

The Pastellist

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



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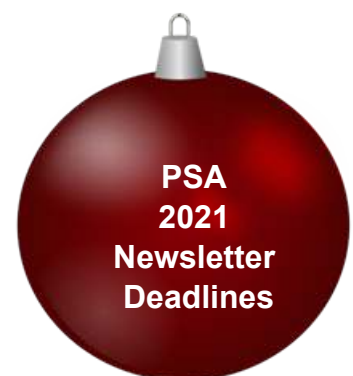
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Well the festive season will soon be upon us. I would like to take this opportunity to wish you and yours' time together to celebrate the season. 2020 has definately been a year of challenges, while doing our best to ensure the health and safety of all. It has also been a time to reflect on what's important to us individually or as a family; including making changes or plans where needed. With the New Year approaching I hope that your plans for 2021 come to fruition. Peace to all. Louise



President's Report - November 2020

Our year started out so well and full of optimism only to be hit by bushfires, floods and the worldwide pandemic of Covid-19. It has been a year with a new vocabulary, words such as pivot, zoom, lockdown, isolation, border closure, shortages and the pick of them I feel is the expression 'new normal'. Words that describe a year that will be remembered.



I'm so proud of the way the PSA, committee and members, pulled together to be able to continue to provide meetings. We started a 'new normal' by introducing Zoom and 'pivoted' our meetings online. It wasn't without a steep learning curve and I thank all the members for your patience and participation. The upside is the way we have been able to meet members from here and New Zealand, online. We have had the opportunity to meet our country, interstate and overseas members and those who couldn't make it to a meeting in person. We found a way to continue the tradition of meeting each month for a chat, a meeting and a demonstration that is now open to all members no matter where they live.

A huge thankyou to our judges this year, Maxwell Wilkes in Victoria, Gail Higgins in Queensland, working online for our comps. To the responsible and detailed planning by Tricia Ruest and Kelcey Burman, getting the PSA Annual awards and the Set Subjects online and easy to enter. We had interstate help too when Lyn Mellady PSA Victoria, agreed to demonstrate online for us. At home in Queensland our own MPs stepped up to the challenge and did demos and a fabulous Q&A night organised by Tricia Taylor.

I am always in awe of the skills of our members and committee and their generosity in sharing these. They help to make the PSA run smoothly and be organised. They are creative and innovative, bringing new ideas for the members. They are committed to serving our society to benefit our members year in and year out. Thankyou.

New ideas have come through for 2021 to incorporate with our 'new normal' and traditional ways. We will be going back to the general meetings face to face in Brisbane and the Sunshine Coast as government restrictions allow. The new Zoom meeting will stay and replace the Gold Coast general gathering.

As we come to the end of the year, do support our PSA sponsors with your purchases of art supplies. With the lockdowns they have suffered losses, only getting back to factories and shops in the last month. The same goes for all small businesses in Australia and NZ, shop locally where you can.

Our thoughts and prayers go out to all across the world and those closer to home in Australia, New Zealand and the USA with the terrible losses of life, the economic and social despair and the massive unsettling of all that was normal. I am so very grateful that our pastelists worldwide are now even more connected by technology, giving support to each other across the miles.

In what is now a 'new normal' I wish each and all a very happy Festive Season with the wish that your next painting be your best ever, and your new year shine.

Karol Oakley, President

Lyn Diefenbach donated the below pastel painting titled '*Bursting- Forth*' on Ampersand Pastelboard to **8x8 to Educate** for auctioning to help raise funds. The successful winning bid was \$1,500.



WANTED

Members' Page

As a member of PSA we would love to hear from you. Send in a photo of your latest painting even if its still in progress and share any hurdles you may have experienced to achieve your results. Or simply, share a photo with members and challenge them to paint it. The photo must be your own work i.e. taken by yourself to grant permission as a reference photo to members. Send your submission to Louise Eves - eveslouise@gmail.com

THE 8×8 ART COMPETITION

8×8 is an art competition with amazing prizes created by 15 year old Katura Halleday. The above portrait was painted by Katura.

