize:

“Winter Hues” by Hideko Pentony



Judges Comments:

The artist has kept the painting clean and bright by not overlaying with too many colors. The pastel is fairly loose and interesting with good design.

Demonstration by Penelope Gilbert-Ng
Written by Gillian Collom

Penelope Gilbert-Ng demonstrated how to set up a still life, crop the image to make it more interesting, and choose the lighting.

The set-up

Penelope chose a jug and some fruit with the idea that the painting might end up being called 'juice' – the fruit will end up in the jug.



The background used an old piece of foam-core, the backing from an earlier painting, scored part way through so that it bends. With this frame standing behind the objects, the backing cloth can be draped over it. Because of the orange and yellow fruit, Penelope chose a turquoise velvet that caught the light, with a variety of shadow areas. She finds that looking down on the subject (rather than straight in front) changes the feel of the image. The fruit were arranged in a curving line, so that the cast shadows flowed along this curve. She demonstrated the impact of changing the light source between warm and cool, and chose the cool light as there is more clarity and warm shadows.

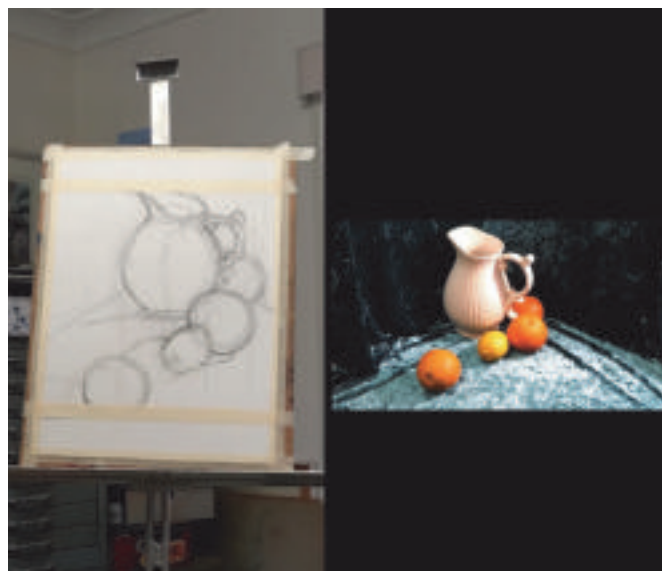
Penelope used a viewer to choose how the elements fit into a good design, and how to decide the limits of the work e.g. only half of the front orange; not including the very top of the jug.

Preparation

A thumbnail sketch helps you find the tonal areas and check the composition before you start on the painting. You may also change your mind about the format – in this case Penelope chose a square format.

Penelope used a sheet of Pastelmat, which has quite a smooth surface, and takes a while to dry once you wet it. On this she made a charcoal sketch and decided to make some changes to the location of objects on the page, so that edges were not lined up. She also checked the shapes of the negative spaces. At this stage, you do not have to decide what finer surface details need to be included, such as the ridges on the jug, as you can decide as the painting develops.

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



Underpainting

It's important to use artist quality watercolours so that these do not change over time, and to use an old watercolour brush, as the pastel paper will wear down the fibres.

Because the background was turquoise, Penelope used the complementary orange for the 'wall' areas. On the tabletop, she used a different red-orange, with a darker red-orange for the shadows cast by the jug and fruit. Then she used turquoise for the oranges, and a purple for the lemon.

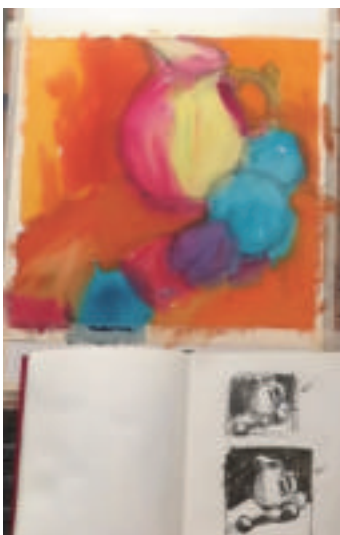
After some tonal adjustments, Pen left the painting in the sun to dry.

