

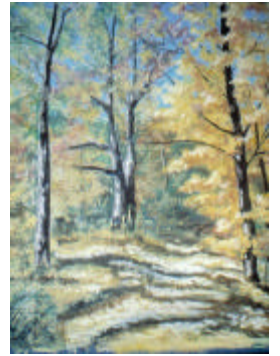
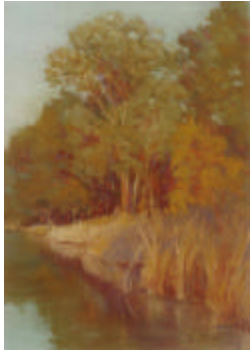
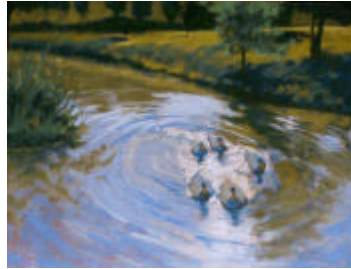


Pastel Artists Canada
“Purely Pastel”

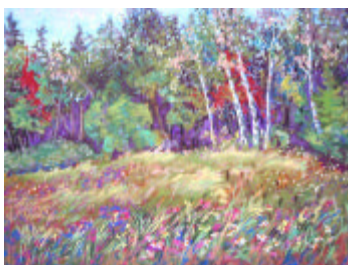
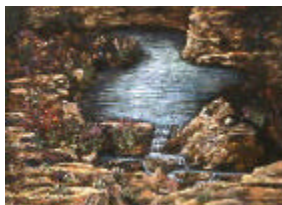
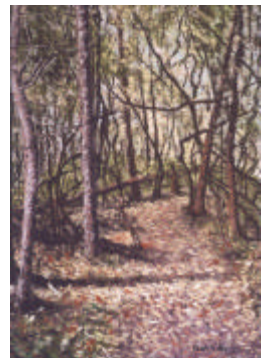
www.pastelartists.com

Member of IAPS [.pastelinternational.com](http://pastelinternational.com)

Summer Newsletter, May 2004



A Pastel Sampler
From
Members' Show
May 1 to June 24, 2004
At
Anastasia Gallery
Oakville, ON



Pastel Artists Canada - Purely Pastel Summer Issue, 2004

Pastel Artists Canada

www.pastelartists.com

History

The Pastel Artists Canada was founded in 1989 by a small group of artists in the Burlington area. Its membership has since grown to 200 artists. Known previously as Pastel Artists of Ontario, Canada, the name was changed May of 2003 to reflect our diverse membership.

Purpose

To promote public appreciation of Art in Soft Pastel and to improve the skills of artists working in this fine art medium.

- PAC sponsors workshops led by well-known International Instructors plus our own teachers.
- Our Newsletter "Purely Pastel" is issued quarterly and has a lively exchange of information with international Pastel Societies. It is now available via our web site to members.
- PAC Members automatically become part of the International Association of Pastel Societies and may participate in IAPS Biennial Convention. As well as participation in PAC's own Member Shows and Juried Shows, members may participate in the Shows of the Pastel Society of Eastern Canada, in Quebec.
- Participation in the PAC Members Show is open to all members for a small fee.
- Signature Society - Granted to members who have been accepted in 3 PAC juried shows.
- Participation on our PAC Website for a small fee.
- Master Pastellist Signature Category MPAC.

Membership in PAC is open to all who are interested in the medium of Pastel.

The membership is based on the calendar year and is due each January. New members joining September 1, will receive membership for the current year and the following year.

