



Pastel Artists.Ca
“Purely Pastel”

www.pastelartists.com

Member of IAPS www.pastelinternational.com

Autumn Newsletter, August 2009

**Congratulations, Prize Winners in the
PAC 18th Annual Open Juried Exhibition “Purely Pastel”**



Ursula Reese Grand Prize
Timothy Daniels, PAC
Underpass, San Francisco



Jack Richeson & Co. Unison Pastel Award 1
Glenn Bernabe, PAC
The Diner

Jack Richeson & Co. Unison Paste Award 2
Ann Kelly Walsh, PAC
Shimmer



Abstract Award (Anonymous)
Lois Raw - *Foothills*



Great American Art Works Award
Jiri Ustohal - *Spring in the Country*



Pastel Artists.Ca

was founded in 1989. First known as Pastel Artists of Ontario, Canada, the name was changed in May of 2003 to Pastel Artists Canada. In August, 2007 it was incorporated under its present name, Pastel Artists.Ca., still expressed as Pastel Artists Canada.

Pastel Artists.Ca (PAC) is a mentoring Organization and as such we encourage artists at any level to participate in our activities.

Learning and Fellowship Opportunities

If you are looking to improve your skills or knowledge of the pastel medium, PAC offers:

- workshops with well known instructors
- local one- or two-day member paint-ins/outs

Public Appreciation

PAC sponsors two shows a year:

- members' show - open to members at any level
- juried show - entries are selected by a judge

Recognition

PAC offers two levels of accomplishment:

- Signature status (PAC)
- Master status (MPAC)

Newsletter and Website

Our quarterly newsletter and our website offer:

Marketing Opportunities

- posting of teaching workshops
- advertising solo shows
- noting acceptance into various exhibitions

Information Resources

- upcoming national and local events
- tips on painting and framing
- new products or marketing information

A sample of our newsletter can be viewed on our website - www.pastelartists.ca

Connections

- Pastel Society of Eastern Canada (PSEC)
- International Association of Pastel Societies (IAPS)

Membership is based on the calendar year and renewal is due on January 1. New members joining after September 1, will have the following calendar year included with the initial membership fee.

Annual Membership: \$50 CAD Outside Canada \$60 US

PAC Contacts

Sally Jackson, PAC, Oakville, ON Tel: 905-844-0207
Director, President sally@pastelartists.com

Rosemary Simpson, PAC, Milton, ON Tel: 905-335-8074
Past-President & Website Content & Technical Editor
rsimpson@pastelartists.com

Heidi Rohde, PAC, Burlington, ON Tel: 905-335-9866
Director, Vice President & heidi@pastelartists.com
Workshop Coordinator

Lynne Ritchie, Toronto, ON Tel: 416-604-3315
Director, Secretary & Publicity lynne@pastelartists.com

Philip Allanson, Flesherton, ON Tel: 519-924-2202
Treasurer allanson@bmts.com

Barb Harris, PAC, Flesherton, ON Tel: 519-924-3792
Membership & Archives barbh@pastelartists.com

June Gauthier, PAC, Flesherton, ON Tel: 519-924-2202
Director, Newsletter Editor newsletter@pastelartists.com

Cathy Cullis, PAC, Burlington, ON Tel: 905-333-5409
Publications cathy@pastelartists.com

Tim Daniels, Burlington, ON Tel: 905-632-1978
Website Manager & timothydaniels1@mac.com
Master Pastellist Chair

Mette Baker, Dunrobin, ON Tel: 613-832-3737
Director mette@pastelartists.com

Brittani Faulkes, PAC, Richmond, BC Tel: 604-916-0458
Director & Western Canada brittani@pastelartists.com

Mary Ann Archibald, Halifax, NS Tel: 902-802-4065
Atlantic maryannarchibald@hotmail.com

Vicki Brophrey, PAC, Guelph, ON Tel: 519-822-8603
Southern Western Ontario vicki@pastelartists.com

Eldora Taylor, PAC, Meaford, ON Tel: 519-538-5181
Mid-Western Ontario eldora@pastelartists.com

Sharon & Guy Cranston, Pakenham, ON
Ottawa & Area Tel: 613-624-5672
cranston@kingston.net

Ina K. Gieysztor, PAC, Montreal, QC Tel: 514-939-4321
Montreal & Area inak@pastelartists.com

From the President's Easel



Notes from the roller-coaster:

