

The Online Magazine of The Pastel Guild of Europe



The

PASTEL *Scribbler*

WINTER 2021-2022

THIS MONTH IN THE SCRIBBLER

[A PORTRAIT DEMO USING GIRAULT PASTELS](#)

[LYNN HOWARTH PGE OUR JUDGE FOR THE DECEMBER / JANUARY GET DUSTY](#)

[DECEMBER / JANUARY GET DUSTY - OPEN CHOICE - RESULTS](#)

[TO FRAME OR NOT TO FRAME](#)

[MARY VILLON DE BENVENISTE, OUR JUDGE FOR THE FEBRUARY 2022 GET DUSTY](#)

[FEBRUARY 2022 GET DUSTY PORTRAIT "AGE"- WINNERS](#)

[KEEP AN EYE ON YOUR VISION BY PGE MEMBER, JOHN KING](#)

[GET DUSTY COMPETITION SCHEDULE 2021](#)

[GET DUSTY COMPETITION RULES](#)

[NEW MEMBERS](#)

PAGE 4

PAGE 7

PAGE 8 - 13

PAGE 14

PAGE 15

PAGE 17 - 19

PAGE 20 - 21

PAGE 22

PAGE 23 - 24

PAGE 25 - 26

Cover page "Honu" by Dolores Saul PGE

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Note - The Pastel Scribbler is intended for reading on screen.

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Membership Levels

For all details of membership levels of PGE, please go to the website:

[**www.pastelguild.org**](http://www.pastelguild.org)

where you will also find all the current news, competition entries and results.

Foreword by the editor

Welcome to the Autumn edition of the Scribbler.

"I am sure that most people in the arts community do not believe that politics can interfere with artistic expression, but I can't help but think of the appalling situation that some of our fellow artist friends and the people of Ukraine find themselves in after the unprovoked attack by Russia which has once again brought the spectre of war to Europe.

We also have artist friends in Russia who are probably equally appalled at their governments actions. This action is not representative of the people of Russia I am told, but of one man who has been in control of their country for more than 20 years because he eliminates opposition.

I firmly believe that good will prevail if the People of Russia make every effort to learn the truth and though they face persecution for speaking out, force their leaders to stop this pointless war. War is mankind's greatest failure.

We are all residents of this wonderful unique world for a brief period in time and should be working together in unison to put right the mistakes we have made in looking after it."

Recently I came across an article in a past Scribbler from 2013 by Jim Humphreys on painting a portrait using Girault Pastels which intrigued me as I have been considering purchasing some. Its a nice demonstration and I hope you don't mind my sharing it again 9 years later.

PGE Member, John King has provided a very interesting article about Age Related Macular Degeneration (AMD) and how to recognise the symptoms so you can be treated prior to it becoming untreatable.

As always, a big welcome to all the new members who have joined us since the last issue of the "Scribbler". They are all listed at the end of this issue.

If you have an idea for an article, don't be daunted by layout. All I need is your article as a text file and any images which can be sent to me together in an email to rqh@rogerholmes.co.uk and I will do the rest.

As always, a big welcome to all the new members who have joined us since the last issue of the "Scribbler". They are all listed at the end of this issue.

I hope you all enjoy this issue of the "Scribbler" and until the next issue, Stay Safe and Happy Pastelling.

Roger Holmes PGE

A PORTRAIT DEMO USING GIRAULT PASTELS

By Jim Humphreys first published in November 2013

Source photo used with kind permission © Marcus Moller



Pic 1: Source photo used with kind permission © Marcus Moller

Having been honoured with winning the September 2013 Get Dusty “Person At Work” competition, which still amazes me.

I received a boxed set of 50 Girault pastels for portraiture. As a result I then had two fresh objectives to work at.

The first was to try out the new pastels, a make which I had read very favourable reports about, and secondly to produce a WIP portrait.