Pastelling

Before painting, think about where the soft edges will be e.g. the left side of the jug, and where the shadow shapes will be.

Using a light application and blocking strokes, Penelope loosely covered the underpainting, making sure that any colour was used in a number of places, not just one place e.g. taking some of the lemon's yellow to other places.

As the forms developed, Pen used a reducing glass (viewed with one eye) which, in a restricted studio filming space, had the same effect as stepping back from the painting.



At this point, Penelope outlined the 5 elements that she was using:

1. drawing – the basis of good painting
2. tonal ranges, which are more important than correct colour
3. colour to create harmony, and colours will look different depending on what they are near
4. composition of shapes
5. edges which create the illusion of space



With all the areas loosely blocked in, the next steps would complete the painting.

- Darken the background with a blue-purple and add spots of this colour to the cast shadows around the objects.
- If the corners are 4 different tones, the viewer's eye is drawn to the centre.
- Refine the highlights and shadows of the main object – the jug. Use a colour-shaper to tickle the edges so there is variation in tone on the fluted surface, but without sharp edges.
- Soften the edges of the jug against the background, and of the cast shadows of the fruit.
- Look for reflections of the lit backing cloth or the fruit onto one another, e.g. the left shoulder of the jug.

If you turn your painting upside down you can check the shapes are pleasing, and make

further adjustments.



It's such a pleasure to see what our Master Pastellists are coming up with at this time to help us keep developing our painting skills. Well done, Penelope!



Want to watch the demonstration again? Click [HERE](#) to refresh your memory

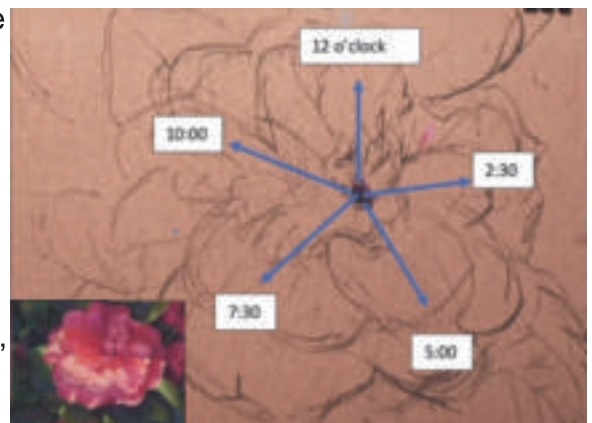
Demonstration by Patricia Taylor
Written by Geoff May

Tricia's photo reference was a beautiful pink camellia flower with a background of dark green leaves.

Approach

Tricia used her Fibonacci callipers to divide the picture space into 3 vertical and horizontal rows. While division into equal thirds could have been used, Tricia prefers the Fibonacci ratios of 1:1.618.

Charcoal was used very lightly on warm toned Kitty Wallis paper to establish the placement of petals and leaf shapes. When placing petals on a circular subject, she assigned clock face positions to features to accurately place them on the picture surface, ie a petal at 2:30pm, 7:30pm etc. Alternatively, grids or light boxes could have been used to transfer the image.



Petals

Aiming for simplicity at this early stage, three pink pastels were selected – a cool dark tone for the petals in shadow, a lighter warm tone for the petal surfaces in full sun, and a third tone that was in between the other two tones.

Using a light touch (pastel held between thumb and second finger) the shadow areas, sunlit areas and in between areas were established. The very light touch confidently established the colours but didn't fill the tooth of the paper and left great opportunity for future pastel layers.



The petals require these three tones to develop their form that miraculously emerges as the third tone is applied. Only the pastels sticks were used to merge the different tones together. In addition to concentrating on petals, Tricia also monitored the overall development of the ball-shaped flower form.