The ups and downs of the past three months have been difficult to say the least, but as you can see from the cover we have a spectacular 18th Annual Open Juried Exhibition at the Neilson Park Creative Centre in Etobicoke, Ontario. Please raise a glass of something very special to Tim Daniels for his stunning, bold painting, *Underpass, San Francisco*, which won this year's Ursula Reese Grand Prize, to our juror, Bill Hosner, for his outstanding contribution to PAC in his selection of entries initially and then the awards, and to Janet Parker, Jessie Grant, Cathy Cullis, Lynne Ritchie, Ruth Rodgers and Rosemary Simpson for their collaboration and hard work in making lemonade out of that lemon handed to us by the Art Gallery of Algoma at the end of May. It was quite an accomplishment for Jessie Grant, Submissions Coordinator, to move her complicated operation ahead 2 months, fit it into a much shorter time frame and have it all come out right. Everyone had summer commitments to work around, and they deserve three rounds of Hip! Hip! Hooray! for a job exceptionally well done.

The paintings in the show are the best evidence there is to the value of setting ourselves significant challenges, digging deep, letting go and taking risks, and not being too easily satisfied with our efforts.

The sparkling and very well attended Opening Reception was on Thursday, August 13, together with a hugely successful first-ever Silent Auction. Bill Hosner was there to present the awards, tell us why he chose those paintings and chat with the artists and guests. Our sponsors have been extraordinarily generous to us, and we had super awards to present to the winning artists as well as great donations to the Auction. We name the awards after the sponsors because they richly deserve the recognition.

We have two new PAC signature members to celebrate as well: Jessie Grant PAC and Kathy Mann PAC. Jessie was awarded her certificate at the Opening but as Kathy lives in Medicine Hat, Alberta, we will have to trust Canada Post to get her certificate to her.

Also on the upside, the Members' Show at the Papermill Gallery in Todmorden Mills, Toronto, was a big show, full of varied, high-quality paintings, and smoothly organized by Glenn Bernabe with the help of Toronto members. Take-in day on Monday, May 25, was very social, people lingered to chat, pick up PAC flyers to take home to promote our group. Members and friends were scattered here and there in the

grounds, painting the beautiful spring scenery. Things went dramatically downhill when I got home later that day to the phone message from Dr. Curtis Collins, the new director of the Art Gallery of Algoma in the Sault, calling to change the Juried Exhibition date from mid-October to December and to a room that would hold 20 paintings, if the redo was finished on time...! A frantic day and a half later on the 27th I flew to the International Association of Pastel Societies Convention in Albuquerque, leaving Janet Parker, Exhibitions Chair, to try to find some other location, at another date. On May 29, by an amazing stroke of luck, a 3-week August booking at the Neilson Park Creative Centre, was cancelled, and Janet slipped us right in.

Fortunately, Bill was also at the convention; we all got our date books out, he said he could fit the adjudication into his July schedule instead of September; and found that after teaching a workshop for PSEC in Kamouraska, Quebec, in August he would be passing through Toronto on his way home at just the right time to pick the award-winners from the hanging paintings and stay another day to attend the opening reception.

Not everything worked out, however. There was considerable collateral damage, not the least of which was that our workshop with Bill didn't survive the change of date and location. That was a great disappointment, particularly for Heidi Rohde, who had first put it together for the Sault in October. As hard as she tried, it just was not possible to crunch the numbers low enough to make it a go in August with limited locations available on such short notice.

What a saga! Now we are on the up side again, with a terrific juried exhibition - of 50 paintings, not 20 - and a workshop with Glenn Bernabe to look forward to in November. More information and the workshop application form is on page 7 and on the PAC website.

I'll leave you with more wise words via Robert Genn, quoting a juror in his May 14/09 posting: "If you have one rule to follow, I suggest cultivating a dialogue with your inner voice, listening to the clues your own images offer".

Now I wonder what adventures are in store for us in the next three months!

Sally

N.B. Bill Hosner told us at the reception, and repeated to me afterwards, that he was extremely impressed with the high quality of the paintings, and that the show ranks among the best he has seen anywhere. I asked him to spread the word about our artists, and he said he intended to. He also thought the show deserved to be in a downtown gallery.

