

# The Pastellist

The Pastel Society of Australia Inc.

Established by John and Ivy Jeffrey in 1985



## Colours of Christmas

*See what happens when three master pastellists get together with three easels, and three trays with red, green and white pastels!*

*See page 29.*

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Before Christmas this year, it is timely to thank the members of the PSA who work so diligently to keep the Society running. In particular, Vanessa Thomas has devoted time to not only the role of Treasurer, and hosting the monthly Zoom meetings, but in other areas where Vanessa willingly steps in to ensure that loose ends are tied, and due dates are met. I truly believe that the PSA would be lost without Vanessa.

In so many other areas we are served by wonderful people – on the Committee, on various sub-committees; the website; the newsletter; applications for Master Pastellist (MP) and Accomplished Pastellist (AP); working out the schedules for presentations and workshops; welcoming members at meetings; videoing presentations; accepting online art submissions and preparing them for the web; organising workshop events; organising exhibitions; organising plein air events; and so on. Thank you each and everyone who contributes in some way, no matter how small.

With the arrangements of the Annual Awards well underway (at Pelican Waters Resort 30th April – 7th May), there will be opportunities for you all to assist with not only your entries, but with your time in rostering during the show. This is the major exhibition of PSA members' work, so we need you all to consider putting your work on show. We are adding an on-line opportunity in 2023, as we strive to serve all our members wherever they reside.

You will see the schedule for the monthly Zoom meetings is filling, and we are excited to add more International demonstrations to the line-up. Please consider logging on to these meetings where you not only access a demonstration of high calibre but get to see the art of fellow members that has been submitted.

Please continue to contact the Committee with your requests, criticism, concerns, and gratitude. This is necessary for the PSA to flourish.

Thank you to our many Sponsors without whom we would be the poorer. Enjoy yet another packed newsletter, so ably edited by Jeanne.

I hope that you all have a peace-filled Christmas, and that you manage to find time for your art in the hustle and bustle that accompanies this season. We need you to begin the coming year refreshed and ready to contribute to our wonderful Society, and ready to create your visual art works in pastel!

Sincerely,

Tricia Reust

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From the Editor

As we wrap up the final PSA Newsletter for 2022, I'd like to wish you a very merry Christmas and a wonderful new year. May 2023 bring you loads of happiness, harmony and peace, as well as plenty of time to make art! Until next year, take care and be well.

Kind Regards

*Jeanne Cotter*

Newsletter Editor

## Monthly ZOOM Competition

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

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

These meetings comprise:

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

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

From 2023 in February, March, April, May, July, August, September, and October members can submit pastel works on any theme.

General Members prize will be \$50 (includes a \$25 Gift Certificate from Arthouse Northside). MP/AP prize will be \$25.

### **Set Subject Competition**

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

**November 2022 set subject:** Surface interest - Textures

## **2023**

**The June theme is "Crowded"**. Members may interpret this in an individual manner e.g., a crowded forest, fruit bowl, beach, garden, cage, abstracted assemblage of crowded colour etc.

**The November theme is "Light in Shadow"**. With this more technical set subject members can explore shadow as the main theme of a pastel work with the various tones and colours to be found in areas of shadow; refracted/reflected light etc.

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

*From 2023 it is important to note that these monthly Zoom awards do not count if you are thinking of entering the Alexandra Awards section of the PSA Annual Awards.*

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

**The monthly zoom opens at 5.30pm Brisbane time for a start at 6.00pm. The link is the same every month: <https://us02web.zoom.us/j/9228254988>**

Reminders are sent by email and SIGNAL.

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

## 2023 PSA Monthly Meeting Schedule

The PSA Committee has agreed to some changes for the presentation schedule at meetings from 2023. There are 10 meetings each year in the venues of Brisbane, the Sunshine Coast and the Gold Coast, with no meetings in January and December. There will be six PSA subsidised presentations at each of the three venues, with the individual groups arranging activities for the other meetings which are marked on this following table as TBA.

DATE	TIME	LOCATION	DEMO ARTIST	SUBJECT
7 Feb 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Taylor	TBA
11 Feb 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Louise Corke	TBA
14 Feb 2023	5.30-7.30pm	ZOOM	Maxine Thompson	Dealing with Commissions
21 Feb 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Stephie Clark	TBA
7 March 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Michael Connolly	Inauthentic Aboriginal art and his own art.
11 March 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petronella M van Leusden	
14 March 2023	5.30-7.30pm	ZOOM	Gwendolin Lewis	Demo and info on the NSW Umbrella PSA Group
21 March 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Bus Trip	
4 April 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Chris Clark	TBA
8 April 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	
11 April 2023	5.30-7.30pm	ZOOM	Lyn Henry	Abstracts
18 April	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	
2 May 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Gail Higgins	Gail will address the judging of the 2023 Annual Awards
13 May 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	
9 May 2023	5.30-7.30pm	ZOOM	Leoni Duff	



16 May	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	
6 June 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	TBA	
10 June 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Petra Daecke	
13 June 2023	5.30-7.30pm	ZOOM	Julie Greig	
20 June 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Dan Toohey	Photography
4 July 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Anne Yang	
8 July 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	
11 July 2023	5.30-7.30pm	ZOOM		
18 July 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Penelope Gilbert Ng	TBA
1 August 2023		Members are invited to attend the Mt Coot-tha Botanical Gardens for plein air work and to gather for lunch.		
12 Aug 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Dan Toohey	Photography
8 Aug 2023	5.30-7.30pm	ZOOM	Stan Sperlack (pre-recorded)	Louise Corke judging entries.
15 Aug 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	
5 September 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Tricia Reust	
9 Sept 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Oxenford Framers	
12 Sept 2023	5.30-7.30pm	ZOOM	Hettie Rowley	
19 Sept 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Chris Blake	
3 October 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Penelope Gilbert Ng	
14 Oct 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	TBA	



10 October 2023	5.30-7.30pm	ZOOM	Dawn Emerson (pre-recorded)	Penelope Gilbert Ng judging entries.
17 October 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	Tricia Reust	Using Pastel Wet in Portrait from Life
7 November 2023	6pm - 9pm	BRISBANE - Mount Gravatt Showgrounds	Christmas Art Trivia Night	
11 Nov 2023	1.30 - 4.30pm	GOLD COAST - Mudgeeraba, Old Post Office	Tricia Taylor	
14 Nov 2023	5.30-7.30pm	ZOOM	Lyn Mellady	
21 Nov 2023	6pm - 9pm	SUNSHINE COAST - Buderim Craft Cottage	TBA	

## 2023 Workshops Schedule

DATE	DEMO ARTIST	SUBJECT
SUNSHINE COAST @ Buderim Craft Cottage, 5 Main St Buderim		
15/16 April 2023	Tricia Reust	Charcoal and Grey Pastel
5 August 2023	Gail Higgins	Birds in Pastel
7/8 October 2023	TBA	TBA
BRISBANE @ Queen Alexander Home, 347 Old Cleveland Rd, Coorparoo Qld 4151		
11 March 2023	Karol Oakley	TBA
22 July 2023	Anne Yang	TBA
25/26 November 2023	Stephie Clark	TBA
GOLD COAST @ TBA		



Wishing you all a Merry Christmas and hope you have a safe and joyous Christmas season.