With the centre of the flower being the focal point, shorter strokes were used close to the

centre to allow detail to develop. Strokes became larger away from the centre where less detail was required. Edges were carefully controlled, allowing light tones to highlight and to define the lit edges of petals. An edge is created where two tones meet and Tricia allowed the edges to define themselves later rather than sooner in the painting.

Identifying the story behind the painting (before the painting is started) helps to steer the ways that colours are applied and the ways that edges are treated. An important aspect of the reference that attracted Tricia's eye was the way that sunlight fell across the petals.



Showing the petals nearing completion

Tones can now be progressively strengthened. Minor adjustments in colour temperature can now be undertaken.

A cast shadow has hard edges. Form shadows have soft edges.

Background leaves



The same approach using a dark tone (a black green), mid tone and light tone was used to block in the background leaves.

The darkest green was used for the leaf surfaces in deep shadows below the petals. It was applied intermittently around the perimeter of the flower to avoid the look of a continuous dark surround.

The second tone was a lighter blue grey green. As this tone was applied, Tricia advised that the painting would look and feel patchy until the third tone was applied. The (at times) scribbly mark making on the leaves is intended to contrast with the different mark making used on the petals.

The third tone of mid green now develops the leaf forms, while leaving plenty of tooth in the paper for highlights. Some of the green will merge into the pink of the petals and vice versa. This helps to capture the light that is reflected from petals to leaves and vice versa. It also helps to

unify the painting.

Just as there are layers in the foreground petals, there needs to be layers in the background leaf to avoid creating a flat background.



Light glazes

Blue green glazes were used in the cool shadows.

Tricia noted that at no time did she draw the outline of a leaf as this creates an edge that may not be wanted later on. Aim to maintain loose edges until sharper edges need to be defined. Neutral greens are used on the leaves towards the edge of the picture to maintain focus on the centre of the picture.

Remember that warm light will skew colours bathed in the light towards warm oranges, while creating cool shadow hues that must be acknowledged in the choice of shadow colours. With a blue sky, there will also be blue reflections on the petal and leaf surfaces.

To see a video of this demonstration, go to vimeo.com/showcase/4967161.



By Lyn Diefenbach

Mentoring has been practiced worldwide by artists for centuries. Think of Camille Pissarro to Paul Cézanne or Gustav Klimt to Egon Schiele or Andrea del Verrocchio to Leonardo Da Vinci and Sandro Botticelli. So, the saying 'behind every great artist stands another great artist' does seem to have a ring of truth about it. Only now has the business world realised the enormous value and power these relationships give, for example Barbara Walters mentored Oprah Winfrey or Warren Buffet mentored Bill Gates.

We all know the enormous benefits that can come from having someone with whom we can bounce around ideas and who will also offer wise advice. This is true in most areas of life and it is no different in our creative world as we seek to improve our practice and to grow in our understanding. If we are seeking to move forward then it is great to have a mentor. Someone whose experience is greater than our own and who is willing to share that experience.

Ideally it would be good to have physical access to a mentor but in our world of technology it is an easy matter to link up even if you are on the other side of the planet. Critiques can be given and conversations had.

Two things are needed for a successful outcome for both the mentor and the mentee. Firstly the mentor needs to be open and willing to share from his/her warehouse of experiences with the ultimate goal of benefitting and being there for the mentee. Certainly the aim is not make a copy of themselves but to be an enabler, a sounding board and a guide. Secondly, the mentee needs to be willing to take on board or at least investigate any advice given.



In the Pastel Society of Australia it is recommended to seek out a mentor if you are wanting to advance to Master Pastellist status. You will find that our Master Pastellists are more than willing to share their ideas and insights be it informally or formally as a mentor. I encourage you to take advantage of the wealth of expertise that we have.

Editors Note:

Please be aware that the mentor is there to guide you and to bring out your full potential as an artist . They are not your teacher or your counsellor. Please be grateful if anyone does accept to be your mentor as they are taking time out of their busy lives to invest in you as an artist. Remember it's the mentee's responsibility to maintain the relationship and enjoy this wonderful opportunity!!