Artists and their work

"Purely Pastel" 18th Annual Open Juried Exhibition 2009
Neilson Park Creative Centre, Etobicoke, Ontario
August 12 – September 3, 2009

Josephine Antaya	<i>China Town 1</i>
Glenn Bernabe PAC	<i>The City</i>
Glenn Bernabe PAC	<i>The Diner</i>
Rey Baecher	<i>All That Glass</i>
Rey Baecher	<i>Red Spread</i>
Beth Bouffard	<i>Wrap Up a Rainbow</i>
Gloria Burgoin PAC	<i>Winter Shadows</i>
Margaret Clark	<i>Sun Shadows</i>
Margaret Clark	<i>Just a Peek</i>
Catherine Cullis PAC	<i>Over the Edge</i>
Susan Dalton	<i>East of Magdalena</i>
Susan Dalton	<i>Purple Desert</i>
Timothy Daniels PAC	<i>Cherry Tree</i>
Timothy Daniels PAC	<i>Brilliant Light, San Miguel</i>
Timothy Daniels PAC	<i>Underpass, San Francisco</i>
Maureen Dorinda PAC	<i>Murder Mystery</i>
Guo Yue Dou	<i>Innocence</i>
Guo Yue Dou	<i>Double Galaxy Amaryllis</i>
Christina Edwards PAC	<i>The Earth Remembers Vimy Ridge</i>
June Gauthier PAC	<i>Underground Series: Carrots</i>
Jessie Grant PAC	<i>Frozen Lake</i>
Jessie Grant PAC	<i>Sunlight and Shadow</i>
Chris Hudson	<i>St. Peters</i>
Sally Jackson PAC	<i>Soft Forms</i>
Shahla Jamal	<i>Still Life & Curtain</i>
Maria Leidl-Ellrott	<i>Mount Cook in Fog</i>
Maria Leidl-Ellrott	<i>Thule Site, Devon Island</i>
Maria Leidl-Ellrott	<i>Leatherback Return to Ocean</i>
Kathy Mann PAC	<i>June Lupins on the "Bench"</i>
Kathy Mann PAC	<i>Reesor Meadow</i>
Kim Martin	<i>Cooper</i>
Karin Meilinger	<i>First Snow</i>
Janet Parker PAC	<i>Spring Thaw, Dundas</i>
David Parson PAC	<i>I Otter</i>
Lois Raw	<i>Foothills</i>
Karin Richter PAC MPAC	<i>French Tableware</i>
Ruth Rodgers	<i>Indrawn Breath</i>
Ruth Rodgers	<i>Salt Spring Summer</i>
Heidi Rohde PAC	<i>Trail, After a Shower</i>
Jennifer Ross	<i>Mercat Cross</i>
Jennifer Ross	<i>Sea Air</i>
Phyllis Ross PAC	<i>Rideau Gold</i>
Rosemary Simpson PAC	<i>Cliff Hangers, Crawford Lake</i>
Jiri Ustohal PAC	<i>Spring in the Country</i>
Linda Vanwyk PAC	<i>Rose Parade</i>
Wayne Moore	<i>The Nordica</i>
Ann Kelly Walsh PAC	<i>Comfort Zone</i>
Ann Kelly Walsh PAC	<i>Shimmer</i>
Ann Kelly Walsh PAC	<i>Snow Bound</i>
Catherine Weber	<i>Turning Wheat</i>



The PAC exhibition crew, Ruth Rodgers, Jessie Grant, Lynne Ritchie, Cathy Cullis and Janet Parker. Absent from photo is Rosemary Simpson.

Notes from the side lines - June Gauthier

Borrowing from what PAC President, Sally Jackson said in her *President's Easel*, the Exhibition Committee certainly turned the lemons we were handed by the Art Gallery of Algoma into excellent lemonade. What a spectacular Exhibition. The Committee was like the Whirling Dervish at the Opening Reception, meeting, greeting, making nibbles and drinks available to everyone, organizing the terrific silent auction, also, reminding everyone to put on name tags so others would know who we were and much, much more. **Thanks gang, you are the greatest.**

Sally and Juror Bill Hosner handed out the prize awards. Bill commented on the reason why he chose each painting as a prize winner. Bill said the most difficult selection was for the Anonymous Abstract Award. He is not a great fan of strict abstract painting, however, Lois Raw's *Foothills* had what he called an organic abstract quality that drew his attention. Jiri Ustohal's *Spring in the Country* was chosen for the way Jiri handled the greens of Spring. Bill said he finds Spring one of the most difficult seasons to paint because everything is so green. Is it the diner or the young women in the diner that Glenn Bernabe is depicting in his painting *The Diner*? A little bit of mystery adds interest to a painting. Bill called the grand prize winner *Underpass, San Francisco* by Tim Daniels "a big painting". It is not big in size, just 12" x 12" but as Bill pointed out, a great painting does not have to be large to be great.

Bill said I was not to quote him, I hope I have not misquoted him too often.

Membership Report – Barb Harris

A warm welcome to the latest members to join our group. Please add the information to your member list for future use.