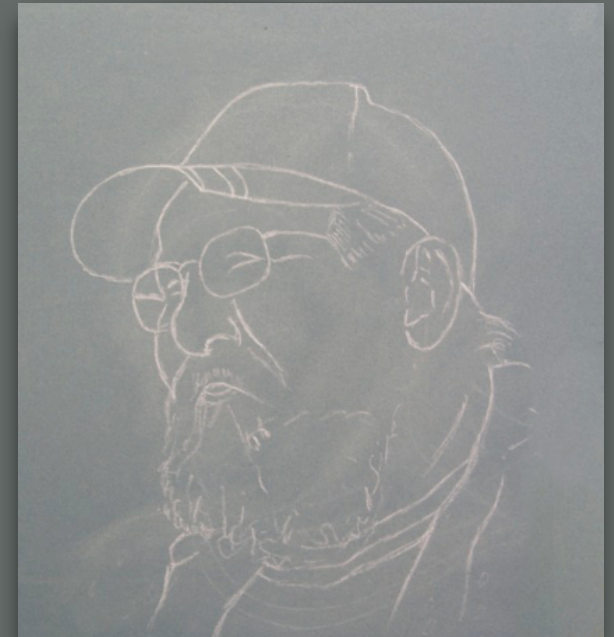
The WIP was going to be a challenge for me as my usual method of working can be somewhat haphazard with a certain measure of trial and error, especially with portraits. So I had to channel my thoughts and organise myself properly for a change!

Who was going to be my subject for this? At first my thoughts were of our grand-daughter, but once I had got a reference photo, I decided that she has too smooth a complexion, which would lead me into my all too frequent finger blending. So I found a reference on a royalty free site which looked a better option, so here goes...

Pic 2.....Getting the drawing onto the paper, I am using grey Pastelmat for a change.

I have to admit to tracing the drawing onto the paper once I had it sized and sorted.

The size of the painting is to suit a 16" x 12" mount (also called mat or passepartout).





Pic 3.....This is the initial blocking in stage of the various tonal values, mainly the darks and lights plus some flesh colours.

This gives me some idea of where I need to be going with this.



Pic 4..... Here I have built on the facial features by adjusting the tonal values and some colour.

I have also added some background colour as a contrast to the face and also as an aid to getting the right tones on the lit side of his face.



Pic 5..... At this stage I have pretty much completed the main features of the face and have placed some shadowing for the beard area.

Pic6.....Now for the finish, I have placed glass into his spectacles, highlights on his sideburns, and given him his beard.

With a few final tweaks, the cap completed and some reflected light on his neck, I am about ready to call this done.

Conclusions

Having done very few portraits in pastel, I have to admit to a sense of achievement with this portrait, especially as I managed to keep my fingers away from blending, hopefully this keeps it looking fresh.

I attempted to use only the pastels in the portrait set, however, I did supplement them with a couple of other darks.

I think that manufacturers sets for landscape, portraits etc. are basically fine to a point, but once experience is gained in painting the different subjects, purchasing your own selection of colours to suit your personal interpretations is far better.

On a final note, I found the Girault pastels very pleasurable to use.

They are good and soft, so cover very well indeed. The only sad thing about them is that the nearest supplier to me is the other end of the Channel tunnel...in France!!

©Jim Humphreys





Lynn Howarth PGE, kindly volunteered to be judge for the Get Dusty Competition December 2021/January 2022

Lynn is an award-winning Scottish artist who expresses her innovative and thoughtful interpretations across a range of themes, figurative, portrait and landscape. She specialises in the medium of pastel which gives a vibrancy and luminous quality to her art. Lynn has a passion for colour and design, and for life, as can be seen throughout her work.

Lynn graduated from Gray's School of Art, in Aberdeen, in 1979, choosing a career path in Graphic Design and Printmaking. After working as a designer on many major international brands, she set up her own successful design business in 1999.

In 2012 she felt herself drawn back to drawing and painting, which had been her first love. In the nine years since, her work has steadily gained recognition, with an expanding number of galleries stocking her art and many invitations to contribute to mixed and solo exhibitions. Working from her home studio in Stepps, Glasgow, she is delighted to be reaching an ever-growing audience.

Lynn is a strong believer that art is for everyone. She teaches part time at Strathclyde University on the Stage 1 Drawing and Painting, Life Drawing, Learn to Draw, iPad Art and Pastel classes. She also teaches regular classes at Bearsden Art Club.