## Tricia Taylor Workshop Schedule for 2023.

**January** - Grampians Summer Brushes - Full

**February** – Demonstration PSA Brisbane group Mount Gravatt. Tues 7<sup>th</sup> Feb.

- Redcliffe every Tuesday in February 2023 - half day workshops
- " The Colour of Light
- Roma Art Society. 2 days of seascapes 25<sup>th</sup> 26<sup>th</sup> February

**March** - Zoom online workshop. Every Friday in March. 9am-12noon AEST. Composition Confidence.

- Zoom demo and Workshop - Appalachian Pastel Society USA

**April** – Joint Exhibition at Bribie 19<sup>th</sup> to 30<sup>th</sup> April- Demonstrations Dates TBA. With Karen King, Jo-Ann Middlebrough and Ron Bryant.

**May** - Uluru Colours of the Centre Plein Air Tour. 16<sup>th</sup> to 26<sup>th</sup> May 2023

**June** - 24<sup>th</sup> 25<sup>th</sup> Shore Studio Art School + Art Supplies workshop.

**July** - Sturt Winter School - To Be confirmed.

**August** - 26<sup>th</sup> and 27<sup>th</sup>. Bribie Island 2 day Sunset Skies workshop – through Wisteria Fine Art .

**September** - Adelaide Pastel Artists of South Australia 2 day workshop 2<sup>nd</sup> and 3<sup>rd</sup> September.

-Flinders Ranges Art Painting Holiday - non tutored. 6<sup>th</sup> to 16<sup>th</sup> September. 2022. Limited spaces left.

**October** – Solo Exhibition Katoomba. Gallery ONE88.

Tasmania Get Away - Painting Holiday. 15<sup>th</sup> to 19 October.

If you are interested in any of these workshops or want more information, just email me and ask or look on my website.

Looking forward to painting with you in 2023

<https://www.taylorart.com.au/workshops.html>    [artist@taylorart.com.au](mailto:artist@taylorart.com.au)



# Colours of the Centre Hosted Journey by Tricia Taylor

Where the world comes alive on paper



## 9 Night Hosted Journey - 16 - 25 May 2023

- 3 Nights Ayers Rock Resort &
- 6 Nights Alice Springs
- Breakfast Daily
- Sounds of Silence Dinner
- Farewell Dinner
- Field of Lights
- Standley Chasm
- 2 Days West McDonnell Ranges with Lunch
- Old Telegraph Station
- Transport & National Park Passes

Land Only Twin Share Painters \$ 4385  
 Non-Painters \$ 3915  
 Solo Supplement \$1180  
 Flights on request - based on best available.

## 5 Night Hosted Journey - 19-25 May 2023

- 5 Nights Alice Springs
- Breakfast Daily
- Farewell Dinner
- Standley Chasm
- 2 Days West McDonnell Ranges with Lunch
- Old Telegraph Station
- Transport

Land Only Twin Share Painters \$ 2785  
 Non-Painters \$ 2485  
 Solo Supplement \$485  
 Flights on request - based on best available.



### TOUR CONDITIONS

- Maximum of 10 guests
- Flight costs are subject to change until paid in full
- Limited Solo rooms available - Be Quick!
- Transport by hire cars with Tricia and guest as drivers.
- Non Refundable Deposit of \$750 per person & completed Booking Form required to secure a place
- Helloworld Travel Caboolture Terms & Conditions Apply
- Balance Due 24 February 2023
- Cancellation Fees of 50% apply at time of Final Payment  
75% from 1 April 2023 & 100% from 1 May 2023



For all travel related enquiries - Jacinta Blundell  
 Ph 0438 951 766  
[jacinta.blundell@helloworldtravel.com.au](mailto:jacinta.blundell@helloworldtravel.com.au)





ITALIAN PAINTING WORKSHOP  
VENICE & BAY OF POETS (CINQUE TERRE)  
WITH CATHY VAN EE



"This will be a life changing event. Our tour guide Janette Garbuio has been running these art trips for more than 15 years and is the best in the business at organising and guiding tours. I love taking people out to these magical places to share what we love to do most, create and paint. I'll be painting in Pastel however you can work in your preferred medium. Partners are welcome as we include a cultural tour every day for the partners who would like to join us on the trip."  
Cathy van Ee

Dates: 26 Sep - 10 Oct 2023  
Length: 15 days/14 nights  
Price: \$6300AUD per person

To be sent a free PDF brochure of the tour email create@cathyvanee.com

To book the trip with Paesano Tours email: info@paesanotours.com  
Janette Garbuio 0431 048 304 or Paesano Tours 0418 309 753.

MUDGEE  
Paint Out

Saturday 29<sup>th</sup> April to Saturday 6<sup>th</sup> May 2023

Mudgee Paint Out is confirmed for Sat 29<sup>th</sup> April to Sat 6<sup>th</sup> May.

Exhibition dates are Friday 5<sup>th</sup> and Saturday 6<sup>th</sup> May.

For further information contact Joan Schultz [bonesm@bigpond.com](mailto:bonesm@bigpond.com)

or Elizabeth McGrath [brianliz21@bigpond.com](mailto:brianliz21@bigpond.com)

**Introducing PSA's NSW Group**

*The Pastel Society of Australia now has a New South Wales group. The NSW group of the PSA now joins three other groups: Brisbane, Gold Coast and Sunshine Coast. Our objective is to promote ideas for pastel art workshops, demonstrations, mentor programs and hosting monthly (bi-monthly) meetings to discuss ideas.*

We will be working hard to provide greater focus and representation in NSW with visiting Master Pastellists and promoting the benefits of PSA membership to wider NSW.

This is an exciting time to be involved, with all our activities backed and supported by the Pastel Society of Australia. If you would like to be involved let us know. We ask for your support and ideas.

Contact for the group is Gillian Napper at [PSANSWgroup@gmail.com](mailto:PSANSWgroup@gmail.com)



# ARTHOUSE NORTHSIDE

Dear Pastel Society of Australia Members,

We are writing to you today to introduce you to our new loyalty program that will be starting from the 1<sup>st</sup> of July 2022 at Arthouse Northside called The Pigment Bank.

Why is this better?

- You don't have to remember to show us a membership card prior to the purchase of your items
- You will earn points on all art and framing supplies purchases PLUS continue to get discounts on a range of our products
- Everyone who shops with Arthouse Northside is rewarded



Why have we done this?

- To ensure that you always get your benefits with every transaction.
- To reward everyone that supports Arthouse Northside.

How Does It Work?

We will sign you up next time you shop with us using your mobile/phone number as a reference.

Each time after that we will ask for your number to add it into your sales. Every dollar that you spend will help you to earn credits that you can then use towards future purchases.

In A Nutshell:

- Spend \$250 and receive \$10 worth of credit
- Continue to receive ongoing discounts on a range of products in the shop whilst still earning points
- Full details are on our website: <https://arthousenorthside.com.au/the-pigment-bank/>
- More benefits will be coming in the following months.