Patricia Lindley, Seabright, NS - patricia.lindley@dal.ca
Michael Mitton, Hamilton, ON - mikemitton@mmitton.com
Harold Ritchie, Alliston, ON - amazingbooks@on.aibn.com
Martin Stanley, Milton, ON - martin@stanmar.net

If you have any questions regarding membership or changes to your information, please email me at barbh@pastelartists.com or mail inquiries to:

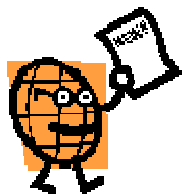
Membership
Pastel Artists.Ca
P.O. Box 351
Flesherton, ON
N0C 1E0

A Note of Praise for the PAC Executive

PAC is the best organized and just the best all-round art organization I have ever belonged to. The executive really does go the extra mile. On behalf of all the members who are thinking the same, but maybe not taken the time to say so, it is really appreciated.

Robin Hamel

PS. I didn't have a piece in the show; nothing ready to enter, but it is a beautiful show.



Member News.....

Sharon Fox Cranston was successful in her application for Elected Membership into the Society of Canadian Artists.

Gail Sibley's show **In a Different Place** was held in the ArtSpring Gallery, Salt Spring Island, BC. May 1 to 31, 2009.

Marija Petricevic-Bosnjak's paintings *Joanne* and *Pears and Oranges* were exhibited at **FCA Absolutely Art Juried Show** in Calgary, AB. May 2, 2009. Also, her painting *Timeless Patience* was selected to be part of **Cultural Intersection Juried Exhibition** at the Epcor Centre, Calgary, AB. July 2009.

Bernice Bath's show *Windows of My World* was held at Keith's Restaurant, Fonthill, Ontario, from July 1 to August 31, 2009.

Christine Camilleri's solo show **Fields and Dreams** was held at The Old School House Arts Centre in Qualicum

Beach, Vancouver Island from August 4 to August 23, 2009 and her painting, *Summer Pastures*, was accepted as a finalist in the Landscape category in *The Artist Magazine's* 26th Annual Art Competition. Her name will appear in the December, 2009 issue.

Guo Yue Dou's painting *Under the Sunlight* was a finalist in the *International Artist* magazine Challenge No. 50, Flowers & Gardens. It is a painting of a Double Galaxy Amaryllis Aphrodite, a rare species of flower, that was blooming in the greenhouse at Edwards Gardens, Toronto.

Glenn Bernabe's painting *The Laundromat*, which won the Ursula Reese Grand Prize at our 2008 Open Juried Show, is in the exhibition **Celebrate HerStory 2009**. This is Manhattan Arts International's Sixth HerStory competition/online exhibition. It is in the **Best on Paper** on the Manhattan Arts International website www.ManhattanArts.com until September 10, 2009.

The Whyte Museum's **Celebrate Sunshine** Exhibition was held in Banff, Alberta from June 27 to July 29, 2009. The show celebrated the beauty of the Sunshine Village area which is known for its ski runs in the winter and its hiking trails in the summer. Several artists including **R. Duane Hendricks** participated in paint-outs in this area, and some of his paintings were in the juried show. Visit www.whyte.org to view the works in this exhibition.

Ann Oakley's painting *Tay River Morning* was awarded 2nd Prize in the **ArtWorks Oakville 10th Annual Juried Show** held in the Oakville Town Hall May 12 to June 25, 2009. *Hemispheres* by **Sally Jackson** was also in the Show.

Karen Leslie Hall had a Solo show of still life paintings in pastel and acrylic in the **Red Eye Studio Gallery**, Distillery Historic District, Toronto, from July 8 to 26, 2009. Karen has been doing small paintings of pears lately, experimenting with different surface textures, from rough, fresco-like surfaces to pieces of fabric. Karen wonders if other pastellists might be interested in seeing the results. You can contact her at karen@seadance.com.

Ina K. Gieysztor's show **La memoire des voyages - Travels Remembered** was held in Le Centre d'Interpretation Multi-ethnique de Rawdon, Quebec, July 5 to August 30, 2009. Ina received an Honorable Mention at a Pastel Juried Show in Grafton, Vermont. This is the third year she has been accepted into the show.

Janet Parker's painting *A Slice of Tuscany* was accepted into **Italy, the Artists' Muse**. A show to be held at The Hamilton Conservatory of the Arts gallery from September 17 to October 10, 2009. The show is being held in conjunction with **Festitalia**, a festival celebrating Italian culture in Hamilton, ON. The show will then go on to the Hittite Gallery in Yorkville, Toronto, October 10 to 31, 2009. Janet said "I was

pleased to get into this show as there were over 200 entries from several countries and only 30 pieces picked for the show”.