Artists and creatives of all ages and skill levels donated an 8×8" sized artwork to the 7 day exhibition which started on 31st October 2020 and ran until 5 November 2020.

All artwork was for sale for \$30 during the exhibition and is still available online from 1 November 2020. Majority of the paintings have sold, however if you are interested and would like to support this cause by purchasing one of the remaining paintings, please use the following link:

<https://8x8toeducate.com.au/artwork/bursting-forth/>.

100% of the proceeds go to providing an education to the children of Developing Nations.

Snippet of PSA's 2021 Calendar

Country online Competition: Entries open 22 April 2021,
Entries close 22 May 2021.

Winners will be announced at the Zoom meeting on 9th June 2021.
Details will be available on the psacomps.com.au website.

Set Subjects: March 'Linear Perspective',
June 'Winter', and
October 'Plein Air (any subject)'.





Expressions of Interest PLEIN AIR PAINT-OUT AT STANTHORPE

Sunday 18th April - 27th April 2021

Everyone Welcome

Please note days attending are optional.

During the past few years a group of Happy Painters from Brisbane have joined together for a week or more to paint plein air in and around various locations, surrounding areas & properties in Stanthorpe - including Girraween National Park.

As you are aware because of Corona virus we had to cancel this year's visit, but of course we are all aware of the fires, water restrictions and the severe drought taking their toll in that area. The economy there and surrounding districts still need help and the support from the input of visitors. With this in mind and still abiding by ongoing health regulations we have rebooked and confirmed the dates for next year and going ahead once again and planning the Plein Air Paintout at Stanthorpe. (Re: Dates above.)

This expression of interest is to determine the number of folk who wish to join us.

For those who attended in previous years the registration arrangement is the same and the price remains the same.

(N B. Due to the demand of available accommodation we have made a pre booking of all the Motel rooms and all the snugs (under the name of the Artist Group.) First in first served. Please book accommodation direct to the Top of the Town and mention your choice of Caravan site, Campsite, Cabin, Homestead Motel Room or Snug Room and the days and dates which you choose to attend.

For further accommodation enquiries please contact Top of the Town Tourist Park. 10 High St, Stanthorpe ph 07 4681 4888.

Registration forms will be sent out on receipt of attendance notification.

For further enquiries please contact :
Betty Sutton Ph: 0417 672 771



Old Shed - Plein Air Painting

SET SUBJECT COMPETITION 2020 WINNERS

GENERAL MEMBERS

*BIRTHDAY
BUNCH*

GWENDOLIN
LEWIS

3rd Prize
General member
Set Subject 2020

Judges Comments:

Vibrant and loose application of pastel – perhaps a bouquet delivered to the door during isolation. Confident work.

70 X 52 cm



*SUR LA
TABLE CHEZ
CHRISTINE*

JOANNE
COTTON

2nd Prize
General member
Set Subject 2020

Judges Comments:

The use of light and shade makes this work sing. Confident strokes and a great colour balance. Lovely work.

40.5 X 30.5
CM



STAYING HOME—"2020 STILL LIFE"

KAY WEBER

1st Prize
General member
Set Subject 2020

Judges Comments:

Member Section
1st "Staying Home" – expressive work – harmonious palette. The keys and the handwash are appropriate props in this lovely still life.

47 X 32 CM



MASTER PASTELLIST

IS IT SAFE?

LYN
DIEFENBACH

Judges Choice
Master Pastellist
Set Subject 2020

Judges Comments:

A poignant and moving image in keeping with the theme. The little hand on the glass, the reflected outside garden and the child's face tell the story so well.

38 X 29 CM



Congratulations to the above winners. For those who entered the set subject well done and thank-you for your entries; I hoped you enjoyed the theme, 'Staying at Home'.

CONGRATULATIONS to Penelope Gilbert-Ng who won the Tread Softly Wine Competition at the Watercolour Society of QLD Annual Exhibition. Well done Penelope.