We believe this is the best way to fairly and equitably support all of our customers and reward them for supporting our small business. It also enables us to continue to support the creative groups in our community that we currently partner with.

This will be replacing our current offering to you as members of The Pastel Society of Australia.

If you have any questions about this change please don't hesitate to contact Leah via email on [enquiries@arthousenorthside.com.au](mailto:enquiries@arthousenorthside.com.au) or speak to one of us in the shop next time you are in.

Best Wishes

Leah & The Team At Arthouse Northside

## WORKSHOPS AT BIENARTE

### Impressionist Flowers in Pastel for Beginners with Stephie Clark

Bienarte Brisbane, Sat 18 - Sun 19 Feb 2023

Bienarte Sunshine Coast, Mon 20 - Tues 21 Feb 2023

### About this workshop

Spend the weekend with Stephie Clark and immerse yourself in creating bright, loose florals with pastel. \$450pp (PSA members receive 10% discount)

#### What will I learn?

Each day of the workshop, Stephie demonstrates exactly how she makes a painting from scratch, demonstrating techniques for her backgrounds and applying pastels with freedom and thoughtfulness.

You will paint from life as well as photos and discuss the differences. Stephie not only wants you to come away with some successful works, but also the confidence, knowledge and skills to keep practicing at home.

Each workshop participant will grow in experience and be able to apply skills that are relevant for their own artistic voice. Stephie will guide you in creating beautiful pastel flower paintings.

#### Who is this course suitable for?

This workshop is suitable for all levels, including beginners.

Follow the link for booking details: [https://bienarte.com.au/class/Flowers\\_Pastel\\_Stephie\\_Clark-2](https://bienarte.com.au/class/Flowers_Pastel_Stephie_Clark-2)



## Stanthorpe Paint Out - 2023 **SAVE THE DATE!**

**April 18th - 24th 2023.**

Imagine 6 days of painting and visiting some of the best places in the Granite Belt!

Next year Ron is going to try and pull together an exhibition of the artwork at one of the local wineries.

To stay up to date you are invited to join the facebook group at <https://www.facebook.com/groups/stanthorpepaintout> or contact Ron at [ron@ronbryant.com.au](mailto:ron@ronbryant.com.au) or txt 0408 884 346

## ***Congratulations to October Zoom Winners***

Judging by Julie Greig



**MEMBER'S AWARD - 'As the shadows grow longer' by Karen Christiansen**



**MP & AP AWARD - 'Musing' by Petronella M van Leusden**



## ***Congratulations to November Set Subject Winners***

Judging by Stephanie Clark



**MEMBER'S AWARD**

**'Zebra' by Betty Shannon**



**MP & AP AWARD**

**'Benedicta' by Hettie Rowley**



## ***Congratulations to November Zoom Winners***

Judging by Stephie Clark



**MEMBER'S AWARD**

**'Shelby' by Nicole Wilkinson**



**MP & AP AWARD**

**'Dare to Fly' by Petronella M van Leusden**



## ***Expo Tutors' Artwork that was on show at the 2022 PSA Art Exhibition and Awards***

Each newsletter we will feature some of the artworks by Expo Tutors that were on display at the 2022 Art Exhibition and Awards in Caloundra during Expo.



*Precious Shade by Sandra Temple*



*Alexandra Headlands Beach by Christine Clark*



*Lamington Foothills by Anne Yang*



*Autumn Stream by Lyn Mellady*



*Contemplation by Janet Hayes*



*Don't mess with Grandma by Pauline Adair*

## Flinders Ranges Painting Holiday With Ron Bryant and Tricia Taylor

11 days of travelling and painting through the Southern, Central and Northern Flinders Ranges. Artists Ron Bryant and Tricia Taylor will host your tour. Meeting in Adelaide for one night, travelling to Hawker for 3 nights then onto Leigh Creek for 5 nights before returning via Clare for one night and ending in Hahndorf for our final day. Adelaide will be our last nights accommodation.



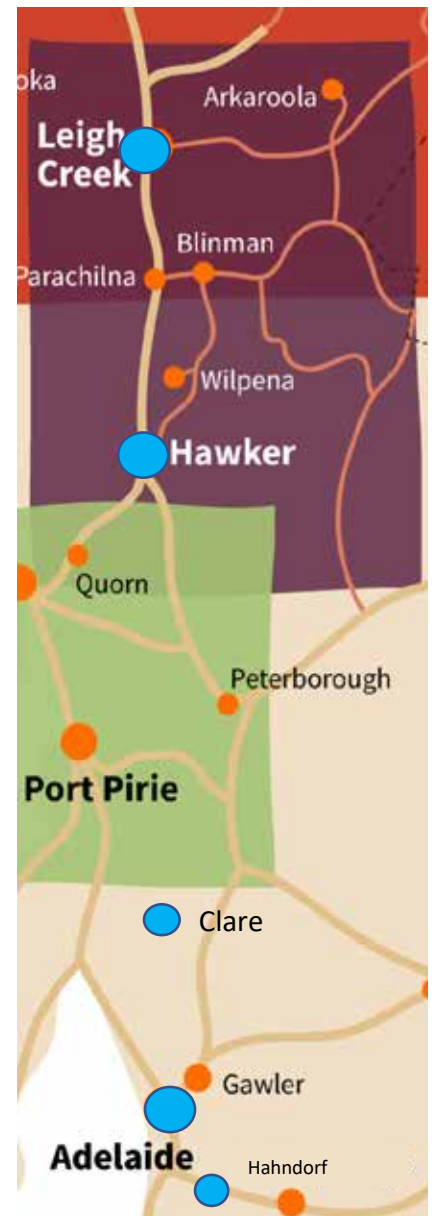
It will be wildflower season so the scenery is set to be spectacular.



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



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



6<sup>th</sup> to 17<sup>th</sup> September 2023

\$2700 includes twin share accommodation and transport.  
(Flights to Adelaide not included.)

\$3395 Solo accommodation.

\$500 deposit secures your place. Balance due 30<sup>th</sup> May 2023.

For more information including the cancellation policy and terms and conditions – email Ron [ron@ronbryant.com.au](mailto:ron@ronbryant.com.au)

or Tricia [artist@taylorart.com.au](mailto:artist@taylorart.com.au)

To book your spot go to. <https://forms.gle/iYtcy5p8Yj17jXFQ9>



## Zoom Demo with Stephanie Clark - November 2022

Report by Christine Leaming

### White Snowball Flowers

Click this link <https://pastelsocietyofaustralia.com.au/videos/> to view this demonstration by Stephanie Clark from our November zoom meeting. A big thankyou to Priscilla Lawrence for editing it for us.

Following is a brief outline of Stephanie's demonstration.



1. The flowers are blocked in white Pan Pastel with a Sofitt sponge on Pastelmat



2. The blue background is built up of various blue values and brands of pastel. It is then pushed into the surface by hand.



