

Issue date *October 2019*

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## The Pastel Society of W.A.

President: Val Brooks  
 Vice President Rayma Reany  
 Secretary: Trish Spence  
 Treasurer: Adrienne Kinnear  
 Patron: Kevin Jackson

## Our Sponsors

- Jackson's Drawing Supplies
- Oxclades Art Supplies
- Gregory's Framing
- Creative Matboards & Framing
- Art & Craft World
- Artists Chronicle
- Pictures Plus
- Catherine Kelly, AKP Crafts
- Accent Framers
- Soft Pastels Australia
- Picasso Art Framers

## Message from the President

It has been pleasing to see members attend Monday evenings during cold and wet winter evenings encouraged by a number of interesting activities provided by various committee members. With a few more to go and warmer evenings I hope it entices more along for the remaining weeks of the year.

It has also been a pleasure to welcome Sue Robinson the Vice President of the Pastel Society of Australia to our Monday meetings whilst she is visiting family in Perth.

As usual the Annual Pastel Society of W.A. Exhibition was a visual treat for all who visited over the weekend. The standard was extremely high and made it very difficult for our judges, Brendan Darby and Chris Martin to choose recipients for the awards this year. Congratulations go to all those who did receive awards, those who sold and everyone who participated. Thanks also to all the Committee and the members and partners who helped set up and pack up the exhibition.

Recently I have had the pleasure of hosting Louise Corke, a Master Pastellist from Queensland when she was in Perth for our recent workshop and Demo. As well as being a delightful house guest Louise conducted a fantastic 2 day workshop full of information and encouragement. We all worked very hard and I know that much of what we learnt will find its way into our future paintings.

As we come towards the end of the year I hope you will all enjoy a safe and happy festive season and New Year and come back refreshed for a creative 2020

*Val Brooks,  
President*



### MEMORABLE MAX (PORTRAIT BY YVONNE WARD)

IN MEMORY OF MAX WARD PAST  
PRESIDENT OF OUR SOCIETY  
FROM 2004 - 2010

MAX WAS A VERY ACTIVE PRESIDENT SERVING  
6 YEARS DEDICATED TO PSWA  
HE WAS A WARM, FUNNY AND UNIQUE  
CHARACTER, A REAL 'PEOPLE PERSON'.  
ALWAYS PRESENT ON A MONDAY NIGHT AND  
DEVOTED TO HIS WIFE YVONNE, SUPPORTING  
HER LOVE OF PASTELS.  
HE WAS AWARDED LIFE MEMBERSHIP BEFORE  
HE PASSED AWAY IN 2011.

# Pastel Society Annual Exhibition- 16-18<sup>th</sup> August, 2019

## 2019 Annual Exhibition Award Winners



**1ST PRIZE:**

ANTHONY TURNER - *'Back of Bailliol'*



**2ND PRIZE:**

DALE MURRAY - *'Dolphins Monkey Mia'*



**3RD PRIZE:**

CARMEN McFAULL - *'Raw Beauty of the Basin'*



**HIGHLY COMMENDED:**

DAVE CONLIN - *'Stroll in Gerona'*



**HIGHLY COMMENDED:**

NIRA ROBERTS - *'Venetian Holiday'*



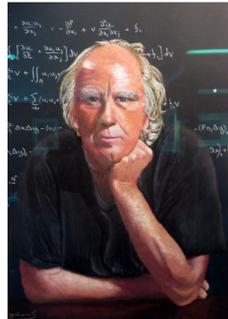
**9x5 1st PRIZE:**

VAL BROOKS - *'Untitled'*



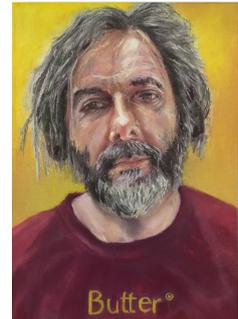
**9x5 Highly Commended:**

HEATHER WHITLEY - *'Serenity'*



**PORTRAIT 1ST PRIZE:**

GRAHAM SYMONDS - *'Prof. K.P. Black'*



**PORTRAIT Highly Commended:**

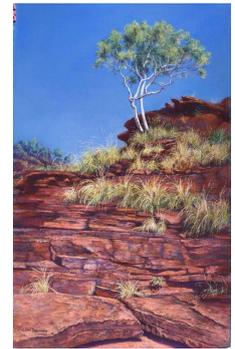
DONNA WOODHOUSE - *'Butter'*

Well done to the above artists.