PSA 2021 Newsletter

Deadlines

<i>February</i>	<i>22/01/2021</i>
<i>April</i>	<i>22/03/2021</i>
<i>June</i>	<i>21/05/2021</i>
<i>August</i>	<i>23/07/2021</i>
<i>October</i>	<i>20/09/2021</i>
<i>December</i>	<i>22/11/2021</i>

'CONDOLENCES' It is with regret that we announce the death of a past PSA member, Mavis Keogh. Mavis was a very active member of the PSA committee for many years and was quite passionate about pastel painting and heavily involved with PSA. Our deepest sympathy is extended to her family and friends. If anyone requires more details please contact Alex Ferguson.

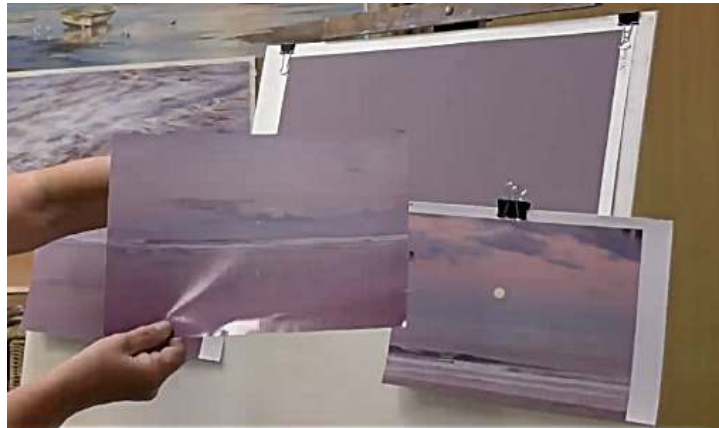


Postal Address: Pastel Society of Australia Inc, P.O. Box 236, Toowong, QLD, 4066

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.

LYN MELLADY - FRASER ISLAND MOON by Geoff May

Lyn used a reference photograph of 'twilight' on a Fraser island beach because colours change very quickly at sunset. The quiet scene looks to the east across beach, waves and sea with a substantial area of sky and clouds and a full moon rising.



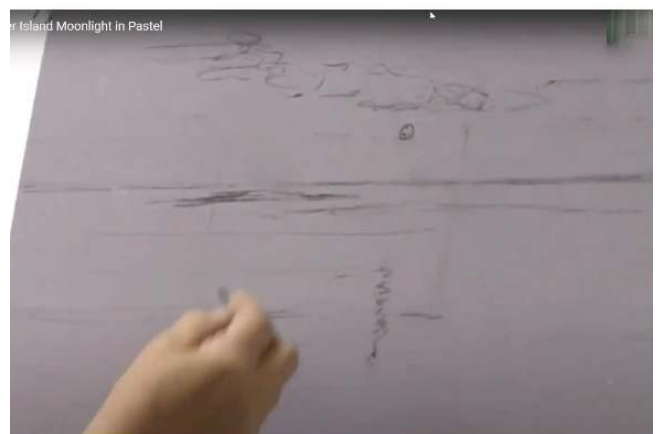
Setting the scene

Mi-Teintes purple grey pastel paper was used with Unison and Art Spectrum colours. Lyn chooses a paper close to the shadow colours of her reference.

Lyn placed diagonals to find the centre of the page that she wanted to avoid. Her aim was to achieve a gentle slightly off-centre balance. The page was then divided into thirds both horizontally and vertically to identify the cross over points where the eye is comfortable. While the moon might normally find itself at one of these intersection points, the clouds located above the moon, and the space required above the clouds, forced the moon lower in the picture and while still retaining the desired off-centre position.

Tip – Lyn used a series of short strokes to achieve a straight line for the horizon.

To balance the light areas, a significant dark wave was placed with the right-hand end extending past the centre of the picture for composition reasons. A vertical (plumb) line was placed on which the vertical reflections of the moon would later appear on the surface of the sea. The bar-shaped clouds were located on an ascending diagonal to create a sense of movement with a vertical component.



Colour choices

Blue to red violet range balanced with yellows and ochres. These muted colours are on opposite sides of the colour wheel.

Let's paint

The sky was underpainted with mid-blue, starting thin and finishing thick. Then pale pink around the clouds – but not the final colour. Intensity at the edges was avoided at this stage. Note that if you start too pale, it's hard to make intense colours later. Lyn applied directional marks using the arc of her arm.

