

The Pastellist

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



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

Well what a wonderful challenge I have taken on by volunteering as the PSA's latest Newsletter Editor. I ask for your patience while I learn the ropes with Kelcey's help.

For members who don't know me, my name is Louise Eves and I am a country artist living in Queensland, Australia. I was introduced to 'pastel' in 2015 and immediately fell in love with this wonderful, pure pigment medium.

I was inspired to become a member of PSA after attending a Karol Oakley workshop in Maryborough Qld.

I wish you all well and hope you are inspired to enter the online set subject 'Staying Home' with Covid.

Louise

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Presidents Report 2020

I am so proud of our PSA for the way they have taken on new ideas and technology. It is not easy to undertake changes as quickly as your committee has done for you. We have had no general, in public meetings since Covid-19, so having them now online is a wonderful way to connect across the miles. At the last online meeting we had members from NZ and across Australia join us, something that rarely happened in ordinary times.



We are continuing online meetings for the remainder of this year as keeping members Covid safe in 2020 is our priority. One of the features of being online is being able to have the chat rooms before the meeting. Members and guests can catchup with each other without leaving home.

Like any new technology there has been teething problems. We are all learning this as we go and sometimes there are hassles. I would like to thank members for their patience and at the same time for their comments and positive responses to our temporary 'new normal'.

This last month has seen the AGM take place on line for the first time. It was so simple and quick to vote. With thanks, all your committee has been returned for another year, along with yourself truly. We do appreciate your support so much and will continue to work for you to keep the PSA delivering more of what you want.

As we go into the future with the PSA there are ideas in the pipeline for the society. Remember that the Master Pastellists applications are open. Get cracking and ask for a mentor so you are ready to apply in April. The Accredited Pastellist is the newest status available for members. Check out the website for all the details on both of these.

When a person volunteers to help out at the PSA we do a happy dance. So to our country member, Louise Eves thank you so much for taking on the role of Newsletter Editor. There are still roles to fill, so please check in with our ever capable secretary Kelcey Burman for what's available.

With that, I wish you happy painting for Spring and look forward to seeing you soon, live on Zoom at our general Meeting and demonstration.

Best wishes,

Karol Oakley
President

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

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

REMINDER: Don't forget members you can enter your paintings to be displayed during the Zoom meeting.

Each entry will then be eligible, to be drawn for the raffle prize and the cost is Zip for you. How good is that!!!! You can submit your painting image via this link <https://www.psacomps.com.au/zoomoctobersubmissions> but they must not be digitally enhanced and be your own original work in soft pastels.

Submissions will close 8am, Monday 5th October.

ART SPECTRUM People's Choice Award: Congratulations to Angela Parr for "Just a Big Pussycat". Many thanks to Art Spectrum for sponsoring this Award. Angela will receive \$200 worth of goods from Art Spectrum.

Online Set Subject Competition

We are doing a set subject competition again this year but this time it will be a virtual online competition. We look forward to see members interpretation of the theme.

Theme is 'Staying Home'

Have you experienced anything with staying at home during this time that you would like to share. Then why not have a go and paint your interpretation and enter the online competition 'Staying Home'.

ENTRIES can be uploaded from 8 am, Thursday 1st October 2020

Web address: <https://www.psacomps.com.au/set-subject-submission>

Entries **CLOSE** 8 am, Monday 12th October

Judging will be from 12th to 17th October.

Entries will be available to be viewed online after judging is completed.

Winners announced Tuesday 3rd November at the Zoom meeting.

Cost of Entry- FREE and only available to PSA members

Prizemoney which is fantastic and just in time for XMAS is as follows:

General Member: 1st Prize \$500, 2nd Prize \$250, 3rd Prize \$150

Master Pastellist: 1st Prize \$300.



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

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

Below is a testimonial from Betty Sutton.