She is regularly asked to do demonstrations for various art groups all over Scotland and beyond, most recently teaching pastel workshops in France and The Netherlands.

Lynn is an elected member of Glasgow Art Club, Paisley Art Institute and Glasgow Society of Women Artists and is a Signature Member of the Pastel Guild of Europe and Associate Member of the Pastel Society of America.

Her works are collected by international art collectors as far afield as Australia, Bermuda, USA, Canada, Israel, Germany, France, India and The Netherlands.

Visit Lynn's website at: <https://www.lynnhowarth.co.uk>





Open Choice

GET DUSTY DECEMBER - JANUARY 2022 - WINNERS

Overall Winner

“Honu” by Dolores Saul PGE

Honu is the Hawaiian name of the green sea turtle, which I painted on Uart dark 400 with Terry Ludwig, Unison and Sennelier softpastels from a free reference photo of Andres Hernandez, Pixabay. Size 30x40cm

Judges Comments

This pastel stopped me in my tracks as I'm a lover of water and reflections that are painted well and this really hit the mark! The composition and use of tones/values is strong with our beautiful green turtle swimming towards us out of the deep dark blue ocean. He is telling us we must protect our ocean environments and the flora and fauna that live there. The reflections are rendered so beautifully as is our hero turtle and the coral reef and flora below him. To me it is a very hopeful painting which truly uplifted my spirits!

Second Place

St Anna by Charmaine Sievers

30 x 40 cm - Soft Pastels on Pastelmat, from my own reference photo. My aim with this piece was to showcase the incredible New Romantic architecture of the statuesque St. Anna Church, the heart of the little town of Neuenkirchen we call home. The church was built between the years 1896 and 1899 and is a landmark that can be seen from afar, towering proudly over all the buildings in the town.

Judges Comments

This beautiful painting of a nocturne has really captured the season and time of day to perfection. The pinky/plum sky is rendered so beautifully and the strong composition of the icy tracks on the snowy street lead the eye up to the glowing church spires in the background. It has a timeless quality to it - it could have been painted last week or last century and that's what drew me in. Just breathtaking!





THIRD PLACE

Ruth Mann PGE with "The Sight of Sound"

20x30cm on Uart dark. This has a partial acrylic ink underpainting, covered with pastel and pastel shavings. At least 80% dry pastel. It's from my own photos and imagination.

Judges Comments

I just love Robins so this cheeky little painting made me smile the instant I saw it! I love the concept of the 'sight of sound' where the artist has tried to replicate sound in colour! So cleverly done! The Robin is clearly rendered against a subtle dark background which doesn't fight for your attention leaving us to focus on the bird and his warm breath as he sings his little heart out! Love it!

GET DUSTY DECEMBER - JANUARY 2021 - HONOURABLE MENTIONS

“The Card Players” by Motti Shoval

Pastel on PastelMat paper, 50X70 cm. Own photograph taken in Haifa market.

Judges Comments

I was really drawn to this threesome playing cards round a table totally focussed on the game at hand. The story here is also a timeless one as people have been playing cards for centuries. The man at the back looks like he's thinking very hard about what to play while the man in the yellow jacket looks very comfortable with his arm confidently draped over the spare chair. A great narrative piece using a lovely complementary blue and yellow colour scheme.



[illegible][illegible][illegible][illegible]

“Summer Lilac” by Thea Herzig

Pastel painting on Lennox100 paper 145 x 110cm own reference

Judges Comments

At first sight this looks photorealistic but on closer inspection it is just painstakingly painted and brilliantly detailed. To set up such a still life and work from life at this scale is extremely impressive. This large painting must have taken a very long time to complete. I particularly love the colour scheme here - the intense reds and greens just pop against the dark backdrop. A very clever and unusual still life with a great viewpoint - that's why it got my vote!



TO FRAME OR NOT TO FRAME

By Roger Holmes PGE

Those of us that have chosen to pursue our pastel painting at a professional level need to sell their work to make a living and buy more materials.