3. Putting in the darkest green



4. Building the flowers using tonal values

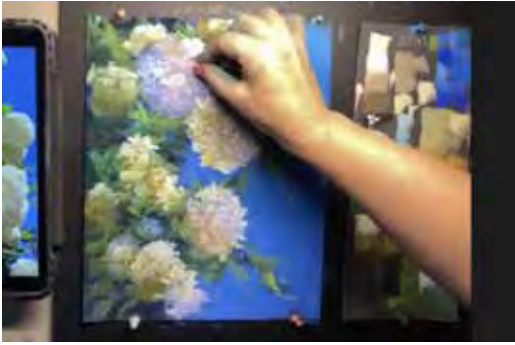


5. Building the flowers using tonal values

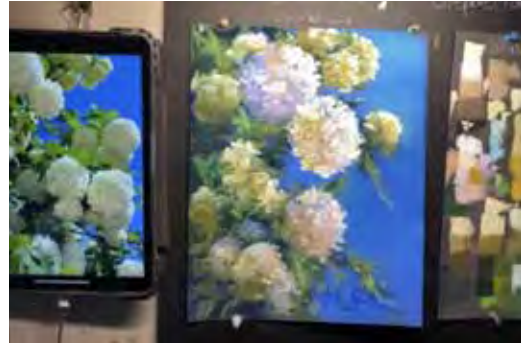


6. Warm values and cool values in every flower

Continued over page...



7. Adding a finishing touch of highlight using fluoros



8. Signing the completed painting



*The completed painting - thank you Stephie!*

Click this link to watch the demon video <https://pastelsocietyofaustralia.com.au/videos/>

## Zoom Demo with Julie Greig NZ Master Pastellist

October 2022 Report by Christine Leaming

To see Julie's full Demo online, go to the website and log in: <https://pastelsocietyofaustralia.com.au/videos/>

### Points covered:

- What gets me started – the Buzz!
- I have sorted my photographs into folders on my Apple devices which are all linked – one folder is titled 'Possibles', the other 'Buzz'. The Buzz folder is where I go first, as these images have caused the buzz of excitement in my chest, the desire to make something of it in pastel or oil. I don't paint anything without the Buzz!
- I have checked these images for good composition and cropped if necessary before they go in this folder, so I know I'm onto a winning design. I'm always looking for interesting textures and light, good shadows, something to reflect upon or wonder about.
- I often create small thumbnails in my naturally toned small sketchbook, these lead me away from laboriously copying photos – as often the image doesn't reflect what I saw or how I felt when I glanced the view or object. Thumbnails give me the opportunity to express the 'x' factor I saw and I can improve the design, deciding what to leave in or out, and what to emphasise'.
- I decide on format and size. I'm not too concerned about the outcome, more the journey of discovery.
- Lately I've been making small colour studies, in the same format as the most successful thumbnail, these are a huge help in selecting the right colours from the outset plus checking the overall look of the potential painting. I consider the temperature, time of day etc.
- As a pastel surface, I prime 100% archival or cotton matboards, or Crescent 310 Hotpress board (full sheets) with white Art Spectrum Colourfix primer, which I buy in a litre tub. As a second choice, Art Spectrum Colourfix toned sheets or boards. I know there are many other new surfaces available now, but they are all smooth and don't interest me. I love the texture I can create with hand primed surfaces, especially the boards, which are stable to frame, no buckling or dents.
- Sometimes I paint most of the surface with gouache, which is excellent under pastel, or I use Isopropyl alcohol/odourless turps to tone the surface.
- The drawing goes on in willow charcoal or pastel pencil. I only use pastel pencil to draw or sign the painting. My view is that a pastel painting isn't a 'painting' if it's mostly created with pastel pencils.

Small colour study ...



- If I haven't toned the board, at this point I'll create the underpainting, using a tone to set the scene, or a complementary colour, I have no hard and fast rules on this for my paintings, more on instinct, although I do favour a mid blue/violet which works well for Central Otago light.
- Then I commence the painting, upright on my easel, standing. I generally work top down, background to foreground. For portraits, human or animal, I work a complementary background tone with the subject, for edge control.
- I don't paint heavily, I use a light touch with the sides for broad strokes, edges for hatching and scumbling - I have a way of scumbling which my pupils call "Greigling" - I suggest they apply their pastels gently as if they are stroking a bird.
- I tend to paint in 25-minute segments with 5 minutes away from the easel, to keep my vision fresh. I set a timer so I don't deviate. This timing technique is known as the 'Pomodoro Technique' - it's a real thing!- for painting, writing, study, any creation. Even cleaning!
- I allow the texture of my primer to come through, applying pastels to create texture also. I use fixative as a pastel medium when suitable, heavily applied it will subdue and darken colours, which can be re-layered when it dries. I rarely use fixative when the painting is complete.
- I don't have a huge collection of pastels, 5 medium trays of assorted brands in colour groups which I nestle on Orgran Rice Crumbs - which don't attract weevils! And they keep the pastels cushioned and clean, absorbing the excess dust. For favoured pastel brands, I started with Rembrandt, which I still love - good workhorses, Unison (I am an Associate of Unison Colour), Art Spectrum, Mount Vision, Sennelier, Yarka Sauce, some Schmincke and Roche, and lately some Girault. I like to use Willow Charcoal within my paintings, it's a neutral transparent grey.
- I feel less is more, hundreds of pastels don't make a better artist, it's the 'easel miles' which really count, regular practise. On that note I was recently asked at the airport, where I was sketching for a future painting, if I was drawing for relaxation, I said - 'no! I'm practising!'.
- I clean up between paintings, nearly all colours going back where they belong. I have a main set I work from which is portable.
- Use a plastic angled road marker under your work on the easel as a dust catcher.
- Pipe insulation or packing beans are useful to blend or scrub off pastel
- A rounded blade palette knife pushes pastel into the surface to soften ridges of pastel
- Cover finished work with architectural drafting paper or glassine and run a bayer over to compress pastel into the tooth of the paper
- Only sign your work when you have nothing left to say!



For more info, you are welcome attend my classes!



## Demo with Chris Blake - Gold Coast, October 2022

Report by Irene Taylor

Chris started with some opening remarks:

- Drawing is the basis of all good art.
- Many “How to Art” books show beautiful drawings, without showing you how to achieve them.
- Drawing is a case of ‘seeing’, and being able to break any object down to its basic shape: square/rectangle, circle/ellipse, triangle.

Chris demonstrated how to draw ‘simple’ horses. The body consists of two more or less equal circles, joined by arcs. As the angle of a horse’s body changes from side on to front on, the circles of the body start to overlap.

The distance between the arcs (back to bottom of the belly) is about the same as the length of the head (also the neck). These are triangular. The legs are rectangles and between 1 and 1.25 the length of the head.



Chris used a half-sheet of aubergine Colourfix Original. He sketched the horses using a black whiteboard marker. He remarked that the whiteboard marker does not mix with the pastel whereas a charcoal underdrawing does. He began by painting the darks first, then the lights. The actual colour is not very important at this stage, because he can change it by going over it. However the dark and light values have to be correct.

Chris corrected his drawing as he went. Because of time constraints, he concentrated most of his attention on the horses, and sketched in a background – sky and water.