Our two Judges, Chris Martin and Brendon Darby remarked it wasn't easy to judge with such a high standard of paintings to pick the winners. So thank you to all Members who entered paintings. It was a truly lovely Exhibition and you should all be very proud of the work done.

Thank you to all our Sponsors for donating the prizes.

Oxlades,  
Pictures Plus  
Creative Matboards  
Picasso Art Framers  
Accent Framers  
Gregory's Framing  
Art & Craft World  
Soft Pastels.com.au  
Catherine Kelly  
Artist's Chronicle  
Jacksons Art Supplies



**PEOPLES CHOICE:**

JOAN ROBERSON - *'Karijini'*



We had a steady flow of people through over the weekend, even though the weather wasn't on our side. Sunday was our best day for people through the doors.

Our Demonstrations were a real hit with many people stopping to view. So thank you to those who offered their time to show their talents.

Thank you to our Members who volunteered on Roster. Without you, we couldn't operate.

A big thank you to those who collected the display stands on trailers, erected and put up lights - a big job. Also all the gear that is required before the hanging of paintings.

Another well received Exhibition by the public - lots of fantastic comments. We had 26 sales.

The lucky Door Prize winner was Helen Baldwin. A Pastel Floral painting. Thank you

to Julie Cabbage for donating this delightful painting also Creative Matboards and Framing for donating the frame. Part Proceeds go to our Charity - Camp Quality.

*Rayma Reany,*  
Vice President



## Workshops with Louise Corke

### The Rush of water in pastel

1. Understand the reference
  - Activity around the interruptions
  - Water comes from somewhere and goes to somewhere else
  - Water has a speed
  - Submerged obstacles create directional changes
  - Steepness of rocks and angle of incidence determines how quickly or abruptly the water direction changes
  - Consider how the splash occurs
  - Consider the direction of the splash
  - Consider the size of the splash
  - Consider the shape of the splash
  - Consider the colour of the splash
2. Establish whether there will be a dominance of water or of rocks
3. Consider how you want the water to flow
4. Position the rocks
5. Double check how the water will flow
6. Consider under colours
  - What is happening beneath the surface
  - River bed
  - Mineral content of water, colour patterns
7. Apply dark colours to the rocks and wet in using a brush



8. Apply the under colours of the water directionally and wet in using a brush
9. Once dry apply dry pastel – all the dark and mid tone colours
10. Apply the light colours last – use a variety of colours here to develop a sense of form to your splashes



## Louise Corke Workshop & Demonstration: - Member's Feed-back

We were very honoured to have Master Pastellist Louise Corke from Queensland here late September to do a 2 day Workshop and also a Demonstration, showing her versatile style. We all picked up some new techniques.

Here are some comments and feed-back from this wonderful experience from those involved.

*"I was truly inspired by Louise's Demo on Monday night. I am still grappling with pastels and have a lot to learn but found her paper painting technique followed by layers of pastel very interesting and informative. I can't wait to try that out myself. Thanks for the opportunity."* **Gerry Manuel**

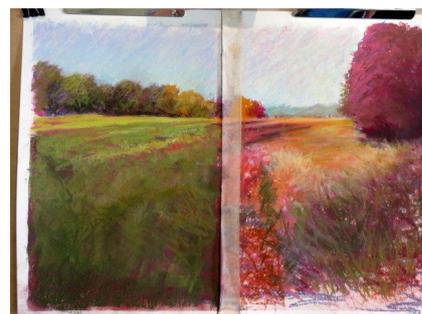
*"This was my first time at the Pastel Society of WA evening. They say you never forget your first time and I will not forget this evening. The demo by Louise was innovative and inspirational with bags of honest, open and useful tips and tricks. I was totally absorbed all through the session, not easy when you have to sit and listen only, but that was no problem. Louise held my attention throughout with her humour and constant helpful ideas and comments. I thoroughly enjoyed my first time at the Society."* **Roger Reading**

*"I again learnt a lot in Louise's Workshops as I always find I do when attending these workshops. What I liked was her flexibility in her approach to painting. She doesn't have any set rules and is open to many techniques. On Sunday we did the dry pastel and then the wet where we used water or isocol applied with a paint brush. With the wet we achieved a base for our painting to which we then applied our final pastels giving the painting depth. I was also taken in by her layering of pastel she did on her works. She is a lovely person who was only too willing worth her knowledge on what you can achieve using Pastels."* **Avis Clements**