Shadows under clouds were inserted, using diagonal marks to avoid monotony. As a way of staying on course, Lyn kept asking herself – Is it the right temperature, is it too warm, is it too cool? If you want the moon to stand out, use cool blues around it. Then to the water. Whatever colours are in the sky will be echoed on the water surface. Reflections will also appear.

The larger wave was painted next using darker cool tones. Smaller waves were placed later after most of the colour filling was complete.



At this stage, the pigment hadn't been pushed right into the page texture, the mark making allowing the pigment to be pushed along the page surface and over earlier applications. Lyn used her finger tips to smooth the colour – not blend it. This eases some pigment into the tooth. Sufficient tooth was left in the surface for later applications of pigment. Alternatively you can use paper towel and a very light touch, to remove some excess and recover tooth without distress to the surface. The painting now started to encapsulate the softness of the evening.

Back to the water, purpley-brown colour was added to reflect the sky colours. The earlier dark colour of the wave was complemented with pale blues along the crests while still seeing spaces between lights and darks.

Moving on to the sand. Two colours were mixed to create the purpley-brown sand. More sky colour was pulled down onto the sand before considering reflections. Wider strokes were used on the foreground sand.



Lyn used warm and cool colours to create the neutral colours, then modified them by floating other colours on top. The small ripples were added using a light coloured pastel on edge. Any definite edges were softened using the finger. Some warming up was required under ripples.

The moon colour was placed, making sure that it wasn't just one colour. The moon reflections were added to the sea surface and to the small ripples, using a pale orange. Make sure it's on the plumb line.

With the bright moon colour now in place, more of this light was added along the cloud edges – but always with less intensity than the moon.

In finishing, minor changes were made to keep the inshore beach looking wet. The horizon line was checked. Fading the right and left edges focuses attention on the centre.



Coming
soon!



Understanding Colour

Online Pastel Course Understanding Colour

with Master Pastellist



Tricia Taylor

This course on understanding colour is unique. Not only does it have step by step projects to follow, it is packed with information and exercises to teach you the fundamentals of colour. Being a large course, you can work at your own pace. So it can take you a month or a year if you like. Questions, comments and critiques are on every module and welcome. Suitable for all levels.

Starter Course

- Identify tone, temperature and intensity of colour.
- Create your own colour wheel and understand how it works.
- Mix any colour you want from a simple process.
- Learn about light and shadow in each colour on the wheel.
- Use pastel paper choice to control colour.
- Play with underpainting to enhance colour

Opening Special
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PSA10

\$150

Extended Version

- Includes the Starter Course Plus..
- How to see the colour of light.
- Learn about the effect of simultaneous contrast.
- Tackle the problem of 'white is not white'
- How to mix skin tones.

\$270

And more...

Expressions of interest and more information contact Tricia
artist@taylorart.com.au

or go to the website www.playingwithpastel.com.au
Sign up to her newsletter to hear updates of the release date.

Brisbane Demonstration Report

November 2020 by Gillian Collom

Sharing experience gained

Members enjoyed the treat of hearing and seeing the depth of experience of not one, but three, master pastellists (MPs): Maree Angus, Louise Corke and Penelope Gilbert-Ng. This is just a sketch of their talks – you can watch all of their insights and advice on Vimeo, as described in 19 November PSA email. Remember that the images used in this report are screen-grabs from the videos so are not camera-quality.

Master Pastellist **Tricia Taylor** acted as ‘tour guide’ asking questions of the 3 MPs and chairing the question put to the MPs. The first question, put to all three, asked about their early pastel experiences and what made them fall in love with pastels.

Maree Angus was given a 20-pastel set as a present in but was unsure how to use them until tutors, brought to regional Queensland through arts grants in 1990s, opened her eyes to the possibilities. Tutors included Maxine Thompson, one of the few tutors to travel to more remote communities. One aspect that appealed to Maree was the convenience of no drying, and being able to stop and come back to a work, when other responsibilities interrupted her art.

Louise Corke used her box of Rembrandt pastels to copy a Renoir painting, which took her 3 weeks as her then teacher, a watercolourist, refused to teach her how to use pastels. But she was drawn to the instant colour, immediacy and convenience, and she persevered.