In an hour or less, Chris painted a lively picture of two horses galloping through water.

Some takeaway quotes:

- Don't be too precious to change things if you can see they need changing
- Fixative is a tool. Use it. It darkens the pastel but it allows you to create more tones with the same pastel. Also, a fixative gives you the option to layer more layers of pastel when the tooth of the paper gets full.
- Colour is not as important as tone/value.
- Whiteboard markers are great for sketching, because pastel covers them. Permanent markers are not.



## Demo with Louise Corke - Brisbane, October 2022

Report by Gillian Collom

### Using pastel pencils and hard pastels with abandonment

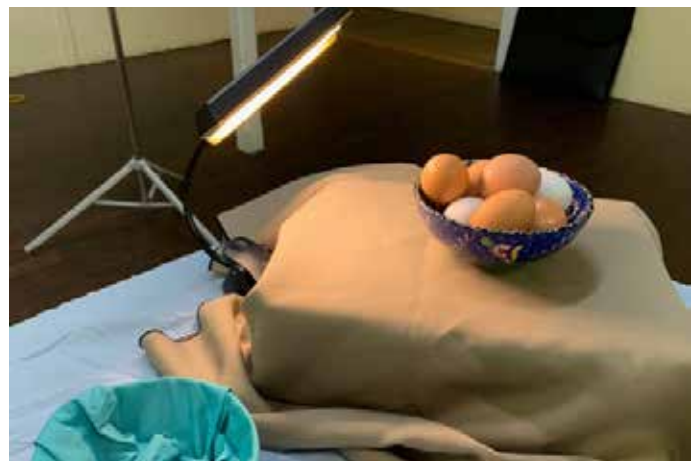
Louise Corke demonstrated an alternative to the tight use of pastel pencils, through the free use of pencils and hard pastels.

### Preparation

The sketch Louise had prepared to test the concept included an aqua bowl. As we explored the still-life set-up, we discovered the bowl was in fact wrapped in aqua fabric. This is especially useful if you can't find a bowl just that right colour or texture.



Sample of concept

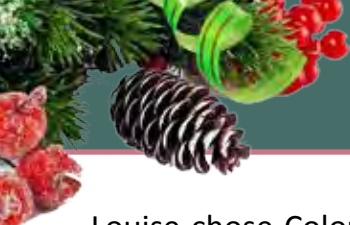


Still life set up – Note the aqua bowl in the corner

The stand was a large shoe-box, draped in fabric. The eggs were mixed white and brown, placed in the bowl with different orientations of the oval shape. Lighting added drama to the subject.

Louise used the same lamps on her subject and her easel. They are Vekkia music-stand lamps, each with 19 LEDs, of 2 types so there's a range of temperature – warm to cool. The clamp is a good size so it can double as a sturdy base on the table top. The lamp operates on a rechargeable battery that can be plugged into a USB point.





Louise chose Colourfix paper that had been used for a previous demonstration. She recycled it by wetting enough to blur the previous image and, after it had dried, she used clear pastel primer. The starting point was a randomly coloured surface, and Louise chose a warm light.

The pastel pencils were a combination of Staedtler, Derwent and Faber Castell, with a few Faber Castell hard pastels. (Note that Faber Castell is discontinuing hard pastels.) The drawback to pencils is the range of colours, and you don't get the same level of vibrancy as pastel sticks.



Prepared surface

### Painting

As the temperature of the lit areas was warm, the shadows would be cool, so Louise chose a range of colours to suit that pattern. In this early stage it will be temperature and not tone that Louise will work on.

To block in the image, Louise used pencils to indicate very loosely the bowl position and shape, with warm colours to scratch in where the light falls, and cooler colour to mark in the shadows. At this stage she ignored whether the eggs were light or dark.

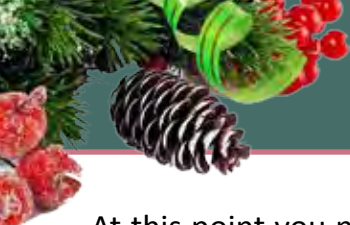
You need to know what you want the overall temperature of the painting to be. It's most important that warm and cool will not be evenly distributed. Keep your direction in mind as you choose the next layers of colours.

To introduce tones, it's really important to work slowly in a relaxed way, holding the pencil some distance from the point. This makes it difficult to define the shape, which is what Louise was after. To make the egg subjects more interesting, a mesh of colours will help a lot – such as maroon then

yellow. Don't be concerned now about getting the perfect shapes – keep the forms loose, with lines and squiggles that just scratch the surface. You may want to introduce some hard pastels, but keep the same light touch.

Some of the eggs seem to have a pinkish cast, so a pale green will be useful at the turn (light to shadow), to give them form. To make some eggs and some parts look further away, use dull colours.





At this point you need to ask what the distance is between the light and the shadow.

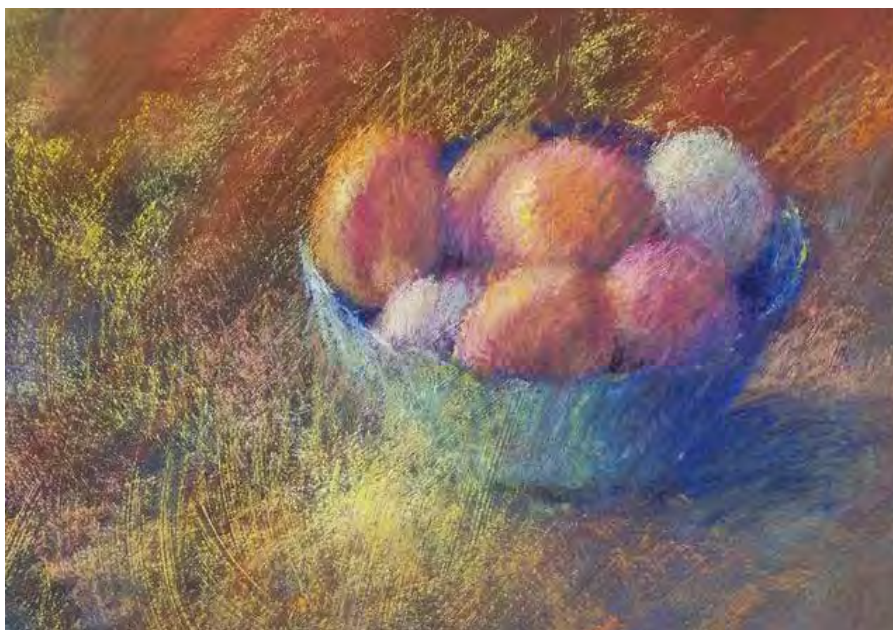
- How strong is the light? And where is it?
- How deep is the shadow? Where is it?
- Which way are the eggs orientated? For an egg on its end, the turn is quick. For an egg on its side, the turn is slower.

At this point you can begin to mark the shapes, and correct the tones. At the same time you might want to tame the colours, making sure you don't make the marks too smooth and well defined.

Louise developed the colour and form of the bowl by re-defining the shape and tone and reducing the vibrant blue with a dull orange.