Valerie Elmhirst has a few of her paintings featured on the Winsor Newton website. <http://www.winsornewton.com/main.aspx?PageID=617>. If you have trouble with this address go to www.winsornewton.com in the upper right corner, click on the British flag, then go to the bottom of the page and click on Featured Artist box, scroll down list to Elmhirst, and click on her name.

Cheryl Roller of Richmond, BC, had a busy month of May. May 2 & 3, her studio participated in *Door Open Richmond*. May 8 & 9 she had work in *Friends in Art*, in the Ocean Park Hall, Surrey and May 3 & 4 *8th Annual Juried Art Exhibit Artspacific*, in the Firehall Centre, Delta.



Tim Daniels being congratulated by Bill Hosner and Sally Jackson on having his painting *Underpass, San Francisco* selected for the Ursula Reese Grand Prize at the Opening Reception of the PAC 18th Annual Open Juried Exhibition.

Getting High in New Mexico by *Christine Camilleri*

I recently attended the IAPS convention in Albuquerque, New Mexico and am already saving for the next one in two years. The event was a real high: talking to PASTEL artists all day (and evening!) long, watching seasoned professionals share their tips and techniques, talking face to face with top artists and picking their brains. The trade show is a candy store of beautiful displays, hands on sampling (yes, they let you try out the product!) and great pricing (even for us Canadians). I made a lot of new friends and returned feeling rejuvenated and ready to start painting again. I am pumped!

Did I mention that I learned a lot? I was able to participate in Richard McKinley’s two-day pre-workshop (I signed up in September and the course was full almost immediately). If you have never taken a workshop with Richard and you want to learn as much as you can about painting and painting with pastels I encourage you to spend time with this artist. He is a consummate instructor: eager to share, deep on theory, articulate so you can understand the concepts and has a great sense of humour. (He shared some stories about he and Albert Handell painting together and these alone are worth the price of the workshop).

Since I am primarily a landscape artist I chose workshops/demos with the following during the convention: Lorenzo Chavez, Margaret Evans, Sean Dye, Kim Lordier and Duane Wakeham.

I learned many things and made a lot of notes but for the sake of brevity I will share my main take-aways which I hope will improve my work:

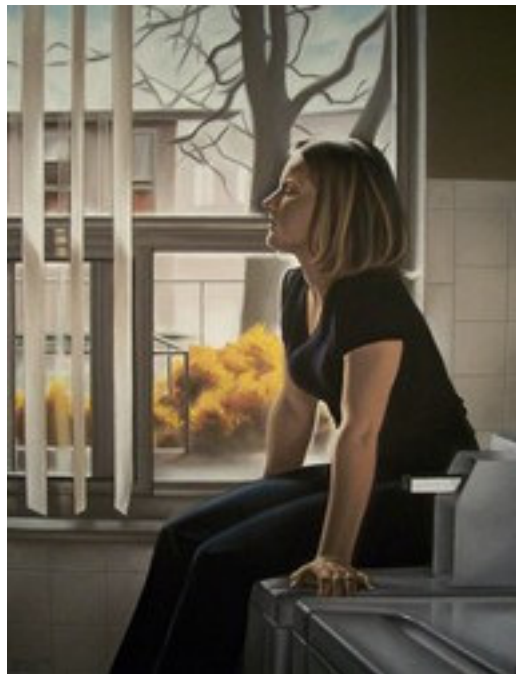
* Paint outside! It’s funny but when you are 6 months of the year inside a studio you just naturally stay in there even when the weather’s good. So why paint outside? McKinley and Chavez know exactly how a dark shadowed road or tree is quite different in a photo versus lit up in the real world. While they used a photo reference during the demo their values rang true as though they were painting outside. Both artists talked about highlight, half tone, core shadow and reflected light. I just said, “Huh?” to that because from photos you are hard pressed to see the nuances. Painting outside forces you to focus on shapes, mood, working with energy (as the light faded the other day I had to paint a little faster, a good thing because it gave my painting “excitement”).

* Use more grey tones. Pastels are such luscious colourful things that I know I can run away with the colour versus focusing on the values, focal point, handling of edges. I am on a mission now to include more grey tones (these are simply lighter values of the more saturated colours) which can add so much more to my paintings.

* All artists talk about the same things. Whether they are primarily portrait artists, landscape, city streets, still life, animal or wildlife, I could have taken workshops with any of them and learned things that would inform my landscape paintings. In general, the principles are the same: use of values, handling of light, forms, composition, perspective, point of interest, energy, mood, colour harmony, etc.