HOW TO REGISTER FOR ZOOM ON YOUR PC

The first thing to do, of course, is to register for the service. You can do this either from your laptop or from your mobile phone.

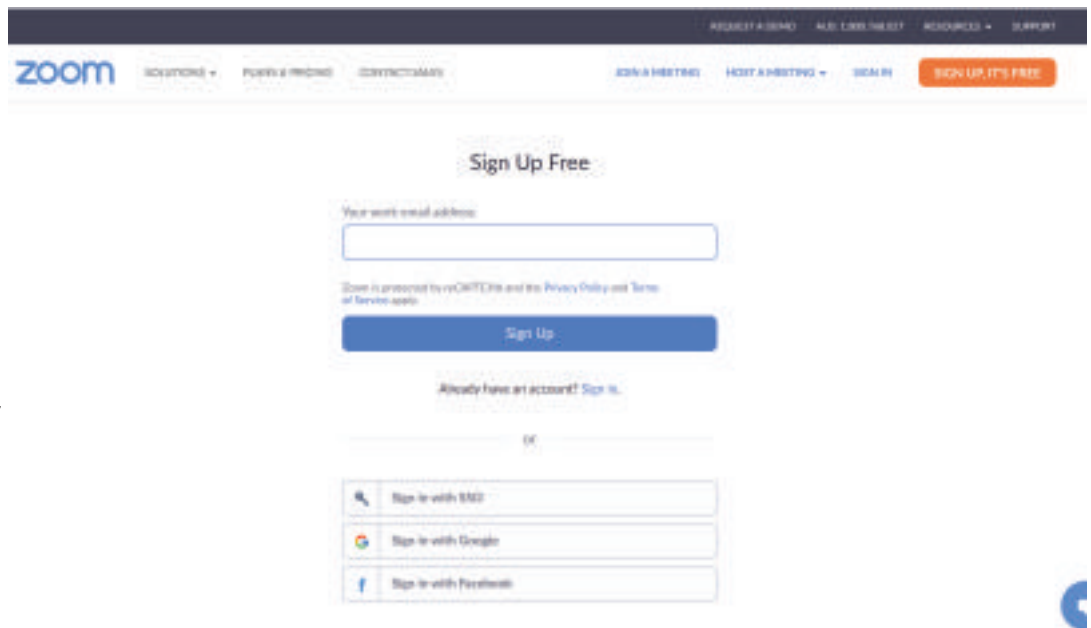
1. Go to Zoom's [signup page](https://zoom.us/signup). <https://zoom.us/signup>
2. You will be asked to **fill in your birthdate**
2. **Enter your email** in the box labelled "Your work email address." If you do this, move on to step five.

3. You can also create an account by clicking the "Sign in with Google" or "Sign in with Facebook" buttons, after which you just [download the Zoom desktop app](https://zoom.us/download) <https://zoom.us/download> and move on to step seven.

4. If you entered an email, **Zoom will send an activation email** to

that address. Click the **"Activate Account" button in the email** or copy and paste the activation URL into your browser to activate your account.

5. On the page that opens up in your web browser, you'll next be asked if you're **signing up on behalf of a school**. Click the **"No" button and then click "Continue."**
6. On the next page, **fill in your first and last name and a password.**
7. On the next page, you can invite other people to create a free Zoom account via email. You **can skip this step** if you want.
8. Next, you'll be given a link to your personal meeting URL and will have the option to click an orange "Start Meeting Now" button to start a test meeting. If you copy that URL into your browser or click that orange button, you should be prompted to download the Zoom desktop app. **Follow the prompts to install the app.**
9. After you've installed the Zoom app, you'll see buttons to "Join a Meeting" or "Sign In." To **start your test meeting, click "Sign In."**
10. On the next screen, enter the email and password you just used to sign up for Zoom in your browser. If you registered using the "Sign in with Google" or "Sign in with Facebook" buttons, click those buttons here and follow the prompts.
11. Once you're logged in, make sure you're on the "Home" tab, and then click the orange "New Meeting" button in the Zoom app. Your meeting will start.