What do you want to bring out? Which egg is THE egg?

Here's the final work. This was a real inspiration for us not to draw but to relax and enjoy the journey. The technique certainly brought out the best in pastel pencils with an intriguing and colourful resolution. Thanks Louise.



Louise Corke's website is <https://www.louisecorke.com> where you'll find her portfolio, exhibition schedule, as well as teaching schedule and blog. Louise coordinates the selection process for Accomplished and Master Pastellists for the PSA.

## Sunshine Coast Demo with Christine Clark; MPS

**October 2022** Report by Merran Williams

*Chris stated that we mostly paint the colours we see in front of us either - Plein Air or from our photo, which is ok in some cases, but what if we considered our Colour Strategy before we began our painting?*

- The goal of Colour Strategy is to build colour unity or in this exercise was to work with harmonious colours or palette. – ANALOGOUS COLOURS – using a group of colours, shades, tints, or tones that lie adjacent to each other on the colour wheel.

Chris bought along a painting she had painted previously using a different selection of cool colours to talk about and show a completed work done in cool Analogous Colours.



### SCENE 1. Lake Tekapo, South Island of New Zealand – painted previously

- Which brings us to our colour wheel and choosing a group of 4 Analogous colours that harmonise well in my painting.

Pick 4/5 colours adjacent to each on the colour wheel (which we know are harmonious) and will work well together.

E.g. Blues – Blue Violet – Violet – Red- Violet – Choosing several both warm and cools of each colour, also different tones of lights/ darks & neutrals of the same.

TIP: I use a colour wheel (best bought from Spotlight, used by patchwork quilters) shown photos. Plus, another which I downloaded from Google called 'Colour Wheel Guide' by Debra J Tillman which gives a huge array of colours that you can match with your original photo.





### Demo Painting - Scene 2. Street scene in Italy

Chris used pastelmat paper - pastelmat feels smooth, is easy to work with, but you need to blend with bare fingers (no gloves). You can use a brush to lift off some pastel but it does not totally go back to the original paper unfortunately. Chris warned that making a mistake on the original drawing, even with charcoal, is difficult to remove, as it won't rub out, but it is easy enough to pastel over the top.

- Using Warm / Cool Colours of Yellow – yellow orange – orange – Red Orange – Green
- Also use greys and neutrals to keep harmony. She recommends “Thunderstorm greys” by Mount Vision, beautiful variety of colours from darks to lights. You can buy Mount Vision pastels from Oxlades Brisbane or online.



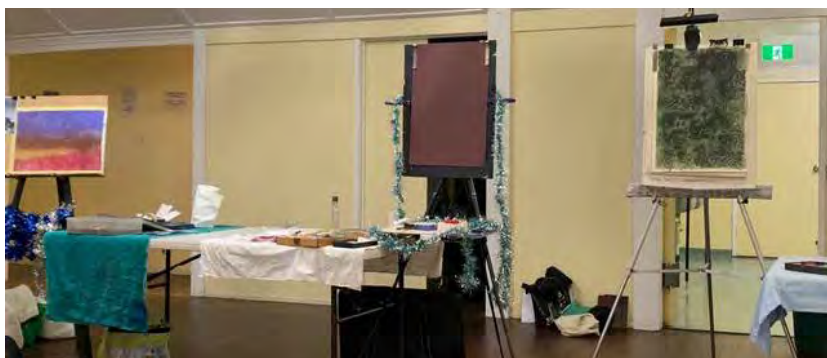


# Brisbane Demo with Tricia Reust, Penelope Gilbert Ng and Louise Corke. November 2022

Report by Gillian Collom

## Colours of Christmas

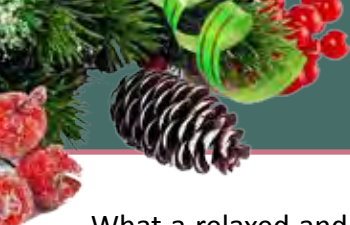
Three master pastellists (Tricia Reust, Penelope Gilbert-Ng, and Louise Corke) with three easels, and three trays with red-reddish, green-greenish and white – traditional colours of Christmas.



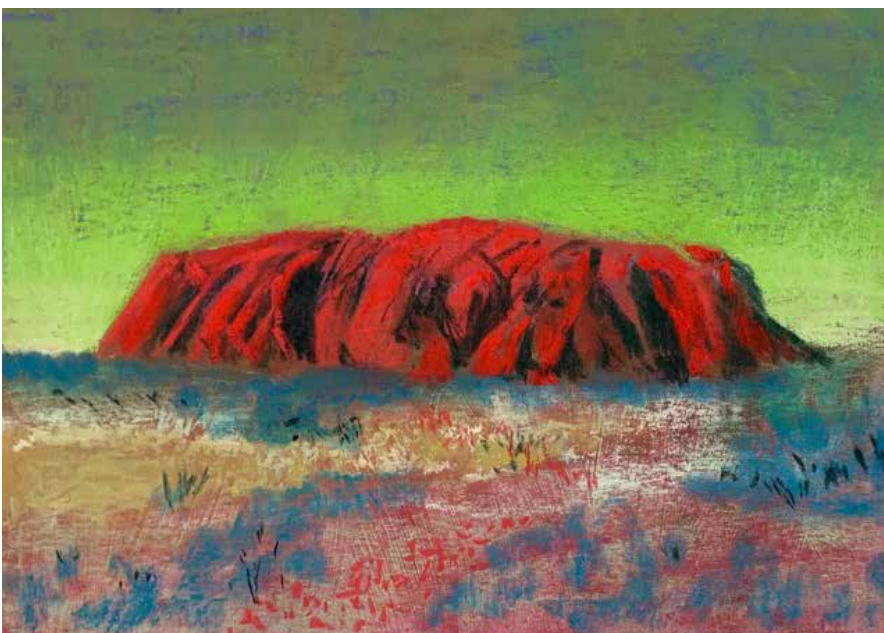
You can see their starting points were quite different. What emerged were three very different subjects – landscape, people and still-life – and three very different painting techniques.

With so simple a plan, members at the Brisbane evening had a lot of fun, along with yummy treats and hot drinks on tap throughout the demo.





What a relaxed and happy performance from our 3 MPs! And I think we still all learned something from it. Thanks for closing our year with such a happy event.



More information

**Tricia Reust's website** is [www.triciareust.com.au](http://www.triciareust.com.au) to see her gallery, workshop information and blog. You can visit her YouTube Channel to view her videos on techniques and product information. She is on Facebook and Instagram.

**Penelope Gilbert-Ng's website** is <https://www.penelopegilbertng.com.au> for you to catch up with her works, classes, commissions, and blog. Pen, along with Maree Angus, offers social media support (about Facebook and Instagram) for PSA members through the email address [commsozpastels@gmail.com](mailto:commsozpastels@gmail.com)

**Louise Corke's website** is <https://www.louisecorke.com> where you'll find her portfolio, exhibition schedule, as well as teaching schedule and blog. Louise coordinates the selection process for Accomplished and Master Pastellists for the PSA.