A few words of appreciation on Ivy Jeffrey

I, first, met Ivy when I joined the PSA in 2003. At that time she was a very active member. Subsequently over several years while standing as Newsletter Editor, on the Committee and as Secretary, I was in regular contact with her. Even then she had a voice to be heard and stood by her convictions, and I admired her tenacity. Her immense loyalty then and now to the Pastel Society is praiseworthy and commendable.

While attending her very interesting and enjoyable 'Jacaranda' workshop she mentioned, at the time, she was unsure if anybody gained anything, but I for one, did. Unfortunately due to her age and ill health she is no longer active but she still takes an interest in our activities by reading the newsletter. B.S.

ALL AMAZING ARTISTS – IMPORTANT INFORMATION



Super special- join before Dec. 31 & the \$20 joining fee is waived. Pay just \$30 pa. Membership Fee.

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

Have a look at the website aaaart.online and click on any thumbnail and a larger, full version opens. Go to the FAQ section, then to "For Artists", print out the PDF 'Application Form', read it, sign it and return it to: artistsallianceaustraliainc@gmail.com or phone Graeme Love on 07 5358 0145 or Karan Gerard on 0414 621 281 for more information.

Maxine Thompson, maxinethompson52@gmail.com in NZ has a new exhibition and has been getting commissions for dog portraits and a healthy interest in her workshops.

Lyn Diefenbach, lyndiefenbach@gmail.com has been helping the Pastel Society of Alaska to establish themselves and developing their art towards an exhibition where the proceeds are funding an orphanage in Panama.

Lyn Mellady will be giving a pastel demonstration followed with a Q & A session at October's Zoom meeting.

Joanne Cotton had a very successful exhibition at Bowral NSW

Well some of our lovely and talented Master Pastellists are able to start conducting face to face workshops. Of course these are being conducted with strict Covid safe plans and implementation.

Louise Corke 2 day Workshops 24 and 25 October 2020

Cost: \$110 for PSA Members & \$130 for non-members each day.

Day 1: 'Prepping papers for the Portrait' - 6 vacancies left.

Day 2: 'Gestural Portraits' - 1 vacancy left
For those who are attending either one or both days, enjoy and have fun.

Lyn Diefenbach Workshops, Lyn is conducting several workshops from October 22 to November 1, in Brisbane, see flyer for details.

Marilyn Murray a country member who lives in Childers, Qld is having an exhibition at *Gatakers Arts Space* in Maryborough from 26 September to 1 November 2020.

Although it is not a pastel exhibition, Marilyn is a long standing member of the Pastel Society.

An opportunity to paint **CLOUDS**

with **Lyn Mellady**

Enjoy 8 interactive work-shop lessons dedicated to skies with clouds.

Lyn demonstrates and explains a different concept each week. Your painting explores this, and we appraise the results ready for the next lesson.

When: - Wed Oct 7-Nov 25.
10am - 1.30pm.

Where: - Join in from your home or studio using your iPad or computer

It is essential to **pre enrol**

Fee: - Full term \$175.

To enquire, contact Lyn
0405654110

artwithlyn@gmail.com

More details on

www.lynmellady.com.au



MEETINGS: PSA's monthly venue meetings have been cancelled for the remainder of the year as indicated in the President's report (pg 2) however the successful online Zoom meetings will be held monthly for the balance of 2020. Notification will be sent by email providing all the details before each meeting. Please note numbers of participation at these online meetings are limited.

Christmas gatherings are still in the unknown world but we can have one you will be notified ASAP. Sorry but life can change so quickly and we can only respond to them when they occur.

Jane Wray is holding a solo exhibition of her works titled '*Frolic*' at the Old Fire Station, Kiama on the south coast of NSW. The exhibition runs from 2nd - 7th October 2020, which includes the long weekend.



PSA AND BVAC POP UP SHOP

The Pastel Society of Australia (PSA) is planning to collaborate with the Brisbane Visual Arts Community (BVAC) in an Arts and Crafts Pop-Up Shop in the Auditorium at the Mt Cootha Botanical Gardens on Friday, 20th, Saturday, 21st and Sunday, 22nd November 2020. This is a great opportunity for members to sell their wonderful paintings.