*"Thoroughly enjoyed the demonstration. Louise is a very engaging presenter and I was spellbound by the way the portrait emerged from the paper."* **Jenny Trevaskis**

*"Hi Rayma, please tell Louise I thoroughly enjoyed the workshop and wish I could spend more time learning all her lingo! I do plan to finish the waterfalls as I can see now with a clear eye what is needed to do!"* **Rhonda Hickey**

*"I didn't do the workshop, but loved the Demo. What a gorgeous woman! So generous in sharing her knowledge of this wonderful medium. I rushed out today and bought ink! Kind regards."* **Heather Whitley**



# Layering Creatively with Pastel- Louise Corke

To add Life and Vitality to your pastel paintings



*This workshop encompasses the techniques of layering with pastels  
Any genre is suited to this approach*

The following areas will be covered:

- What is layering?
- Why Layer?
- The process of layering

## A Definition

Lively Layering is the process of applying pastel so that the actual pastel marks made on the surface are left intact and visible from start to finish. The strokes are obvious, honest and fresh by not being overworked and blended. The pastel is not pushed into the painting surface by any means.

The pastel marks can be linear, hatched, cross hatched, randomly hatched, side stroked, feathered, scumbled, glazed, dusted, hap hazard or free form.

## Why use lively layering?

This method of layering adds life, zest, movement and a colour bounce to your pastel paintings. Due to the granular nature of pastels the refraction of light on each grain on the painting surface is second to none. Light bounces off each grain and produces the most wonderful sparkle of life to pastel work. Should the pastels be blended into the surface then the grains are flattened and this colour bounce from the light no longer exists. The sparkle of unblended pastel provides a natural rhythm of movement for the viewer's eyes around the painting. There is a sense of shimmer and thus a sense that the painting is alive. This is the very quality that sets pastel apart from every other fine art medium.

## The Process of Layering

Begin the painting with linear strokes either random or regular for the initial block in of the painting. Be mindful firstly of tonal shapes and then colour shifts.

Work in each area the colours you see or feel in your subject matter with subsequent strokes of colour that do not cover completely the initial layer.

Slowly and deliberately modulate the tones and colours to develop the form of each object.

Use feathering to soften edge values where needed. Sharpen edges by adjusting the tones of adjacent areas.

Vary the strokes in each area of the painting to separate the planes (foreground, middle ground and background)

Thicken the strokes in the prominent areas of the painting at the end of the process.

Cease to layer once an area begins to loose the visibility of the underneath layers.

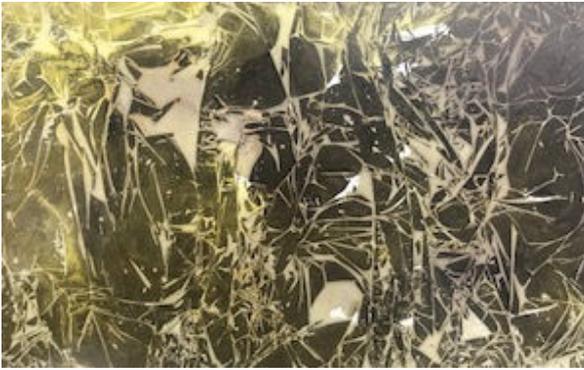
You can work the layers so they be quite sedate and conservative or very free and random, the choice is yours.

# Louise Corke Demonstration at Mildren Hall -30/9/19 Master Pastelist (Australia)

Some fundamental advice from Louise;

- Maintain your uniqueness,
- build up 'easel mileage' and
- learn the basics.

Working on a surface that isn't plain, adding ink on pastel paper.  
Fisher 400 paper with a sanded surface.



See the example. Art spectrum paper (smooth) altered with art spectrum ink - lay the paper on a flat surface, pour on ink, brush around, lay over scratched glad wrap and let it dry NB: Louise always uses sepia as one of two colours.



This one an example of using the glad wrap technique as a background.



Can dilute the ink with water for softer finish. Example below.

Spray paper with water, tip on ink and brush out- could also put a few small drops of rubbing alcohol to give clearer patches. Use Sennelier clear oil pastel for some areas of ink resist.

For 'main motif' subjects you don't need to do much with the background. Good for portraits.