* Composition is the foundation of a good painting. Composition is the foundation of a good painting. Composition is the foundation of a good painting. I think I’ll remember that now.

Happy pastelling and hope to see you at the next IAPS convention in 2011.



The Laundromat by Glenn Bernabe, winner of the Ursula Reese Grand Prize in the PAC 17th Annual Open Juried Exhibition “*Purely Pastel*”

The Portrait and Figure

2-Day Pastel Workshop, with Glenn Bernabe

November 28, 29, 2009

Burlington Art Centre, 1333 Lakeshore Rd., Burlington, ON
9 am to 4 pm each day, (Morning coffee and lunch break)

Glenn Bernabe graduated from the Ontario College of Art and Design. He is a signature member of Pastel Artists.Ca and a member of The Markham Group of Artists. Glenn's love of pastels shows in his works which have won numerous awards including the Ursula Reese Grand Prize in the 2008 'Purely Pastel' Juried Show. His painting *The Laundromat* is also featured as one of the Best Works on Paper in The Manhattan Arts International - *HerStory 2009* Online Competition/Exhibition. In 2003 he was named one of the top 100 in *The Pastel Journal* 100 Annual International Competition.

Don't miss this opportunity to paint with Glenn Bernabe.

Workshop fee: Member \$130 Non-Member \$180

Model fee due first day of class will be approximately \$20 per day.

Registrations must be received by *October 22, 2009* in order for the Workshop to run.

All refunds are subject to a 10% administration fee. No refunds after October 27, 2009 unless a substitute can be found.

Number of participants: Minimum of 10 participants required to run the workshop. Maximum of 15 to keep class small.

More information on supplies, accommodation, etc., will be sent to participants.

Registration/workshop coordinator: Heidi Rohde

Phone No: 905-335-9866

Email: rohde.heidi@gmail.com

Cut or copy

Registration: 2-day Pastel Workshop with Glenn Bernabe, Burlington Art Centre - November 28,29, 2009

Name _____ Email _____

Address _____ Phone # _____

City _____ Postal Code _____

Circle: Member \$130 Non-Member \$180

Full Payment Enclosed _____

Signed _____

Mail this form with a cheque payable to Pastel Artists.Ca to: Heidi Rohde, 1340 Monmouth Dr., Burlington, ON. L7P 3J6



Notes from the Sandbar Restaurant by *Claire Chevarie*

Hard to imagine but soon the hot days of summer will be replaced by cold winter snow. No need to pack your pastels in the closet until spring. There is a way out. Florida! It has been a blessing for me to escape to Florida every fall and return in the spring. Birds do it, why not humans? With my pastels and art boards nestled in my van, in early November (before the snow flies) I follow the first flock of Canada geese heading south.

In case you might like to do the same, there is a place called Anna Maria Island on the Gulf side, just south of Saint Petersburg that is waiting for us. Pristine beaches, warm sun and tropical landscapes. A favorite painting site of mine is Sandbar Restaurant. The best time of year to do plein air is November and early December. January and February are considered winter months in Florida with thermometer dipping to lows of 15 C in daytime and around 5 C at night. From March on to the end of May, the weather is great!

Bring your art supplies, or better, there are art supplies stores nearby that will surely have what you need. My favourite is Keeton's Art Supplies in Bradenton.

If you want warm sun, beaches and beautiful land and seascapes it is simple, fly out to Saint Petersburg this winter. Bradenton, where I live six months a year is not as expensive as nearby Sarasota. Accommodations are easy to find and very reasonable. There is so much more information that I could add here, just check it out on the internet. Suffice it to say, you are guaranteed sun in pastellists' heaven at reasonable prices.

Planning ahead is the word here, travel light...summer clothes, sunscreen and pastels. If you do come to my neck of the woods in Florida this winter, ring me up, and maybe we could go out painting together. Easy to find me, just check out my website : www.clairechevarie.com . Would love to hear from you.

Tim's Tips #6 by Tim Daniels

In this issue I would like to talk about some new materials for pastel artists and share a few thoughts about fixing paintings that have the "blahs".