Many artists that I know sell their work over the internet unframed but are we missing an opportunity here as many potential buyers either want paintings ready framed or they are buying a painting as a gift for someone and they don't want to have to go through the process of finding a picture framer before they gift a painting.

I do think that many potential buyers are put off buying unframed work.

Sending pastel paintings in the post can be risky at the best of times due to their fragile nature and the prospect of a painting behind glass which can get broken in transit must fill every artist with dread.

I recall some time ago someone asked Tony Allain how he framed his paintings as they appeared to be hard against the glass which is exactly what he replied he did, though he mostly frames work when it is going to a gallery.

This got me thinking about alternatives to glass which would enable us to sell and ship framed work or at least offer prospective clients the choice.

I have used clear picture grade acrylic glazing which is optically very clear, is colourless and has UV inhibitors which protect the artwork. It won't shatter in transit and when on a wall, cannot be distinguished from glass while costing less to post because it is considerably lighter.

Acrylic glazing has also become acceptable to most galleries today.

When framing conventionally with a spacer between the painting and the glazing the biggest problem is loose pastel dust adhering to the glazing or mount if used in transit but by laying it hard against a pastel painting this simply won't happen.

The glazing is carefully placed over the painting which is already mounted on heavy card using 3M double sided film, then clear sellotape is applied just over the edges and wrapped around to the back. Once in the frame, the edges are hidden by the rebate in the frame.

To illustrate what I mean, I have taken a couple of photos and have used a non-glare acrylic glazing which will only work if it is hard against the painting. (The same applies to non reflective glass)

If there was a space between the painting and the non glare glazing, it would diffuse the painting ever so slightly.



By using acrylic glazing, paintings are easier to store and handle.



The framed painting ready to hang or ship

Mary Villon de Benveniste, our judge for the February 2022 Get Dusty Competition



Mary has built her reputation as a portrait artist on both sides of the Atlantic. As a child she was fascinated by colors and paints, and growing up, loved drawing her siblings and pets—cats, dogs and horses.

After graduating from Carnegie-Mellon with a BFA in Painting, Design and Sculpture, she later moved to Paris to work as a fashion model where she met her future husband, François, had two children and remained for most of her life. Her growth as an artist was fueled by courses at the Louvre in life drawing and portraiture, and detailed studies of her son and daughter, Guillaume and Isabelle. After contributing portraits for a benefit at her children's school, numerous requests for

commissions soon followed, and she now has a repertoire of hundreds of portraits.

Her work has been shown in many venues in France, including Le Salon des Indépendantes (Grand Palais, 1990 to 1995), the American Cathedral in Paris, the Mona Bismarck Foundation, and many solo exhibits at the Marymount School, and the American School in Paris. Her clientele extends from Surrey, England, Atlanta, Greenwich, Virginia, Jacksonville, Dallas, Kingman (AZ), to Jackson Hole. Notable portraits include First Lady “Lady Bird” Johnson, The Honorable Pamela Churchill Harriman (United States Ambassador to France), Joseph P. Riley, Jr., Mayor of Charleston, Cambridge Trott, IV, President of the South Carolina society, and Dean emeritus William F. Pounds, (Massachusetts Institute of Technology). A portrait of George and Barbara Bush which was painted just after the September 11th attack now hangs at the Presidential Library in College Station, Texas. Currently her portraits hang from Dubai to Paris, Milan, England, a castle in Scotland, and throughout the United States.



She has an active Facebook following, and media distinctions include the Atlanta Magazine, NPR News, the Embassy News, (Paris) the Carnegie Mellon magazine, the Atlanta Journal Constitution, the Clayton Tribune, the Post and courier, (SC), Élan magazine (VA) and “Fairuz” (the Vogue of the Arab World).

Find out more about Mary Villon de Benveniste on her website at:

<https://www.maryvillondebenveniste.com>



Portrait - "Age"

FEBRUARY 2022 GET DUSTY - WINNERS

Overall Winner

TaiMeng Lim with "A gentleman with his notebook"

Pastel on sanded paper, 12x16" (30x40cm), from own reference photo.