SIGN UP FOR ZOOM USING THE MOBILE APP

1. Download the **iOS** or **Android** app. When you open the app for the first time, you'll be presented with the options to join a meeting, sign up for Zoom, or sign in to a Zoom account. Tap "Sign Up."
2. You'll next be asked to confirm your age.
3. Once you've done that, on the next screen, you'll be asked to enter your email address, and your first and last name. Once you do, "Sign Up" and you'll then be sent an activation email.
4. Tap the "Activate Account" button in the email you receive, or copy and paste the activation URL into your mobile browser.
5. From there, you'll be asked to complete the same steps outlined above to make an account, just from your mobile browser.

HOW TO REGISTER FOR ZOOM ON YOUR MAC

Permissions to install

1. Click on the Apple Icon at the top left corner of your screen. Choose System
2. Click on Security & Privacy.
3. Click the lock icon at the bottom left to have access to make changes.
4. Enter your computer administrator's username and password.
5. Change Allow apps downloaded from: to App Store and identified developers.
6. Note: For Mac High Sierra (10.13.x), you will need to click on Allow too.
7. Click the lock icon again to prevent any further changes.

Installing the Zoom application

1. Visit Zoom Download Centre. <https://zoom.us/download>
2. Under Zoom Client for Meetings, click Download.
3. Double click the downloaded file. It is typically saved to your Downloads folder.
4. Once the installer opens, click Continue.

Choose the destination for installation:

5. Install for all users of this computer
6. Click Continue.
7. (optional) If you want to change the destination for installation choose Change Install Location.
8. Click Install.
9. (optional) If you chose Install for all users of this computer, enter the administrator credentials for the device.
10. Click Install Software.
11. Once the installation is complete, click Close.

Zoom application permissions

Due to increased security and permissions with Mac OS 10.14 Mojave and 10.15 Catalina, you will be prompted to authorize the Zoom Desktop Client to use the microphone, camera, and on Mac OS 10.15 Catalina, screen recording. The permissions are set within System Preferences of the device.

One thing to keep in mind — to help keep your account secure, you probably shouldn't share your personal meeting ID with others.

What will happen for our meetings

Now that you have downloaded and installed Zoom on you device but make sure you have taken **the free plan**. If you did the first paid plan go in and downgrade your plan to BASIC/Free.:

Here's how it will work:

You will be sent a **Meeting ID and a link to the Zoom meeting, via email to you.**

Here is how to use it:

1. **Open the email** ready to join the meeting **5 minutes before the set time** AEST is the set time
2. **Click on the 'join meeting now'** the blue highlighted line. (If this isn't highlighted, open Zoom and 'Join Meeting' in the top line.
3. **Add in the meeting ID and the password** and follow the prompts in No.5 here.)
4. The blue highlighted line will **auto connect you** to the meeting.
5. A pop up window will ask you to **"Click launch Application" - say yes.**
6. Next **choose Computer Audio** and join with computer audio.
7. You may have a light coloured screen that says 'waiting for the host to connect' or open the meeting.
8. When it opens **look to the bottom line/bar.**
9. **Click on the unmute button**
10. **Click on the Start video button.**

There are heaps of YouTubes on how to use Zoom but here are a couple of suggestions:

<https://www.youtube.com/watch?v=QOUwumKCW7M>

https://www.youtube.com/watch?v=ygZ96J_z4AY

<https://www.youtube.com/watch?v=hIkCmbvAHQQ>

There was a request about how to facebook, specifically on our ozpastels group for posting so to clarify matters:

All posts must be approved by admin

Why? to eliminate those who wish to view this as a platform to advertise their wares or whatevers

Really ? Yes there are many people who will do anything to bring in a buck

So if you are FaceBook ninja read no further

This is all assuming you have created a Facebook account and are logged in

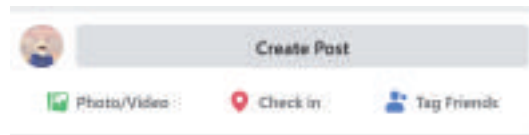
How do I share something on Facebook?