To flatten paper that becomes buckled, give a light spray of water on the back and weigh down overnight.

There are difficulties in defining 'mixed media' you need to read the fine print and abide by requirements of judged exhibitions honestly. You may need to explain your methods. Some exhibitions require percentages of pastel.



### For the demonstration Louise worked on a portrait of her mother



Challenge is with tone- often need to take away some surplus after laying pastel down.

Louise likes to block in first so it will look messy. Then allow image to appear. Likes to put bright colours in first, then tame them. Picks up the 'living' colours first and places them down as blocks of bright colour .

Not precise at this stage. Failure often comes from trying too soon to make picture look like the person.

Skin is made up of many colours – you are limited when you apply 'premade flesh tints'. Colours pick up from the surroundings.

Colour what you 'feel' - colours have a shape and tone, work with

these rather than features of the sitter.

Drag **lightly** over the pastel with small card ( like business card size), to remove extra loose pastel.



Then search for areas you can model - e.g., eye sockets. Look for areas that 'go back' and those that 'come forward'. Avoid lighter colours too early.



Chooses pastels for colour only. Adds with a light touch. Need to manage vibrant colour with a duller colour- nice greys.

Now add lighter colours but nowhere near a white yet. Picks up the dry pastel that is already on the underlay and creates a new colour.



Be mindful of which parts of the face line up with each other- establish coordinates.

Leave outside edges until last so puts in all the intermediate information first. Uses charcoal and hard pastels to blend or tone down.



Put glasses in place before rendering the eye- look for distortion behind lens. Spends a lot of time on eye to ensure it is right. Smudging flattens colour if it pushes grain into the paper. The grains can't catch the light. Look for other ways- soften with charcoal or another pastel.

Exaggerate the colour - e.g., pink scarf.

Warm colours 'advance' so use on cheek, duller colour in shadow of neck.

Keep the painting fluid for as long as possible working across the whole surface- easier to fix errors if you haven't already spent a lot of time on that bit.

Constantly making decisions according to temperature.

Likes to talk to subject to get sense of who they are. If they are a 'live' model, it is good if they move as you get a sense of their gestures.

Louise uses very light pressure so can get more pastel on- also allows viewer to see all the layers of colours.

Colours in the photograph may need adjusting- lay down a suggestion of the detail without too much detail.



Respond to the subject, you are not a photocopy machine.

At this point Louise used the card to take off some of the extra pastel- (drew down lightly over the whole face).

Don't need to paint wrinkles to describe age- pay attention to the anatomy.

Get side on to the pastel so you can see what it's doing.

Tap lightly to push colour in. Not everything needs to be fully finished.

Check where the eye is in relation to the glasses. Take note of

different tones on the glasses frame. Review the colours, some laid down originally may now need to be removed or adjusted.

Put yellow on the background because there is a lot of yellow in the face. At this stage decide what to do with the background.

Choose now what's going to be the dominant colour. Choosing a green and adding a greenish grey to the background, adding some yellow that has quite a bit of green in it.

Don't always need to complete everything- like the jacket.

Adding white - schmincke.



Adjusting the background ( near the mouth).

Lighter shades go in very lightly at the end.

Make small tweaks.

Stop and think through the work. Where is focus, dominant colour, do shapes , tones etc. work? What needs more interest? Continue until the person arrives on the paper.

For framing- decide if the painting is warm or cool and choose a mat that draws, in neutral , towards the opposite temperature. Keep the buyer in mind so neutrals work best.



**Try painting in  
different ways on  
different days-  
there are no rules!**

# Congratulations to the following Pastel Members-Country Shows



VAL BROOKS –  
Karinjini Shallows  
Highly Commended  
Dalwallinu



ADRIANNE KINNEAR-  
Nature's Carpet  
Highly Commended Prize –  
Dalwallinu



ADRIANNE KINNEAR-  
Spinifex  
Highly Commended Prize



BETTY MCLEAN –  
Highly Commended - Dalwallinu



VAL BROOKS – Bullara Dawn  
Winner at Dalwallinu



JULIE SILVESTER – Salt Lake Stillness  
1st Prize – Newdegate Machinery  
Field Days Art Exhibition



JULIE SILVESTER-Out of the Ashes  
Highly Commended- Kondinin



JULIE SILVESTER- Tidal Moment  
Best works on paper-Kondinin



JULIE SILVESTER- Clouds  
1<sup>st</sup> Prize York Art & Craft Awards



## A Guide to Pastel Papers

There is a dazzling array of Modern Pastel Papers now available to artists. Using the 'right' paper can make a world of difference to your finished work. However, choosing the 'right' paper can often be very confusing and frustrating. Stephen from [softpastels.com.au](http://softpastels.com.au) has provided this quick overview to help guide your choices.