Judges Comments

Pastel technique and drawing - beautifully done showing both the textures and volumes of the subject, and the softness of the pastel medium itself

Superb composition - consisting of a strong background diagonal contrasted with the diagonal of the man's shoulders and head, and his arm.

Simple color palette - the repeated colors of orange, blue-black and grays give it a special richness and strength.

Variety of edges - ranging from the very sharp of his profile and head, to the soft fading of the sleeve. The sharpness of the edges identify what's important.

SECOND PLACE

Alena Rachinger with "What a joy"

pastel on pastelmat, 40x30cm Portrait of my friend Anton. He is 82 years old. From own reference.

Judges Comments

Pastel technique and drawing - love the softness of the pastel which perfectly renders the textures, volumes and forms of the subject.

Composition - only the essentials are drawn, which only add to the mood (happy) of the piece. It's perfectly placed on the page.

Edges - some are sharp and some are very soft, fading back into the paper. The facial features and gentle smile are very well rendered and expressive.

Color - the delicate touches of orange on the face and shirt and the warm color of the paper lends the whole piece a feeling of joy!





THIRD PLACE

Keren Dibbens-Wyatt with "Happy place"

Unison pastels on pastelmat 10 x 8 inches reference from Julie Brooker with kind permission.

Judges Comments

Love the explosion of happiness in the face!

The composition is reduced to show the basics - just the face held in the hands. The eye moves around and around the painting with the swirling brush strokes !

The palette consists of warm flesh tones and touches of blue repeated throughout the painting.

In this painting the wrinkles of time and age on the face are there but completely overshadowed by the expression of happiness!

Portrait - "Age"

FEBRUARY 2021 GET DUSTY - HONOURABLE MENTIONS



Dorothea Schulz PGE with "Watching the world go by"

Soft pastels and pastel pencils on dark grey Sennelier LaCarte 14x11" From my own photo.

Judges Comments

This is a strong composition of verticals and diagonals; of a beautifully drawn gentleman reflecting on the past, present or future. It has a powerful mood.



Jeremy Lee with "Loving embrace"

Soft Pastels Canson Mi-Tientes-Touch sanded board. Size : 90 x 50 cm from own reference photo.

Judges Comments

Such an enchanting array of joyful colors, and a charming composition of two smiling faces.



Ronald Hoppe with "Tunesia"

Scmincke on Pastel card, 60x80cm, with friendly permission of John Tayler.

Judges Comments

This is an excellent portrayal of a relationship between two men conversing and sharing ideas. It has a simple palette of blue, gray and white with light flowing over the men, revealing their faces, expressions, hands and robes.

KEEP AN EYE ON YOUR VISION BY PGE MEMBER, JOHN KING

The purpose of this article is to make you aware of a particular eye condition that the sooner it is detected the sooner it can be treated and have less impact on your life and love of painting, I am not an optician or a doctor but I do have some 'inside' information that I feel that I should share with you

If we are born with good eyesight we of course take it for granted and enjoy what we see, as the years roll by we may find that we need to wear glasses and sometimes other problems arise, some of which initially can go unnoticed as one eye can mask problems in the other, one such problem 'AMD,' Age-related Macular deterioration, it has two forms, 'Wet' or 'Dry', both forms need to be detected as early as possible to enable treatment to commence, whilst dry AMD is not treatable and progresses very slowly it can turn to the wet form and of course, then can be treated.

Once the condition is suspected advice should be sought from your optician and doctor as treatment should be started as soon as possible to arrest the progress of the condition

AMD affects the central vision of the eye which is the intelligence collecting part. although when we look around we can see all that is before us virtually at an angle of 180 degrees, it is the central vision that we are concerned with.

With the onset of AMD we may notice that things don't appear quite right we may think that our glasses need upgrading or even cleaning and put the visit to the optician off until the next eye test is due, not a good idea, however, a very good idea is to download the Amsler grid, (link at the end of this article) and make it easily accessible on your screen so that you can easily find when needed, this grid will give you immediate feedback on this eye condition and if concerns are raised then it is straight to your optician for a test and consultation, also make sure that your optician has state of the art equipment that can analyse the Macular, better still if the Macular can be scanned as this can detect problems before they appear. there is work going on to find a cure for AMD, you may also find on the internet claims or remedies for a cure that can end in disaster, only ever take advice from your doctor and optician

Here are a few images to give you some idea of how AMD can effect your Vision

Image 1, This could be what you experience during the early stages of AMD and could be attributed to needing new glasses, but don't guess it, consult your optician and mention your concerns.