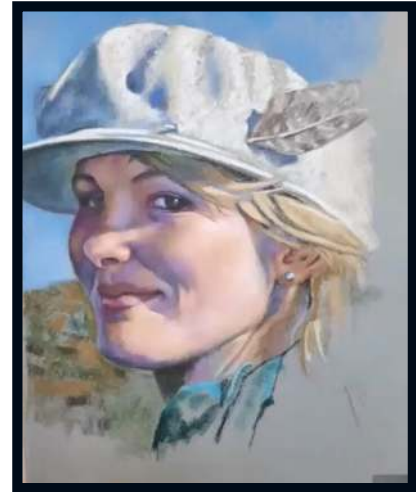
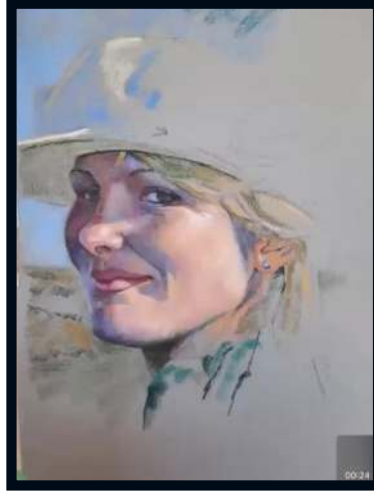
Penelope Gilbert-Ng bought a box of 80 Rembrandt pastels on ‘special’ and took them to New Guinea, where she used them mainly as a drawing tool. When she returned to Brisbane she attended a pastel workshop by Kay Kane that opened her eyes to colour.

Tricia invited the master pastellists to talk about aspects of pastel painting they have pursued in some depth.

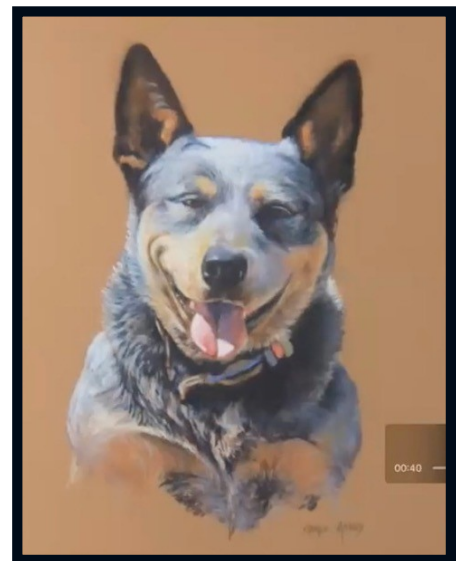
Demonstation 1: Maree Angus

Maree talked about portraits and used a video to show step-by-step her style, processes and tools. She stressed the importance of good drawing for getting the proportions right. In her work she believes that a background gives the subject a sense of place. On tools, Maree made the observation that she prefers new pastel students to use Canson paper so they learn, from the beginning, to use light pastel strokes that do not fill the tooth. (A reminder for this often heavy-handed painter! GC) She then showed us a number of her portraits. (next page)