✚ WHY JOIN WITH BVAC

PSA is a member of BVAC who promotes arts and crafts in Brisbane. BVAC organises two Pop-Up shops each year and this is the first time PSA will be involved.

There will be a Covid 19 plan to ensure the safety of all visitors to the venue.

✚ SELL TO THE CHRISTMAS MARKET

The November dates provide a great Christmas gift shopping opportunity for our pastel paintings alongside other art works such as watercolour, enamel work, sculptures, claywork and many others. Based on attendance at previous Pop-Ups, 500 visitors are expected during the two and a half days of the event. We will benefit from BVAC's organisation and promotion of the event and the eclectic mix of art and craft work that attracts buyer interest.

✚ PAINTING SIZE AND PRICE

The paintings can address any subject and should try to appeal to the Christmas gift buyer. Exhibitors can submit up to 3 paintings at this stage.

Members are asked to prepare small format paintings based on a quarter and/or an eighth of a full pastel sheet. Old paintings may be cropped to suit these size requirements.

Paintings will be finished with a matt board, a spacer, the finished artwork, and a back board, all encapsulated in a clear wrap or a crystal clear bag. The lack of a hard frame will assist in reaching the sale prices described above.

Guideline pricing for packaging these paintings is:-

Quarter size - Supply materials and assemble	\$61
Quarter size - Supply only of materials (self assembly)	\$51
Eighth size – Supply materials and assemble	\$30
Eighth size – Supply only of materials (self assembly)	\$26

We believe there are other sources of supply that can further reduce these packaging costs. Exhibitors are free to use their favourite suppliers.

To fit the perceived Christmas gift giving budget, the sale prices of finished paintings should be limited to the following:-

Quarter sheet artwork \$120 to \$130
Eighth sheet artwork \$90 to \$100.

There will be no painting submission fees. PSA will fund the hire of tables and vertical display panels. To further encourage participation, PSA commission will be only 5%.

The finished sizes of the packaged paintings will be advised.

✚ DISPLAY

The display will consist of 4 vertical panels (about 1.8m high and 0.9m wide) capable of displaying 16 to 24 pictures. The balance of the pictures will be set out in flip boxes on 2 folding tables and capable of displaying another 120 to 200 pictures.

The display will be attended at all times by our members who will handle the sales.

✚ VOLUNTEERS

Volunteers will be required to set up our shop and to attend it during the weekend. If you want to exhibit, then you are a potential volunteer.

✚ LADIES AND GENTLEMEN - START YOUR ENGINES

This October Newsletter will be the last before the Pop-Up Shop and this notice should wet your appetites to get cracking on these smaller works. Further details of the event will be emailed in the weeks ahead.

Geoff May - Pop-Up Shop Coordinator - Mobile 0412-379682

KISS – Keep it So Simple.

4-day summer workshop

with Tricia Taylor



5th to 8th January 2021.

Landsborough Art Studio

187 Hardwood Rd, Landsborough QLD 4550

\$400 for 4 days

For more information contact Tricia Email: artist@taylorart.com.au

mob: 0419176986 web www.taylorart.com.au/workshops

Gestural Portraits.....Louise Corke

Workshop 23rd August, 2020.

Sunshine Coast Branch - Held at Craft Cottage Buderim, Studio North. 12 attended.

REVIEWER: – Chris Clark – Co-ordinator

Unfortunately the room was only available for the one day so we had to go straight to the Portrait rather than learning to prepare our paper for the background, a day before.

We were asked to bring our own A4 photo of our model with head and shoulders, with some of the face in shadow and light, preferably not a frontal posed face. Louise also asks us to sketch our subject, to familiarize ourselves with the small details of the face. This will assist us with our Portrait rendition in the workshop.

Gesture as a tool of Discovery

Louise started her introduction with a discussion about painting a Portrait with movement as if the person is about to speak to move or breathe.