Image 2, This is what you could see if you have already been visited by AMD and you look at an image one eye at the time that contains verticle or horizontal lines, any irregularity in the contour should trigger a visit to your optician.

1

laying an array of nuanced color, including yellow, pink and yellow-green along with brown centers. Cast and form shadows are armed with red-violet reflected light and yellows, selected to rhyme with the hue of the flowers. The green foliage is darkened and desaturated to function more as a value than a green hue in order to form a value contrast against the flowers and closely correspond with the blackened background and rims of the pitchers.

Tippets further confines her palette in the remarkable paintings, *Harmony* (below) and *Starry in Black and White* (opposite). Again, she utilizes the strong, compositional armature of triangles to great effect. In the former, the triangle created by the cloth pulls the eye into the composition and simultaneously opposes the triangle formed by the overall upper contour of the objects. This was Tippets' first painting in her recent series using minimal color.

"I was particularly drawn," she recalls, "to the shadows of the large vessels on the background, the reflections of

2



What if? thinking about visual aids.

If you are diagnosed with the problem and you have discovered it at its early stages you then have done well and may have to reorganise the way that you do things in the future and my thoughts are continuing with your art,

Image 3, your studio where ever it is, a special room or the kitchen table, increase the lighting, these lighting panels are excellent and very low power consumption, but need to be specified as 'DAYLIGHT' not WARM or COLD.

Image 4, if you have the condition then there are several things that you can do to make it more manageable at the easel and on the computer, Have the optician make you 'close-up glasses, about 250mm distance, very useful, optical headband, these come with 4 sets of interchangeable lenses and can be worn with or without glasses. also magnifying glasses, but try before you buy to make sure that they will be helpful as the magnification stated are not always what they sound like, the small glass in the picture is optically very good and stated as 35 times magnification which gives around twice image size and very useful.

This all may sound very worrying but it doesn't have to be, the problem whilst unwelcome is manageable and the earlier that it is diagnose the less impact it will have on your life and your art, and of course, bearing in mind it may never happen, but do be vigilant and keep your eye on your vision.

Amsler Grid:

<https://www.centralfloridaretina.com/wp-content/uploads/AmslerGrid.pdf>



GET DUSTY COMPETITION SCHEDULE 2021 - 2022

Throughout 2021 We are giving you a specific challenge every month.

If you are stuck and don't know what to paint, why not check out the reference photos in our Reference Photo Library?

This is a collection of free reference photos from members for members. Or upload some of your photos for the benefit of others.

December 2021/January 2022 - Category: Free Choice
Deadline January, 25, 2022

February 2022 - Category Portrait/Figure - Challenge: Age
Deadline February, 25, 2022

March 2022 - Category Landscape - Challenge: Nocturne
Deadline March, 25, 2022

April 2022 - Category Animals - Challenge: Horses
Deadline April, 25, 2022

May 2022 - Category Still life - Challenge: Still life with tools
Deadline May, 25, 2022

June 2022 - Category Portrait/Figure - Challenge: A body in motion
Deadline June, 25, 2022

July/August 2022 - Free choice
Deadline August, 25, 2022

September 2022 - Category Landscape - Challenge: Forest
Deadline September, 25, 2022

October 2022 - Category Animals - Challenge: Sleeping animal
Deadline October, 25, 2022

November 2022 - Category Still life - Challenge: Coloured glass
Deadline November, 25, 2022

December 2022/January 2023 - Free choice
Deadline January, 25, 2023

GET DUSTY COMPETITION RULES

0. Intro

Quick Guide [How to Upload to Get Dusty](#)

Each month (holiday period excluded) the Pastel Guild of Europe holds a competition for its members, the Get Dusty. Every PGE member may submit two paintings. The winner gets a prize of pastels.