# Brisbane PSA Meeting - People's Choice Awards November 2022



*Next Step by Karen Christiansen*



*Untitled by Judy Porter*



*White Grass by Tricia Reust MP*



*Untitled by Louise Corke MP*

## Meeting and Round Robin - Gold Coast, November 2022

Report by Petronella Van Leusden



The last meeting of the year had a party aspect of an 'Arty Round Robin'. Each person brought a photo reference and quarter or half size paper. Starting on your own painting, the photo and work was rotated to another person who continued the work. So each work became a collaborative painting.

The Round Robin was a great success and lots of fun. Some participants came to watch but were easily convinced to take part and with increments of ten minutes we worked on each other's paintings. Tension was building with requests to have notification of how much time was left. The room buzzed with excitement.



The consensus was that the time restraint caused everyone to complete a lot of work, to the extent that most paintings looked almost completed in the initial set up!

In the break we tasted some scrumptious home cooking and reflected on the last



year, expressing wishes for the next year. In general the consensus was that they liked the mixture of demonstration and exploration. They loved the specific learning that had taken place and everyone took a turn of expressing what they wanted us to explore next year. After this meeting the Round Robin is a must for next year!

We all were excited about a bustling painting session with gorgeous pieces to take home.

As our short two hour sessions are jam packed with activities, some expressed that it would be nice to have an earlier gathering at a nearby cafe to socialise and so the plan is to schedule these in for some of the meetings, for sure for a Christmas in July.





# The Pastel Society of Australia Annual Exhibition 2023

1<sup>st</sup> to 7<sup>th</sup> May 2023

To be held at the Pelican Waters Resort  
38 Mahogany Drive, Pelican Waters QLD 4551 (Sunshine Coast)

## Conditions of entry

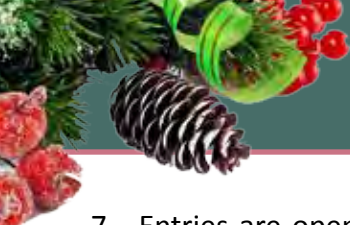
There are two options for 2023: entry in the “Exhibition” (E) requires that works be framed and presented for the exhibition; entry in the “Online” (O) option does not. There are separate prize schedules for the Exhibition and Online entries, and no one entry can be entered in both. Members have a limit of three entries overall, no matter what category or option. Alexandra Award entries are not online and must be framed and presented for the exhibition. Please read these conditions below carefully.

## Diary of dates

Entries open via PSA website	<b>Wednesday 1 February 2023</b>
Entries close	<b>Friday 21 April</b> (midnight)
Drop off works for exhibition	<b>Sunday 30 April 10.30 a.m. - 2.30 p.m.</b> at Pelican Waters Resort, Caloundra <i>(please read labelling and D-Ring hanging instructions at end of Conditions)</i>
Freighted works in by	<b>Wednesday 26 April</b> (Read para #27 for details)
Winners Announced	Official Opening <b>Friday 5 May</b> 6.30 p.m.
Pick up	<b>Sunday 7 May</b> 1 p.m. to 3 p.m.

## Entries

- All entries are to be pastel (soft). Works may be on any surface including canvas, and mixed media is acceptable with at least 75% pastel on top.
- Entries must be the original work of the entrant, which precludes works undertaken in workshops or under tutelage, and/or copied from any source other than that belonging to the entrant. Source material to be available if requested. Entries must have been completed in the last two years and must not have won any award in any competition in the previous 2 years prior to 1 February 2023 (excepting PSA online Zoom monthly awards).
- Maximum size of finished painting for Exhibition (E) entries: 92cm x 122cm (including frame).
- Maximum of 3 entries per member – across the different categories including online and Alexandra and only one painting per category/option. Non-PSA members may submit a maximum of one entry. All PSA members must be financial at the time of entering the competition and time of hanging the exhibition.
- Members entry fee - \$25 for each painting (max 3). Non-PSA members - \$60 (one only).
- All works (hanging exhibition at Pelican Waters Resort, Alexandra and online) must be for sale and there is a 30% commission on sales.

- 
7. Entries are open from Wednesday, 1 February 2023 via the website [www.pastelsocietyofaustralia.com.au/annual-exhibition/](http://www.pastelsocietyofaustralia.com.au/annual-exhibition/) which must include uploading of high-resolution images of artwork (Max 2MB). Payment via direct deposit, Pay Pal or credit card is available. Images of all entries (both hanging exhibition and online entries) will be uploaded on the PSA website after the exhibition closes. All online category entries will be displayed via a continuous video loop on a screen at the venue over the course of the exhibition.
  8. All entry forms are to be completed online with the payment of entry fees by midnight on Friday 21 April 2023. If any difficulties arise, please contact [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) or PSA Exhibition Coordinator Tricia Reust [presidentozpastels@gmail.com](mailto:presidentozpastels@gmail.com) or phone 07 3889 4619.

**NO LATE ENTRIES WILL BE ACCEPTED.**

**PRIZES**

9. Categories: People; Animals; Scapes; Still Life; Abstract.
10. Each of these five categories has an option for “Exhibition” (E) entry (work must be framed and presented for the exhibition at Pelican Waters Resort) or an “Online” (O) option with a separate prize. No one entry can be entered in both options.
11. All paintings can be traditional or contemporary in style.
12. Prizes in **each category** except Abstract:

1st prize \$1000

2nd prize \$500

*Thank you to softpastels.com for the First Prize Scapes, to Art Spectrum for the First Prize Abstract, to the Diefenbach family for First Prize People, and to Art House Reproductions for the Second Prize Abstract.*

**13. Abstract Prize:**

1st prize \$1000 in Art Spectrum products

2nd prize- \$250 plus a High-Resolution Digital Art Capture of your artwork for a giclee reproduction with Art House Reproductions.

**14. Online Option** in each category (except Alexandra) - a single \$300 prize.

15. The **Alexandra Awards** are for those PSA members who have never previously won a first prize with a pastel work in any art competition. (Note: The PSA set subject is classed as a first prize, i.e. any painting by the winner of the PSA twice yearly ‘set subject’ competition is excluded from the Alexandra awards. Members may have one entry in the Alexandra and two other entries across the Awards – total three. Theme “Our World”.

1st prize \$600

2nd prize \$200

3rd prize \$100

**16. The Pastellist of the Year** (\$500) is only for PSA members and will be chosen from the five 1st Place awards across each category in the Exhibition (E) option. The judge is asked to consider other works entered by these First Prize winners and assess a consistent standard across all entries by this artist.

**17. Arthouse Northside Peoples' Choice Award** (\$150 Gift Certificate). Chosen by members of the public at Pelican Waters Resort during the exhibition. This gift certificate can be accessed online as well as in person at the art store (in Deagon, Brisbane).

### Judging

18. There are two judges in 2023, one for all entries submitted for exhibition (which will all be hung) and one for online entries (which will all be screened during the exhibition).