Work in progress - Maree



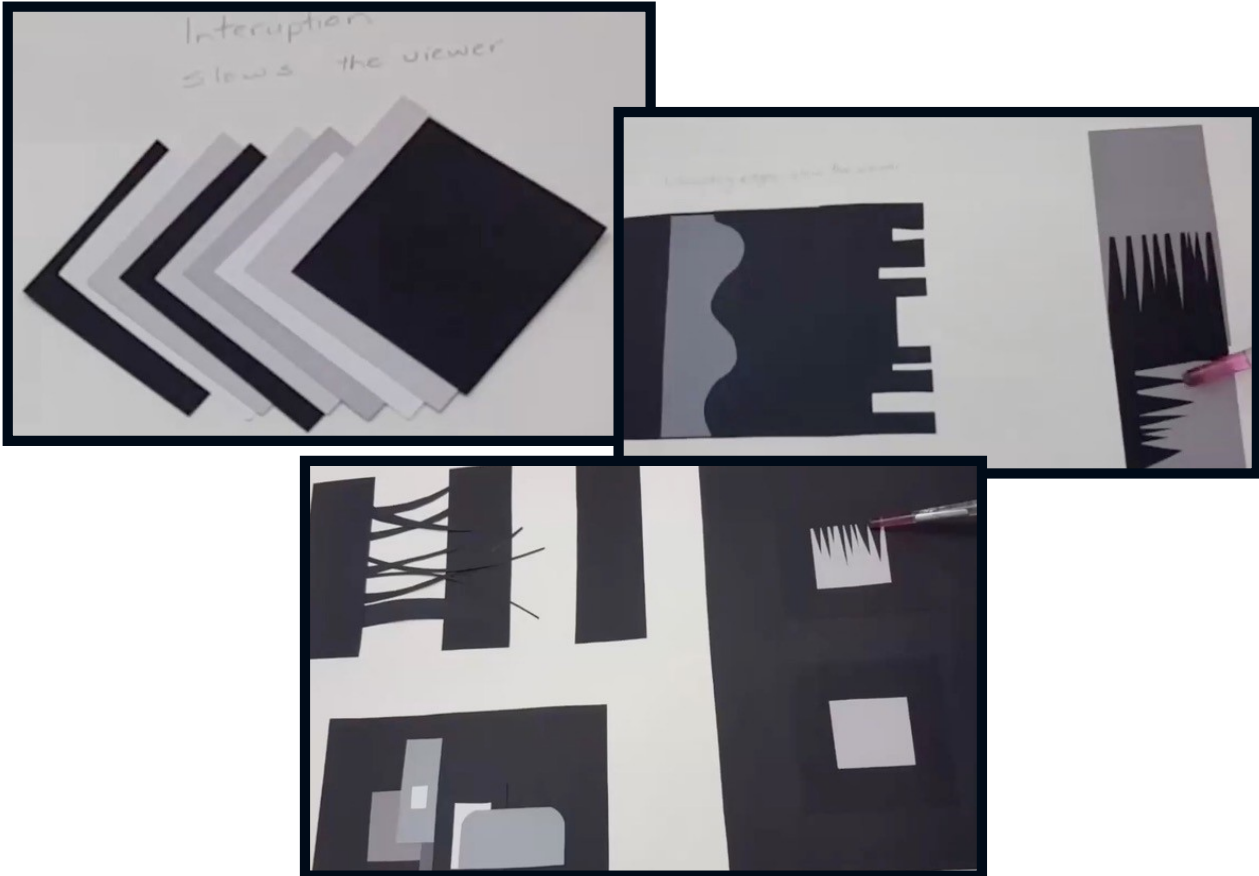
Other works - Maree



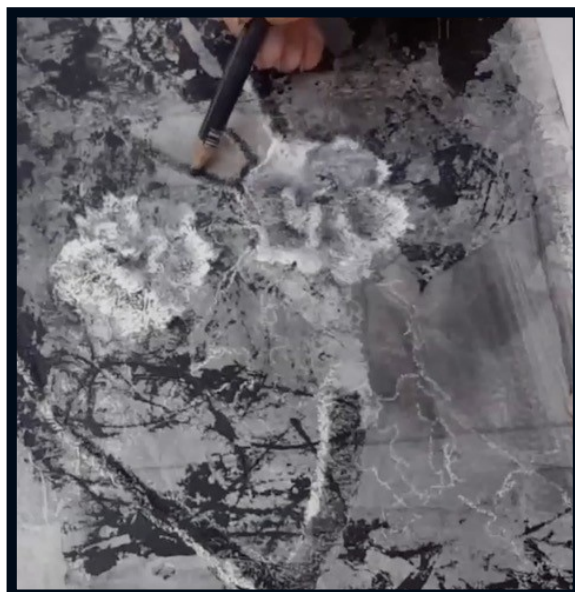
Demonstration 2: Louise Corke

Louise talked about the importance of understanding edges, and used a video about how to create movement through an element, by the treatment of edges. Tonal and shape changes control the speed of the viewer's eyes in their journey across a work and the points of interest along the way. Another aspect Louise addressed was the use of photos as a spring-board, so the artist can orchestrate the image. She demonstrated the subtle control of edges in a black & white flower painting on prepared paper (Colourfix with a tissue and acrylic paint under the pastel work).