Not a member yet? It is very easy to join.

[The Subscription to a PGE - Membership](#)

[Join PGE](#)

1. Participation

Open to all Apprentice and Journeyer members of the Pastel Guild of Europe who are 18 years old or more.

2. Subject of Competition

Themes are decided on by the board. (Suggestions for themes are very welcome.)

Themes are announced in advance of the competition. [Get Dusty Schedule 2020/21](#)

The submitted paintings shall have a connection to the theme of the month. (A painting of a cat will not do if the theme is animals/horses. The board makes the decisions, and won't debate.)

If you have any questions concerning your interpretation of the theme, do ask before committing to paper, in the Forum section Competitions.

3. Entries, (Form of entries, digital data, formats)

All paintings must be submitted online no later than the stated date of deadline of the month, **25th**. The date can be changed but will be published in an article!

The date ends at 00:00 CET

The entry deadlines are announced at the Dusty schedule page and in the forum of the website.

You may submit up to two paintings for each Month's competition. (For the time being. This may change, so check this point.)

The submission shall be done using the upload form of the Get Dusty gallery page of the PGE website.

All paintings entered must have been created within the last four years. You may enter a painting into several Get Dusty competitions, BUT: a painting that has already **won** a Get Dusty competition, may not be entered again.

You must state the **size of your entry** (that is the actual size of the painting) in the "description" box when uploading. If no size is stated your entry will be automatically disqualified.

If you wish you may also include details of the type of paper and pastels used and a general description of the painting.

Pastel paintings only. Mixed Media paintings must have 80% pastel.

All submitted artwork must be by your own hand only, no work completed under instruction i.e. during a class or workshop is allowed. Peer critique which leads to changes is regarded as 'instruction'.

No copies of other artwork.

If you use a reference, you must have the right to use it. (You do not want a copyright suit. Submitting to Get Dusty is publishing.)

You must also **state the source of any reference** used for your entry. "With permission by....". (**Write the name!**)

If your entry was done from life, own set up, imagination or your own reference photo, say so. If an external reference was used you should state its source and, where appropriate, **the name of the person to whom it belongs**.

If you do not add this information when entering, or later in the comments box, your entry will be disqualified.

4. Technical issues

All entries should be **800 pixels on the long side**.

Entries which are smaller than the required size will be disqualified.

Entries which are longer than 800 pixels will be downsized automatically with a possible loss of quality.

The file- format shall be jpg or jpeg.

Check the size of your file before you upload! The **maximum file size is 1Mb**, bigger files cannot be uploaded!

Continued on next page

5. Prize

There shall be one winner, who will win a prize either granted by a sponsor or the PGE board. This prize can vary. The winner shall have an interview published in the Pastel Scribbler newsletter.

Note: The winner also gets an article in the website category "Get Dusty winner". A winning picture will be permanently displayed in the Get Dusty Winner gallery.

A member shall not be allowed to win more than two Get Dusty prizes in one year. If a member who has won the prize twice wins the Dusty again that person will be declared the winner of the competition. However, the prize will go to another entry chosen by the judge/judges.

We'll also select second place and third place, plus up to 3 Honourable Mentions who will get their paintings displayed in the Get Dusty Gallery.

All placed paintings will be presented in the website category "Get Dusty Results". The placed pictures are eternally displayed in the PGE website Get Dusty gallery.

All other entries of each month remain eternally visible in the Get Dusty gallery of the PGE-website.

6. Jury

The winner is elected by a jury of board members or a guest judge appointed by the Board. The jury's decision is not debatable.