19. All signatures on entered artworks will be blocked for judging only.

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

21. Media reproduction of entries is allowed for promotional purposes by PSA.

### Presentation and delivery of works for Exhibition (E).

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

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

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

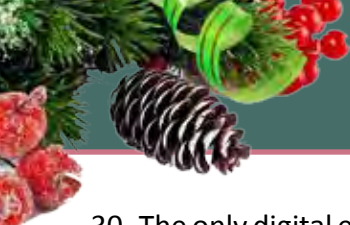
25. The Exhibition will be held at **Pelican Waters Resort, 38 Mahogany Drive in Pelican Waters (Caloundra)**. Members are asked to consider volunteering for the gallery duty roster during the exhibition which will be open daily from 10 a.m. to 4 p.m. from Monday to the following Sunday (1 p.m. exhibition closes). Please contact Tricia Reust at [presidentozpastels@gmail.com](mailto:presidentozpastels@gmail.com) to advise your availability to volunteer for the roster.

26. Receipt of works by hand at the Pelican Waters Resort will be from 10.30 am to 2.30 pm on **Sunday 30 April**.

27. Post courier/freight works, to PSA Exhibition Coordinator Tricia Reust 168 King Street, Clontarf, Qld, 4019, Australia. (This is not a drop off point for anyone wanting their work taken to the exhibition for them. This is for **Couriered** work only. Please make other arrangements if you require help to deliver your works on drop-off day.) All works being couriered must be received by **Wednesday 26 April**. Under no circumstances will the PSA incur courier/freight costs. All freight arrangements and costs must be organized and prepaid by the entrant. Pre-payment of a **\$10 repacking fee** is required for the PSA to repackage your artworks, and packaging must be of a standard to enable safe repackaging.

28. Personal collection of sold and unsold works will be between 1 p.m. and 3 p.m. on **Sunday 7 May**. No paintings may be removed before this date and time. There is no opportunity for storage, so any works remaining after this time will incur a significant PSA storage fee and/or be discarded. Freight works will be returned after this date.

29. All proceeds from sales and prizes will be paid by direct deposit or by credit card into the nominated bank account of each prize winner within a month after the exhibition closes.



30. The only digital enhancement techniques permitted to be applied to images are the use of tools for rotating and cropping of the image. Any other digital enhancements are strictly forbidden. We are trusting in the integrity of entrants as to the accuracy of the photo submitted. Be aware that by entering this competition you are agreeing to all conditions as set out in this Conditions of Entry document.

**Note:** *Because of the requirement for uploaded images of all artwork entries, it is strongly suggested that you consider having professional photos taken of your work (of course, before framing!) or that you obtain assistance from a PSA member who knows how to photograph artworks to show them to their best advantage.*

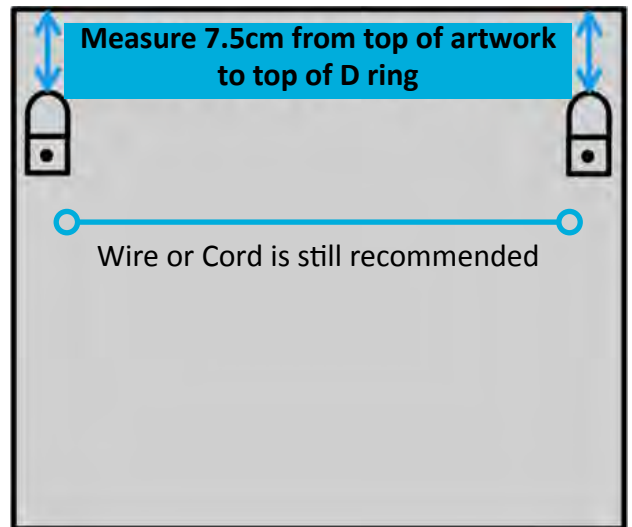
### D Rings

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

D-Rings are to be Rounded and not Triangular to fit our hanging system

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

15mm wide



Title  
Category  
Price  
Artist's Name  
Contact Details



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

## PSA POSITIONS 2022 - 2023

**President:** Tricia Reust  
presidentozpastel@gmail.com

**Vice President:** Christine Leaming  
christine.a.leaming@gmail.com

**Secretary:** Merla Hynes  
secretaryozpastels@gmail.com

**Treasurer:** Vanessa Thomas  
treasurerozpastels@gmail.com

## COMMITTEE MEMBERS:

Gillian Napper gillnapper@gmail.com  
Sue Robinson suzart@live.com.au  
Greg Steele gregorymarj57@outlook.com  
Jan Lowe jan.lowe@camberwellart.com.au

## NEWSLETTER

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pastelnewsletter@gmail.com  
Newsletter Team Postal Distribution: Margaret  
Ollerenshaw

## WORKSHOPS

Workshop Coordinator:

## WORKSHOP SUPERVISORS

Brisbane:  
Sunshine Coast:  
Gold Coast:

## EXHIBITION COORDINATOR:

Tricia Reust presidentozpastels@gmail.com  
Exhibitions Team: Priscilla Lawrence, Margaret  
Turner, Greg Steele, Elly Gundry and Merla Hynes

## WEBSITE

Webmaster: Hettie Rowley webmaster@  
pastelsocietyofaustralia.com.au

## MEETING DEMONSTRATOR COORDINATORS

**BRISBANE:** Tricia Reust  
presidentozpastel@gmail.com

**GOLD COAST:** Petronella van Leusden  
hello@petronella.gallery

**SUNSHINE COAST:** Karen King  
karenking.1@bigpond.com

**NSW:** Gillian Napper  
PSANSWgroup@gmail.com

## Meeting Reception Coordinator:

Brisbane - Pauline Meizer

## Meeting Reception:

Brisbane: Andrea Willis  
Gold Coast: Petronella van Leusden  
hello@petronella.gallery  
Sunshine Coast:

**Meeting Supper Team (Brisbane):** Gwen  
Thiesfield & Margaret Ollerenshaw

## Audio Visual:

Brisbane: Mark Lawrence  
Sunshine Coast:

**IT and Social Media Committee** (currently being  
formed): Louise Corke and Penelope Gilbert-Ng

## NSW Working Group:

Christine Leaming, Hettie Rowley, Gwendolin Lewis,  
Khing McCotter, Colleen McLean and Gillian Napper

**Public Officer:** Gillian Collom  
publicofficerozpastels@gmail.com

*If you'd like to join the committee and contribute to this wonderful Society, please get in touch.*

## 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.

**About the Artist:** A short biography or resume of your artistic career and your motivation for your art.

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

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

**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.

Your text in a Word document.

Contact Merla [secretaryozpastels@gmail.com](mailto:secretaryozpastels@gmail.com) OR

Hettie Rowley on 0406 180 121 or [webmaster@pastelsocietyofaustralia.com.au](mailto:webmaster@pastelsocietyofaustralia.com.au) for more information



The PSA newsletter is released bi-monthly. The next newsletter is due out in FEBRUARY 2023.

**CLOSING DATE: Closing Date for February 2023 Newsletter is the 20th of January 2023.**

Articles submitted AFTER this date WILL NOT BE ACCEPTED.

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

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

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

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

### FILE TYPE REQUIRED

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

### HOW TO SEND YOUR AD

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