Tonal and shape transitions - Louise



Work in progress - Louise



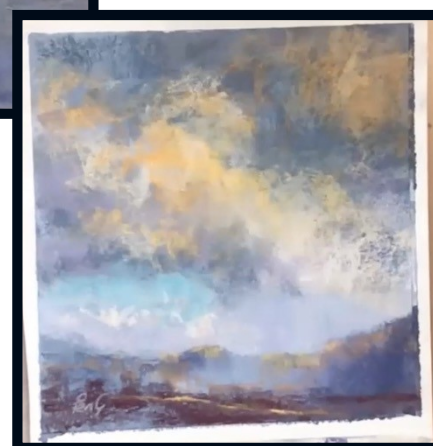
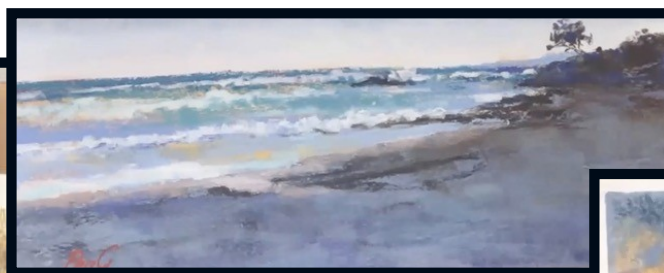
Demonstration 3: Penelope Gilbert-Ng

Penelope focussed her attention firstly on the temperature of colours – warm and cool – which she considers is a misunderstood aspect of colour, and showed the impact of warm and cool colours beside one another. In her second video Pen talked about simultaneous contrast, and showed some how you can use complementary colours to creatively paint the same landscape image. Penelope uses either coloured paper, where the paper colour shows through, or underpainting in acrylic to create the atmosphere she is aiming for.

Temperature Simultaneous contrast - Penelope



Other works - Penelope



In question time, a variety of topics came from the floor, including the use of neutrals and the use of e-tools to help you see tonal shapes. Penelope favours 'See Value' (available from the App Store); Tricia finds 'Notanizer'(available from the App Store) as a useful tool.

Tricia was right in summing well over 100 years of experience these 3 share. It was so good to see a range of topics and shared learnings.

LOUISE CORKE WORKSHOP S1020 – CREATIVE SURFACES

Louise's workshop demonstrated the different ways in which a plane surface could be manipulated to make a more interesting surface for further application of pastel or other media. These techniques included stained tissue paper collage using acrylic inks, printing tissue with acrylic paint, and texturing and inking timber surfaces.

1.0 Tissue Paper Techniques

1.01 Inking tissue Paper

Sepia acrylic ink was diluted with water and then randomly dribbled across a sheet of tissue paper. A protective layer of plastic prevented damage to the table top and allowed the fragile wet tissue to be moved during the drying process. Puddles of ink were left to deeply stain the tissue paper before a wide wet brush was used to spread the ink from the centre to the edge of the tissue where the staining was less intense.

Scrunches in the tissue didn't allow the ink to travel as far and created veins of more intense staining. Patterns continued to develop within the wet stained areas as the watery ink dried.

A second clean sheet of tissue placed on top of the stained sheet will reduce the ink load on the bottom sheet as well as providing a pull off sheet with a softer reflection of the pattern on the bottom sheet. A wet brush can again be used to further spread and soften the inked impression on the pull sheet.

An interesting technique for making small sheets from large sheets is to tear along a wet brush line. This produces a soft edge compared to the hard edge produced by scissor cut.

Other colours of ink can be used, either simultaneously wet into wet, or allowing the first colour to dry before applying further colours.

The aim at this stage is to play and explore the different possibilities.



1.02 Printing Tissue with acrylic paint

Black acrylic artist quality paint was lightly diluted with water and spread onto a ceramic tile using a sponge roller. A clean sheet of tissue was then placed on top of the inked tile and pressed down randomly into the wet acrylic with the side of the hand. The pull off sheet exhibited interesting black and white patterns. This sheet can form the basis of a collage or it can be collaged onto brightly coloured substrates to soften them (black and white are good neutralising colours).