7. Restrictions

You will of course only send in clean artwork. Traditional figures in the nude are considered clean. The PGE board decides what is acceptable or not, and there exists no court of appeal. So called adult material, racism, and offending of religions and nations, or sexual preferences, are not acceptable paintings

8. Checklist For Dusty entries:

Art features

- Artistic merit/originality - is my choice of subject matter and/or approach (within the given theme) original?
- Drawing - does my artwork show sound drawing skills?
- Pastel Technique - does the pastel technique used suit the subject chosen?
- Composition - is it a good composition?
- Tone/Value - are the values good?
- Colour - is the use of colour effective for the subject chosen?
- Edges - have I used a good variety of edges, and where appropriate?
-

Technical

- Photo/scanner quality: Is the image straight, and without camera distortion?
- Have I taken care to crop off frame and mat, or the borders of the paper?
- is the work photographed/scanned without glass, and have no distracting reflexes?
- Have I adjusted the values of the photo/scan so that it isn't too dark or too bright, or too mid-toned?
- Is my upload 800 pixels on the long side?
- approximately 300kb?
- Jpg-format?

9. How to enter

You must be logged in- Two ways to reach the entry-pages:

1. **Main Menu: Get Dusty Competition/Get Dusty Galleries/ {current month}**
2. **Get Dusty – Current Category Image on the Frontpage, left side (more direct way)**

If you are in the Get Dusty Gallery click on "User panel" and on the Upload – Button. In the category – drop down list look for the actual month.(default selection)

- **Select the actual month and theme**
- **Enter the mandatory information into the fields (size, reference)**
- **search for your image-file on your computer (you may also use the drag&drop form)**
- **Upload your image-file to the website.**

NEW MEMBERS WHO RECENTLY JOINED THE PASTEL GUILD OF EUROPE.

We would like to extend a Warm Welcome on becoming valued members of the PGE to:

Laurie Basham, Sarojini Muller, Beata Ryl-Mysiura

Artists names that are **highlighted** have provided more information about themselves, clicking on their name will take you to their profile page in this issue of The Scribbler.

Many members have not updated their profiles on the PGE website so unfortunately, we cannot let the world know about them in this issue of the Scribbler magazine. Don't waste the promotional opportunity provided by the PGE website and update your profile with a photo of yourself, a bit about yourself and what you like to paint, exhibitions and awards and most importantly, some photo's of your work.

"We really would like to get to know our members a bit better"

LAURIE BASHAM

Laurie Basham is a pastel artist who enjoys capturing the beauty of colour found in light and shadow, whether it's a landscape, figure or still-life.

She loves spending time plein-air painting, but is also inspired by her travels around the country.

When she can't be outside, she will be found working in her studio using her own reference photos of her grandchildren or painting a still life of freshly cut flowers.

A native of Rockville Maryland, Laurie received her Degree in Art Education from the University of Maryland in 1985. After an award winning career as an Art Educator in Howard County Maryland, she retired in 2019.

Since retirement, Laurie has been enjoying being a full time artist and has received awards in several Plein-Air competitions, as well as awards in several local, national, and international shows.

Laurie is currently the President of the Piedmont Pastel Society and is also a signature member of the Maryland Pastel Society. She is an active member of AFAS Arts Center in Winston Salem as well as the Yadkin Cultural Arts Center. She is also an Associate Member of the Pastel Society of America.



SAROJINI MULLER

I am South African married to a German for 24 years. We are living in Germany for 4 years now. I am A Diagnostic Radiographer and Also a Radiotherapist by profession. I have also completed a Bachelor of Arts degree in Art History and Ancient History from the University of South Africa. I am not employed in Germany.

I have participated in local exhibitions in South Africa both juried and not. However, my last one was in 2014.

I would like to begin enjoying creating again and enjoy being part of a group of artists again.



BEATA RYL-MYSIURA



I am from Poland and now I'm a retired physics school teacher.

I would not say that "I have painted all my life" but some kind of "everyday's art" like sewing, knitting, embroidering or small sketches was a part of my life. Moreover, I used to draw and forced my students to use small pictures to illustrate physics tasks.

Now, as I mentioned, I'm a retired person and I joined a painting group three years ago. I have started with oil and acrylic paint but recently I have discovered soft pastels. They seem to me a smooth, colourful and tender medium and have become my favourite though it doesn't mean that I totally reject other media. I'm

just searching ...

Being a new painter I don't have beloved topics, I just paint what I'm interested in and usually I take subjects from my friends' photos. I'm sure I'll meet here experienced painters and I'll get some hints. I appreciate the possibility of seeing other artists pastels.