From the top of your News Feed, click What's on your mind, [Your Name]?

Add a text update or click the type of post you'd like to share (example: Photo/Video, Feeling/Activity).

You can also:

1. Add a photo or video.
2. Add a location.
3. Tag friends.
4. Add how you're feeling or what you're doing.
5. Click the audience selector at the top to select who you'd like to share your post to.
6. **Click Post.**



To post to a group (in this case Ozpastels):

From your News Feed click Groups in the left menu and select your group (in this case it would be OzPastels)

Click What's on your mind, [Your Name]?

From here you can:

1. Write a post.
2. Add a photo or video.
3. Add a GIF.
4. Tag people.
5. Check in.
6. Select and choose from additional options such as add file, ask for recommendations, add a poll, create doc and create event.
7. **Click Post.**
8. Now wait for approval from admin and it will come in a few days depending when they see this post
9. If it is an appropriate post you will be approved and posted otherwise it will be ignored

Monthly Demonstration Schedule

August 2020

Current Monthly Demonstration Schedule.

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

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

DATE	TUTOR	THEME
Sep 1st	TBA	TBA
Oct 6th	Pen Gilbert-Ng	"Still life [from life]"
Nov 3rd	Multiple presenters	all members are invited to share "Pastel Tips - on tools or techniques"

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

DATE	TUTOR	THEME
Sep 1st	TBA	TBA
Oct 20th	Interactive Paint Around	
Nov 17th	Christmas Party	Pub dinner or lunch

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

DATE	TUTOR	THEME
Sep 1st	TBA	TBA
Oct 3rd	TBA	TBA
Nov 7th	Louise Corke	Gestural paintings in pastel and other things

So what is going to be different this year...thanks to Mr Covid

We are going online....**yeah and?**

Well it means everyone can vote online and not have to be physically present at the AGM meeting.

And?

You will receive all the important information stuff like Presidents Report, Financial Statement, Auditors Report etc on the 1st September. You will then have a right to address any of your concerns, but they must be received by Friday 4th September to the secretary and will be addressed by the appropriate PSA committee member.

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.

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) and not some weird hacker who is struggling with the whole world domination thing but your vote will remain confidential.

So when can I vote?

Voting will be open from 8 am AEST Tuesday 8th September to 8 am AEST Wednesday 9th September

When will I know the results?

As soon as all results are collated, the results 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

The AGM is coming up.

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

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

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

Annual General Meeting 2020

The Twenty-seventh Annual General Meeting of members of the Pastel Society of Australia Incorporated will be held Online. Details to be released to you via email. Closing date for voting will be 8am AEST 9th September 2020.

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

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

You're invited to join the Committee

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

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

The Importance of Your Proxy

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

or post it to

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

YOUR PASTEL SOCIETY NEEDS YOU

Pastel Society of Australia Inc
AGENDA of the Twenty-Seventh Annual General Meeting
Online
8th September 2020

Meeting Opened ____8am_____

1. Introduction

Presidents Welcome emailed to all members and taken as read

2. Minutes of the Previous AGM

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

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

Moved:

Seconded:

3. Business Arising from the Minutes

4. Correspondence

5. Annual Report

The Presidents Report emailed to all members and taken as read

6. Annual Statement for the year ended 30 June 2020

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

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

Moved:

Seconded:

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

Moved:

Seconded:

7. Election of Office Bearers

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

President

Nominated by

Seconded by:

Vice President

Nominated by:

Seconded by

Secretary

Nominated by

Seconded by

Treasurer

Nominated by

Seconded by

Committee Members

Four (4) Positions

Name: _____

Nominated by: _____

Seconded by: _____

Name: _____

Nominated by: _____

Seconded by: _____

Name: _____

Nominated by: _____

Seconded by: _____

Name: _____

Nominated by: _____

Seconded by: _____

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



Nomination of Office Bearers 2020

Nominations for the Committee are hereby called:

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

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

For the position of.....