Using the same base layer, a second clean sheet of tissue was placed and the fingers, or any other tool, used to create the impressions.



The large ceramic tile was then replaced with a panel of mosaic tiles. The surface was again rolled with black acrylic paint and the sheet of tissue pressed into the paint and pulled off. Several of the mosaics were loose and this broken pattern was captured in the pull off tissue image. The inked surface of the mosaic tiles was marked using all sorts of implements prior to printing to create interesting patterns. The tissue paper can also be scrunched prior to printing.

1.03 Designing and Creating the Collaged Surface

In creating the collaged surface using the tissue paper techniques described above, there are four elements to consider:-

- Dominance
- Movement and Flow
- Variety
- Harmony and Unity

The receiving surface should be able to take wet media eg. Art Spectrum 'Colourfix', Suede

paper, watercolour paper, masonite. Apply clear pastel primer to the surface.

If existing pastel paintings are being recycled, apply clear pastel primer with a sponge and let dry. If the ground produced is too dark, use gesso and then clear pastel primer to lighten the surface.

While clear pastel primer can be used as an adhesive to fix the prepared tissue to the ground, it takes a long time to dry. Gloss acrylic medium and varnish was used in this workshop as it dries fairly quickly.

Play around with the arrangement of the selected pieces of prepared tissue paper. You may need to tear the tissue to create ideas for this collage style application. When happy with the arrangement, glue the pieces of tissue by applying medium/glue to the receiving surface and to the underside of the tissue and brush over the top with medium to flatten it out. More than one layer can be applied.



When all the layers are complete and touch dry, sandwich the panel between sheets of plastic and place under some large books to prevent buckling during drying.

When dry, apply a final coat of pastel primer to create tooth for subsequent layering of pastel, charcoal or other mediums.

Final photo shows Louise's pastel portrait using the surface prepared in the workshop.



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259 Brunker Road, Adamstown NSW 2289

Phone: **02 4957 1050**

Email: colours@softpastels.com.au

Committee Members

President: Karol Oakley
presidentozpastel@gmail.com

Vice President: Sue Robinson
suzart@live.com.au

Secretary: Kelcey Burman
secretaryozpastels@gmail.com

Treasurer: Vanessa Thomas
treasurerozpastels@gmail.com

Committee Members:
Greg Steele
gregorymarj57@outlook.com

Geoff May
gbmay01@gmail.com

Newsletter Editor:
Louise Eves
eveslouise@gmail.com

Newsletter Team - Postal Distribution:
Margaret Ollerenshaw

Workshop Coordinator:
Geoff May gbmay01@gmail.com

Workshop Supervisors:
Brisbane: Greg Steele
gregorymarj57@outlook.com

Gold Coast: **vacant**

Sunshine Coast:Chris Clark
chrisclarkart@powerup.com.au

Exhibition Coordinator:Tricia Reust
triciareust@gmail.com

Exhibitions Team: Priscilla Lawrence

Country Online Competition Coordinator:
Hettie Rowley hettie@magickmirrors.com

Webmaster/s:
Margaret Turner
Hettie Rowley

Meeting Co-ordinator Sunshine Coast:
Chris Clark
chrisclarkart@powerup.com.au

Meeting Demonstrator Co-ordinators:
Brisbane: Margaret Van Maanen

Gold Coast:**Vacant**

Sunshine Coast:Chris Clark

Meeting Reception Co-ordinator:
Brisbane: Chris Shillingford

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

Meeting Supper Team (Brisbane):
Gwen Thiesfield
Margaret Ollerenshaw

Audio Visual:
Brisbane: Mark Lawrence
Sunshine Coast: **vacant**

Public Officer: Gillian Collom
publicofficerozpastels@gmail.com

Newsletter Submissions and Advertising

The PSA Newsletter is released bi-monthly. The next newsletter is due out in February 2021

CLOSING DATE: Closing Date for February Newsletter is 22 January 2021.

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).

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.