Pastel papers can be divided into four distinct groups:

- Traditional Drawing Papers;
- Sanded Papers;
- Soft Papers; and
- Flat Grip Surfaces.

### Traditional Drawing Papers

This group of papers includes any grained drawing paper which will hold pastel such as Stonehenge or Mi-Teintes. They are very useful for pastel sketching but have largely been overtaken by the advantages of the modern pastel papers.

### Sanded Papers

Colourfix, Mi-Teintes Touch and Uart Premium are all examples of sanded papers. They are characterised as having a 'gritty' or sandpaper type surface. These papers are often the workhorse of the pastel artist as they are able to grip several layers of pastel without the need for fixative. Of particular note is the slightly randomised nature of the Australian Made Colourfix paper surface which makes it highly suitable for expressive paintings and landscapes. On the other hand the Uart paper provides a perfectly uniform surface from edge to edge for those who like to maintain control.

#### Soft Papers

There are two soft papers available which are Hahnemuhle Velour and Sennelier Velvet. They do both feel like velour and are wonderfully soft. Pastels go onto the papers with ease and colour can be layered and blended very well. The Hahnemuhle velour paper is a particular favourite of many portrait artists as the hairs of the paper can help to create a feeling of movement and depth in a painting.

#### Flat Grip Surfaces

Two French papers fall into this category, Pastelmat and Sennelier Pastel Card. Both of these papers have a relatively flat surface but are able to grip and hold an amazing amount of pastel. At the same time the relatively flat surface allows a large amount of detailed work to be undertaken. Pastelmat is the flattest and smoothest of the two papers whilst Pastel Card has a slightly abrasive loose feel. Remember, both these papers are very deceptive. You don't need to work the pastel into the paper as it will grip the pastel very effectively. You need to be a little lighter of hand if you don't want to watch your pastels disappear at an amazing rate.

As you can imagine the question most asked of Stephen is, what is the Best paper? Stephen comments. 'All of the papers mentioned above are of artist quality and will provide a fine base for your painting; however, the best paper is the one that will suit your own personal technique. You will need to feel your way by trying the different surfaces and comparing the results you can achieve. It is just as important to find and settle on your favourite surfaces as it is to choose your preferred mix of pastels.'

softpastels.com.au stocks all of the pastel papers in a variety of colours and sizes. An economical way to try the papers is to order half sheets of a few different types. The paper is packed flat when it is sent to you, ensuring that it arrives in good condition. Stephen is happy to answer questions regarding the papers and you can send your enquiry via the contact form on the web site at [www.softpastels.com.au/contact\\_us.php](http://www.softpastels.com.au/contact_us.php) or ring on 02 4957 1050.

## Contact details for the 2019 Pastels Society Committee

OFFICE HELD	NAME	HOME PHONE NO.	E-MAIL
President	Val Brooks	0421 123 394	<a href="mailto:brooks_val@hotmail.com">brooks_val@hotmail.com</a>
Vice President	Rayma Reany	0400 511 584	<a href="mailto:raymareany@iinet.net.au">raymareany@iinet.net.au</a>
Secretary	Trish Spence	0408 963 666	<a href="mailto:secretary.pswa@gmail.com">secretary.pswa@gmail.com</a>
Assistant Secretary	Lee Calley	0437 317 590	<a href="mailto:rexandlee@bigpond.com">rexandlee@bigpond.com</a>
Treasurer	Adrienne Kinnear	0488 773 305	<a href="mailto:adrikinn@bigpond.com">adrikinn@bigpond.com</a>
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Web Officer	Julie Silvester	0416 196 244	<a href="mailto:juliesilvesterart@gmail.com">juliesilvesterart@gmail.com</a>
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Committee	Ros Griffiths	9305 3015	<a href="mailto:rosgriffiths@bigpond.com">rosgriffiths@bigpond.com</a>
Committee	Pat Whitehead	0413 713 720	<a href="mailto:gldnidl@bigpond.com">gldnidl@bigpond.com</a>
Committee	Dave Conlin	0417 959 053	<a href="mailto:davidaconlin@gmail.com">davidaconlin@gmail.com</a>
Committee	Graham Symonds	0438 880 541	<a href="mailto:g_symonds@hotmail.com">g_symonds@hotmail.com</a>
Committee	Liz Caporn	0459 997 732	<a href="mailto:ecaporn@bigpond.net.au">ecaporn@bigpond.net.au</a>
Newsletter	Karyn Platt	9444 9328	<a href="mailto:kpl90005@bigpond.net.au">kpl90005@bigpond.net.au</a>