While teaching this summer at Loyalist College in Beleville, I met Doug Purdon, who, in addition to being a very fine painter and teacher, is a technical advisor for Winsor and Newton. He gave me samples of several WN products including one, Acrylic Gesso Clear Base, that is of interest to pastel artists. This product makes a fabulous painting ground for oils, acrylics and pastels. It contains a fine gritty material that gives your painting support a fine tooth that, in the case of pastels, allows the artist to build up several layers of colour. In my class at Loyalist we made test sheets using two coats of gesso on Stonehenge paper. Students who were reluctant to spend \$9 or \$10 for Art Spectrum or Kitty Wallis paper were very happy with the results. This should not be seen as a replacement for either of these fine papers, rather, it is another option for the Pastellist.

Another innovative product that has been on the market for about two years, Pan Pastels, have made a key addition to their colour range with the addition of a super dark set. The colours are red, blue and green shades as well as several colours that are hard to name...my favourite kind of dark! This addition, which was introduced at this year's IAPS convention, will certainly grow the popularity of this unique product. See the colours on their website: www.panpastel.com. In addition to the dark set, Colorfin, the company behind Pan Pastels has begun to import a new pastel paper from France, Pastelmat by Clairfontaine. A few weeks ago, Bernadette Ward from Colorfin sent me a few samples of this product. I was a bit skeptical when I looked at the surface of Pastelmat; it looks a bit like smooth, lightweight cardboard. However, when I applied both PanPastels and Nupastel, alone and in combination, I was able to build up many layers of colour without difficulty. It has a very pleasing feel when you paint on it. It's not an aggressive surface like Wallis or Art Spectrum; more like suede matboard or an ultra fine version of Sennelier's LaCarte.

.....now for the "blahs".

If I had to pick one problem that crops up in more student's work than any other, it would be the lack of strong darks and light, lights. On a value scale of one to ten, with one being white and ten, black, these pictures are a collection of colours with values of four or six. Ones, twos, nines and tens are absent. There's no question that there are plenty of wonderful paintings without strong value contrasts. From Jackson Pollock to Giorgio Morandi, artists have created masterpieces

with subtle value relationships. However, there are a lot more weak paintings that could be strengthened with the use of some strong darks and lights to complement the mid-range values. If you have a painting that suffers from the blahs, decide what part of the picture is most important, make the darkest dark even darker and make the lightest light even lighter. I think you'll be pleasantly surprised.

The die-cut card below is a useful tool for checking the values in your paintings. See page 10 for more information on this product.



Vicki Brophey, Ann Kelly Walsh, Cathy Cullis and Janet Parker at Vicki's annual paint-out. (See below)

Vicki Brophey writes: "The **Annual Paint-out** this year was in early June at the RARE Conservation Area in Cambridge. It was a lovely sunny day, the artists shown above and Helen White had a full day painting along the Historic Grand River, the Sheaves Mill and historic slit barn. These buildings are some of the first structures built in Waterloo County and are still standing.

A lunch break in nearby Preston, a wash up, coffee break and chat refreshed us for the afternoon return to the 1876 Sheave Mill. It was a pleasant and fun paint out. Thanks to all for making the effort to attend."

Vicki

The Paint-out at Todmorden Mills, was on take-in day for the 2009 PAC Members' Show. The day turned out to be a lovely spring day. Many members and friends took advantage of the beautiful spring weather and scenery around the mill and spread throughout the grounds to paint. We are sure to see some of their paintings in our next years' shows.



Gloria Burgoin and Catherine Weber painting at Todmorden Mills.



Members' Workshops & Courses

Janet Knowles will be teaching an **Introduction to Pastel Workshop (Course MMA0133)** at Algonquin College, 1385 Woodroffe Ave., Ottawa, ON. September 19 & 20, 2009, 9am to 5pm. Price \$156.04. For more information: www.algonquincollege.com or phone 613-727-7655.

Ruth Rodgers will be teaching an **Intermediate Pastel Workshop** October 17 & 18, 2009 at Meta4 Gallery in Port Perry, Ontario. For details, visit the Meta4 website at <http://www.meta4gallery.ca/>.



*PAC Online
&
News Central*
www.pastelartists.com

As summer moves along we are fine-tuning the redesign of the website. Our goal is to have our new site ready for mid-September's executive meeting. Stay tuned!

Before I go any further, I would like to thank Ludmyla Rudnyk for her participation in the day-to-day operation of our existing site. Mila has been assisting us by posting member images on line. This is a rather technical and time-consuming job and Mila's participation is helping us become more responsive to member's needs.

The site continues to draw around 100,000 hits per month. Visitor feedback shows that our online tutorials are a popular feature. We recently added a new tutorial by Master Pastellist Karin Richter where she discusses the use of velour paper in this beautifully illustrated demo. Thank you for this Karin. We would like to continue building this section of our website. If you have any ideas for a tutorial, let us know and we can give you any technical assistance that you require.