- How to render movement in general
- The power of gesture as a tool of discovery
- Positioning
- Mark making
- Colour Flow

Louise then showed some of her amazing pastel portraits: One done of her mother in this new method with the textured background, another of a Balinese man also rendered with a textured background. Another of her mother *without* the textured background, all beautiful and sensitively rendered.



Louise discussed the four (4) exercises she wanted us to complete before we started to pastel our own model. Breaking down each individual item (Colour, Dark and Light etc.) to understand the little details and discovering the information and merits of each to understand what we are looking at in our model

1. **Colour** - on pastel paper create the colours that you see in our model's face e.g: Yellow to orange, Red to violet etc. no line edges allowed.
2. **Dark & Light** – (tonal values) on our paper we put where the 3 tones would appear on our model.
3. **Textural diagram** - where you see texture either on face, hair or clothing.
4. **Movement/flow** – marks of broken colour of light across the face, allow the background and the portrait to become an area of interchange.

Louise spoke of Carolyn Anderson an Artist on Pinterest and showed us some of her work. Very loose no hard edges, so we could understand how this method works.

Demo of Louise's model.

There is no drawing of the head at all in this process, just soft strokes with the side of the pastel.

Louise worked out a rough positioning of her model face on the paper and started with very soft touch in a medium ochre colour, a rendition of a head. Showing us the shadow side of the head by putting in some medium tone, warm purple, very softly placed on the right side of her model's face. Then where the light appeared on the left side of the face putting yellow in areas of the background to meld with the face.

This was all done Alla Prima (first attempt). Very careful, soft touch, using the side of the pastel to place areas of shadow and warm light on the face, using no lines throughout the process. We then, started our own Portrait with our own photo of our model.



What I learned from this 1 day Workshop

1. That you can create a head and shoulders with careful observation of your subject, without drawing lines for placement of eyes, nose and mouth.
2. It was difficult to start, but then you get used to it and it took me about a half hour to get the hang of it and slowly but surely it starts to become the face you are observing.
3. Stopping yourself from just painting.
4. Stopping to consider what colour would give you the light on the face, gradual veils of colour that go from light to dark.
5. Stopping to consider what colour would give you the dark on the face, that could meld nicely into the background.
6. Truly a voyage of discovery.

I loved what Louise was teaching us, as we, unfortunately do not take time to stop and look. Thank you Louise and I will look forward to our adventure into the background?

And last but not least my finished painting of an 'African Woman'.

Chris Clark



Brisbane Demonstration - Karol Oakley September 2020 report by Gillian Collom

Underpainting a landscape

Karol Oakley showed us how to start and develop a landscape painting using a pastel underpainting. Please note that the camera set up to record the video has slightly distorted the shape of the rectangle – it's not your eyes!

Preparation

The reference photo was of a cattle property surrounded by the Sarina ranges in central Queensland. A dirt road runs through open fields with light tree cover. Karol showed how she intended to crop the image to a more interesting composition, using masking tape on the printout. She usually does 3 thumbnails to make a shape map, to add tones, and to change her ideas as she goes. Most important is what to leave out. The aim is for a moody painting, as the image already has strong tones.



Underpainting

Using white Colourfix paper and Nupastels (which are a little harder than some other soft pastels), Karol sketched outlines. With a pastel underlayer, you end up with a 100% pastel painting, useful for competition entries. She used 7 colours to block in the shapes using slightly darker colours than usual as very thin layers. The wash will spread the colours which stains the paper and assigns a colour to each shape. But in this demo Karol left the pale sky as the white background, and used vivid colours in the mid-ground. The marks were broad, not lines, and showed the direction (e.g. of growth, movement) as well as the scale (smaller marks for distant forms). Karol made no attempt to stay within the lines of her sketch, deliberately letting the shapes overlap. She chose slightly heavier layers of pastel to make the darks darker as you come forward.