My name.....

Signed.....

Date.....

I hereby **second** the above nomination

Name

Signed.....

I hereby **accept** the above nomination

Name of Nominee

Signed

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

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

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

Annual General Meeting
August 2020

Proxy

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

.....

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

Signature

Date

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

OR

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

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

GWEN THIESFIELD

Barbara Alexandra



The largest range of soft pastels and specialty pastel papers in Australia.

Pastels

- Art Spectrum
- Blue Earth
- Conte
- Generals
- Girault
- Holbein
- NuPastel
- Pan Pastels
- Rembrandt
- Schmincke
- Sennelier
- Unison

Papers

- Ampersand Pastel Board
- Colourfix
- Colourfix Smooth
- Fisher 400
- Hahnemuhle Velour
- Hahnemuhle Pastelfix
- Mi-Teintes
- Mi-Teintes TEX
- Pastelmat
- Sennelier Pastel Card
- Sennelier Velvet and Felt
- UART Premium

- ▶ We deliver Australia wide as well as internationally.
- ▶ We provide value pricing everyday and run monthly specials.
- ▶ We are a unique family run business with friendly service and help.
- ▶ Our range only consists of artist quality materials. New items are constantly sourced.

www.softpastels.com.au

OPENING HOURS

Monday - Friday 8:00am to 6:00pm
Saturday 8:00am to 2:00pm

259 Brunner Road, Adamstown NSW 2289

Phone: **02 4957 1050**

Email: colours@softpastels.com.au

President

Karol Oakley
presidentozpastels@gmail.com

Vice President

Sue Robinson
suzart@live.com.au

Secretary

Kelcey Burman
secretaryozpastels@gmail.com

Treasurer

Vanessa Thomas
treasurerozpastels@gmail.com

Committee Members

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

Newsletter Editor

Position Vacant

Workshop Coordinator

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

Workshops Supervisor:

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

Exhibition Coordinator:

Tricia Reust triciareust@gmail.com

Public Officer:

Gillian Collom
publicofficerozpastels@gmail.com

Country Online Competition Coordinator

Hettie Rowley
hettie@magickmirrors.com

Webmaster:

Margaret Turner
Hettie Rowley

Newsletter Team

Jeanne Cotter
Postal Distribution: Margaret Ollerenshaw

Workshops Team

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

Meeting Coordinator Sunshine Coast:

Chris Clark chrisclarkart@powerup.com.au

Meetings Demonstrator Coordinator

Brisbane: Brisbane Margaret Van Maanen
Gold Coast: Louise Corke
Sunshine Coast: Chris Clark

Meeting Reception Coordinator

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

Meeting Supper Team (Brisbane):

Gwen Thiesfield & Margaret Ollerenshaw

Audio Visual :

Brisbane: Mark Lawrence
Sunshine Coast:

Publish your artwork online!

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

Photos:

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

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

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

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

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

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

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

Please send this information to Hettie in the following format.

Images in Jpeg format. 600px wide.

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

Artist Bio

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

Artist Statement

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

Contact Kelcey Burman on 0413 027 463 or secretaryozpastels@gmail.com or Hettie Rowley on 0406 180 121 or hettie@magickmirrors.com for more information

Newsletter Submissions and Advertising August 2020

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

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

SEND TO: All submissions are to be sent to Kelcey Burman at
secretaryozpastels@gmail.com

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

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

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

Many thanks

NEWSLETTER ADVERTISING RATES

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

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

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

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

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

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

FILE TYPE REQUIRED

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

HOW TO SEND YOUR AD

Please email the image of your advertisement to Kelcey Burman secretaryozpastels@gmail.com, once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.