Prior to the launch of the new site, Rosemary Simpson will continue to take in images, however, Rosemary is away from her computer until the end of September and asks that you hold off sending anything until her return. In the meantime, if you have any questions please contact me.

In late September, Ludmyla and I will be handling the day-to-day operation of the site, while Rosemary will be developing a number of special features and pet projects of her own that will greatly enhance the quality of our site.

Tim Daniels PAC
timothydaniels1@mac.com



Burt Huizinga and Glenn Bernabe unpacking paintings to be hung in the Members' Show at the Papermill Gallery in Todmorden Mills.

Product Information:

On page 7 of the **Spring 2009 "Purely Pastel" Newsletter** we wrote about a new natural non-toxic pastel fixative called **Spectrafix**. The following is an update on this product:

Both Allan Flattman and Richard McKinley are now fans of this new casein-based fixative, satisfied that although it darkens while still wet, it dries without any loss of pastel character. Several coats are needed. Flattman said at the IAPS Convention that he prefers to buy the concentrate and mix it with grain alcohol or vodka so that it dries more quickly. McKinley wrote about it in his blog in May 2009:

<http://pastelpointersblog.artistsnetwork.com/SearchView.aspx?q=spectrafix>

For more information on Spectrafix go to their website: www.spectrafix.com.

The **Gray Scale & Value Finder** featured on page 9, can be purchased from Blick Art Supply www.dickblick.com. Place this die-cut card directly on a photo or piece of artwork, or view it between your eyes and your subject matter to match the gray values on the card to the colors you are seeing. The card measures 4" x 6" (10 cm x 15 cm), and it shows 10 values from 100% black to 10% black. It includes simple explanations and instructions on how to darken or lighten colors when using a color wheel.

Margaret Evans has a new DVD, "Painting with Pastel"; it is available from www.apvfilms.com. Margaret had an exhibition of work at the F. W. Holroyd Gallery in Ballachulish throughout June, and these paintings can be seen at www.holroydgallery.co.uk.



*Next Newsletter
Deadline
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**Newsletter Editor:
June Gauthier
Pastel Artists.Ca
P. O. Box 351
Flesherton, ON. N0C 1E0**

**Tel. 519-924-2202
email:newsletter@pastelartists.com**

Send your information on shows, workshops, paint-outs, tips and photos of events to:

More on the IAPS Convention:

The International Association of Pastel Societies is held on a biennial basis. This year it was in Albuquerque over the last weekend in May. It was big, well-organized, friendly and exhilarating. There were twelve PAC members altogether, from BC to NB, some with spouses, and with Suzanne Godbout and Reine Goodrow from PSEC, it was a large and very lively group of Canadian pastellists. Jack and Linda Richeson invited the group to be their guests at the Closing Banquet and thanks to the Richeson's generosity, two boisterous tables were filled.

PAC members Michael Chesley Johnson and Margaret Evans were presenters, and were very pleased with the turnout at their programs.

A group of the PAC members had breakfast with some of the Australians and established a loose 'sister society' relationship, with plans to exchange CDs of our artists' work, and best of all, to enable hosting visiting artists and even artist exchanges. Ruth Rodgers offered to be our liaison with them, and we should see some results in late 2010 or 2011.



From left: Linda and Jackson Richeson, Urania Christy Tarbet whispering in Jack's ear, Sally Jackson, Beth Bouffard and Ruth Rodgers.

The trade show 'candy store' was open for very long hours every day, leaving the vendors glassy-eyed by the end. Business was always brisk, but there were quiet times when Sally could chat with them, build on the good relations already established with some and make connections with others. Many have sponsored awards for our Juried Exhibition and donated a range of products to help with fundraising. Most are family firms run by great people who love their products and want to reach as many artists as possible.

MEET SOME OF THE PRIZE WINNERS AT THE PAC OPENING



Jiri Ustohal



Ann Kelly Walsh



Wayne Moore



Rae Baecher



Guo Yue Dou



Lois Raw

**More Prize Winners from the
PAC 18th Annual Open Juried Exhibition “Purely Pastel”**



Terry Ludwig Pastels Award
Karin Richter, MPAC - *French Tableware*



PanPastels Colors Award
Rey Baecher - *Red Spread*



F+W Publications Subscription Award
Guo Yue Dou - *Innocence*



Mixed Media Juror's Recognition Award
Jennifer Ross - *Sea Air*



F+W Publications People's Choice Award
Kim Martin - *Cooper*



F+W Publications Subscription Award
Wayne Moore - *The Nordica*