Karol's favourite Nupastel colours, the real workhorses for landscapes, are:

305P Spruce Blue

298P Bottle Green

428P Beech Green (Yellow Ochre)

353P Cordovan (Deep Red)

For the wash, you could use water, methylated spirits or Isocol ("rubbing alcohol" available at pharmacies). As the latter two are alcohols they will dry faster. Most of the time Karol uses water, simply because it's always available. Using an old brush, and a small dipper with Isocol in it, Karol worked across different coloured shapes, and intentionally left the paper colour showing through in places, but "melted" the edges between shapes. You can lift off patches of colour with a clean dry rag. You can also spray a damp painting to take advantage of runs and dribbles. Under the bright lights in Karol's studio, the underpainting dried quickly.



Pastelling

Karol had pre-chosen a set of colours of various brands. She explained that:

- (1) the photo is just the jumping-off point for you to create a painting – you are not copying
- (2) there is no "have to" in the order you work (e.g. top to bottom, background to foreground).

In this case, she chose to start with the sky so that she had something to compare other colours to, and it was slightly darker to let the brights jump forward. As a good cobalt blue pastel is hard to get, Karol started with pale turquoise and layered Tasman Blue over, using strokes and tones to suit the mood she wanted to create. She made the colours paler towards the horizon.

For the distant hills, Karol used a light touch of grey-blue to glide over the dark underpaint. Then, she used blocking for the dark areas of the tree canopies to let the underpainting show through. She did not put in the tree trunks at this stage, which allowed her to work across the mid-ground fields. A bristle brush was useful to reveal the leaf masses that had been covered by sky colours.

Working on the dirt track, the shadow colours overlapped, mixing blues and purples. The grasses in the mid-distance looked brown-gold in the photo but Karol chose a yellow as it is

now the feature. The strokes followed direction of growth, with edges becoming even softer, as the road and grass shadows ran together. Where the track is in the sun, a 'scary' orange was set against the strong bluish shadows. In the middle distance, a dull yellow was followed by more of the brighter colour to draw attention. The sunlit track needed very light soft Art Spectrum Soft, to show up the corrugations. The painting was now quite different from the reference photo.



Karol demonstrated some techniques she could use as she finished the painting:

- Brush to remove some pastel to reveal underlayers (e.g. wheel ruts) or soften the distant road shadows
- Identify the unintended spots and shapes that need help
- Reveal some patches of underpainting and restate some areas
- Charcoal wiggly marks for tree trunks, to link up the blocks of colour, and ground the leaf masses
- Add more shadow play amongst grasses (e.g. mauve over yellow).



The underpainting process has a lot going for it, as blocking shapes gets to this point in such a short time. Members commented on the sky and distant ranges – “minimum effort for maximum gain”. If you watch the Vimeo you can see how Karol finished the painting later.

It's great to see the nifty ways the Master Pastellists are exploring AV technologies so we can still see them at work. Thanks Karol for letting us visit your place! Gillian

GWEN THIESFIELD

Barbara Alexandra



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If you are interested in any one of the vacant positions listed, please contact Kelcey Burman; *secretaryozpastels@gmail.com*.

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:

1.Photos:

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

*Five(5) 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.

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

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

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

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

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

Please send this information to Hettie in the following format:

*Images in Jpeg format. 600px wide.

*Word documents - each category separate please so there is no confusion between

exhibitions and awards or artist statement and artist bio when entering it onto the website. Please label every page clearly e.g. Kelcey Burman artist statement etc. This should avoid any mix-ups.

Artist Bio

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

Artist Statement

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

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

Newsletter Submissions and Advertising October 2020

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

CLOSING DATE: Closing Date for December Newsletter is 18th November 2020.
Articles submitted AFTER this date WILL NOT BE ACCEPTED.

SEND TO: All submissions are to be sent to Louise Eves at eveslouise@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 jeanne@deliciousart.com.au, once your ad has been received and approved an invoice will be issued to you from the PSA Treasurer.