## Monday Night Pastel Evenings (7.30pm until 9.30pm)

In this informal and relaxing environment members meet to paint, chat and learn new skills. Not a member? Come along and find out more in a friendly and relaxed environment. All skill levels are catered for and new members are always welcome.

Some Mondays have activities organized. These may provide an opportunity for members to try new things in a safe setting. Please note that these activities are not professional tutoring.

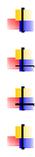
If you are looking for new inspiration and the support of other members, come along on Monday evenings and enjoy the experience. Any members who prefer to continue with their own work are certainly free to do so as activities are only voluntary.

For our *spring/summer program* please refer to the table below.

**SPRING/SUMMER PROGRAM 2019 – MONDAY EVENINGS AT MILDEN HALL**

DATE	ACTIVITIES	MATERIALS	FACILITATOR
16 <sup>TH</sup> SEPTEMBER	<b>Paint a copy</b> (only becomes a forgery if you try to sell it!)	Bring a picture reference by an artist you admire. Copy in whole, or part, to learn about techniques used.	Jill
23 <sup>RD</sup> SEPTEMBER	Normal pastel painting		
30 <sup>TH</sup> SEPTEMBER <b>Public Holiday</b>	<b>Demonstration by Louise Corke</b>  <b>\$5 door charge</b>	No painting	Committee
7 <sup>TH</sup> OCTOBER	<b>Making small composition studies</b> (Reference: B,Jaenicke. Skill Builders; <i>Composition Boot Camp</i> . Pastel Magazine, Dec 18:	Using photocopied instructions to practice turning your photo references into dynamic compositions. (sketch pad recommended)	Jill
14 <sup>TH</sup> OCTOBER	Normal pastel painting		
21 <sup>ST</sup> OCTOBER	<b>Professional Life Model</b> 2 x long poses with costume	Charcoal, pastel, pastel paper	Val
28 <sup>TH</sup> OCTOBER	Normal pastel painting	<b>Committee meeting</b>	
4 <sup>TH</sup> NOVEMBER	<b>Monotone to colour</b> Translating black and white photographs into colour	Black and white pictures provided. Pastels and pastel paper.	Committee
11 <sup>TH</sup> NOVEMBER	Normal pastel painting.		
18 <sup>TH</sup> NOVEMBER	<b>Still Life</b>	Charcoal for sketching Pastels and paper Camera for recording the still life reference	Patricia
25 <sup>TH</sup> NOVEMBER	Normal pastel painting		
2 <sup>ND</sup> DECEMBER	<b>Christmas Party</b>		

# Welcome New Members

 Susan Swain  
 Karen Morley  
 Roger Reading  
 Janice Duggan



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## An invitation from the International Association of Pastel Societies

Dear Pastel Society of Western Australia,

My name is Joanne Cotton and I am the Australian Representative on the International Association of Pastel Societies (IAPS) International Advisory Board. The purpose of my role on this recently formed board is to make IAPS more 'international' and to encourage Australian Pastellists to be more inclusive globally - so they may benefit from the learning and competing platforms and opportunities for global exposure offered by IAPS.

The IAPS Committee is waiving the fee for societies to join IAPS to encourage a more international membership. The benefits to members are many. Please see below for more details concerning membership. Also, below is a 'call for entries' in the upcoming IAPS 35th Juried Online Exhibition that your members may enter if your society decides to have membership with IAPS.

If your society decides to join, let me know and I can speed up the joining process for you. You can see more details concerning IAPS at: [www.iapspastel.org](http://www.iapspastel.org)

If you have any further question, please do not hesitate to email me at my above email address.

Kind regards,

Joanne Cotton

### **BECOMING A MEMBER: WHO CAN JOIN IAPS?**

IAPS represents pastel societies from around the world. IAPS Society Membership is available to qualified pastel societies. IAPS does not have individual memberships. When a pastel society becomes an IAPS Member Society then its individual artist members automatically become IAPS artist members and are eligible for IAPS membership benefits.

### **IAPS MEMBERSHIP PROVIDES**

One strong voice for the expanding presence of dry pastel as a major fine art painting medium. IAPS provides channels for awareness, communication and education. The Biennial IAPS Conventions bring together master pastelists, instructors, demonstrators, vendors, and exhibitors for a major educational and networking event. IAPS Juried Exhibitions showcase and bring award-winning pastel artwork to public venues.

### **THE BENEFITS OF MEMBERSHIP INCLUDE:**

Eligibility for IAPS international juried exhibitions at prestigious galleries and on the web  
Internet presence - inclusion on IAPS Membership Directory including Member Showcase  
Ability to advertise your Society-sponsored workshops and exhibitions on the IAPS website  
Support for Member Societies on the IAPS website and at the IAPS Convention  
Participation in the IAPS Convention at discount rates  
Communication and networking with pastel artists from around the world

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## EXPO 2020

Hi Fellow Artists

The PSA is again inviting its members to join in the fun at EXPO2020 and be a part of the team to make this event another great success. Those people who helped us at EXPO2018 were great ambassadors for the PSA, and for pastel art. The attendees overwhelmingly commented on and praised our volunteers for their friendliness and assistance and the tutors were very appreciative. Many volunteers had opportunities to attend workshops as students, as well as, observing and learning from the workshops and demonstrations they were looking after. They met so many interesting people and made good contacts.

We will be needing volunteers to help with the Bump In from early morning Wednesday 9<sup>th</sup> September, during EXPO, and up to the Bump Out on Monday morning 14<sup>th</sup> September 2020 until midday. If you would like to register an expression of interest for being a volunteer for this period, please reply to this email [pastelexpo@gmail.com](mailto:pastelexpo@gmail.com)  
We are very keen to know what skill sets you have and whether you can help us pre-EXPO, much of which could be done from home.

There will be accommodation deals provided on our website and there will be plenty of opportunity to share accommodation with friends. If you are interested in sharing and carpooling, let us know and we can assist finding others to share. You can of course do your own thing.

You will need to be a financial member of the PSA in September 2020 to have our volunteer's insurance cover you. Life members and Honorary members are 'financial'. Please register your interest before the September 30<sup>th</sup> 2019 by replying to this email.  
Cheers

Greg Steele  
EXPO Sub-Committee Member  
The Pastel Society of Australia Inc.  
<https://www.australianpastelexpo.com.au/>  
[www.ozpastels.com.au](http://www.ozpastels.com.au)

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## Visitor

We were privileged to have **Susan Robinson** from Queensland, - Ex President and now **Vice President**, of **Pastel Society of Australia** visit us at Pastels on two occasions recently, while in Perth. She spoke of her invitation to attend the Pastel Conference in China along with fellow Pastellist, Lyn Diefenbach. Susan will be giving a Power Point Presentation and Speech on 'Pastels in Australia' including some information on our WA Society.



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## Quote for the day

*"If I create from the heart, nearly everything works; if from the head, almost nothing."*

- **Marc Chagall**

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## Don't Forget!!!



Our end of year Christmas Party –  
Monday 2nd December  
at Mildenhall - make a note in your diary.



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## Home Studios Open



### Julie Silvester's Annual Home Studio Art Exhibition

24th of November

12 Staveley Place  
Innaloo Perth  
viewing time is from  
10am till 5pm

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## A Note from the editor

Thank you to everyone who has contributed to this issue of the Newsletter. What an exciting year members have had with visits from Master pastelists and the recognition of member's high standard of work in numerous exhibitions.

Thank you also to our extremely hard working and dedicated committee.

There is definitely a lot of valuable information in this issue for all of us to digest over the summer months.

If you would like to contribute any items of interest or advertise a coming exhibition or event in a future Newsletter, please remember to speak to me at Pastels or contact me by e-mail [kpl90005@bigpond.net.au](mailto:kpl90005@bigpond.net.au)

Karyn Platt  
Newsletter Editor

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## Favourite Links

- <http://www.pastelsocietywa.org.au>
- <http://pastelpointersblog.artistsnetwork.com>
- <http://www.pastelsandpencils.com>
- <http://www.wetcanvas.com>
- <http://www.ozpastels.com>
- <http://www.howtopastel.com>