Membership Fee: \$30 @ year
Outside Canada Fee: \$45 Cdn. @ year

Membership Chair
97 Robinhood Dr.,
Dundas, ON L9H 4G2

PAC Contacts

Rosemary Simpson, Milton Tel: 905-335-8074
President, Director of Web Services
president@pastelartists.com Fax: same as phone

Ursula Reese, Bobcaygeon Tel: 705-731-0288
Past President
ursula.reese@sympatico.ca Fax: 705-731-0358

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1st Vice President vicki@pastelartists.com

Tim Daniels, Burlington Tel: 905-632-1978
2nd Vice President tim@pastelartists.com
Administration of Web Participants

Ann Kelly Walsh, Burlington Tel: 905-336-0993
Secretary secretary@pastelartists.com

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Eldora Taylor, Meaford Tel: 519-538-5181
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Area, Rep Quebec janekinag@yahoo.com

Barry Richman Tel: 519-238-6213
Director-at-large barry@pastelartists.com

Sally Jackson, Oakville Tel: 905-844-0207
Master Pastellist Chair sally@pastelartists.com

PAC Canada Web Site:

Members of PAC may join the online artists on our site. Participants must be current members of PAC and pay a Web renewal fee of only \$25 per year, due June 1 of each year.

Those participants who join January of the current year are exempt the June renewal fee. The site functions as an art portfolio for the participants and news central for PAC. Since it works as a co-op, the posting of artist bio and work is very economical.

The site has the latest workshop registration forms for download and back issues of the newsletter.



From the President's Easel

If you are in the area, take time to go and see the Member Show at the Anastasia Gallery in Oakville. The show is on until June 24th with pick-up of paintings on the 25th.

The members who attended were all delighted with the fantastic display. The Members' Show being artists' choice can best be described as a "potluck feast that is absolutely delicious".

Many thanks to Connie James who acted as host, greeting and presenting members with a map of the sights of Oakville; to Jessie Grant coordinator, for a very smooth intake and to Helen White of Anastasia Gallery for the presentation of the show and following reception.

We had a good turn-out at the Annual General Meeting and a great discussion. Thank you for all the proxies. The Executive now have a good idea of what is required for the next year.

The Executive was charged to look into the services needed to ensure the continuing quality of the newsletter and other publication needs for workshops and shows. It was moved that "Certain services within the society should receive remuneration. A business plan will be provided by the Executive". The Executive will look into the possibility of different levels of membership re service. It was also decided that effective September 1, 2004 the membership fee will be increased to \$40 annually.

The highlight of the meeting was the presentation of an Honourary Life Membership to a very deserving member, Eldora Taylor. Lynne Ritchie outlined the valuable support Eldora gives to PAC and fellow artists and Tim Daniels presented a framed picture to a very surprised Eldora Taylor to commemorate the event.

Our secretary Ann Walsh made it possible for the meeting to move right along and also brought the prototype for the MPAC award pin designed by her son ... the jeweler. Thanks Ann for all your work and to the whole Executive for all the work done in this past year.

I now know many more members. It was a pleasure to match names with faces. The varied backgrounds and talents of this group is truly awesome. Looking forward to what this year brings.

Rosemary



Lynne Ritchie presenting Eldora Taylor with an Honourary Life Membership in PAC.

(Below is Lynne's presentation speech.)

PAC has only given out this award three times: to Don Hamilton and Ursula Reese who were co-founders of our association and to Sue Rizvi. These people gave tremendous gifts of time, talent and vision to the association, without them PAC would not be the strong energetic society it is today. On your behalf, the Executive honoured another member at the Annual General Meeting held on May 1, 2004. Eldora Taylor has also given and continues to give her time and support to PAC. While not a founder, she is a longtime member. Eldora gets things done, initiates new ideas and always steps forward if help is needed. She is a mentor to fellow artists and never stops her own personal learning. She has more than enough energy and enthusiasm to support PAC, plus many other art groups as well. As often happens, things can become bogged down but Eldora offers solutions and makes things work. Her generous spirit embraces art as life and life as an art. We formally recognize the contribution Eldora Taylor has made and continues to make in support of PAC and fellow artists.

Congratulations Eldora!

A special
photo for
Eldora
by
Tim Daniels

(See page 9 for
the story behind
the photo.)



Important Notice to all Members

As a member of PAC you have shared with us your contact information. PAC does not share this information with any outside organization. However, we do print a membership list with this information once a year and distribute it to all of our members with the understanding that it is for their private use only. It is not to be used as an advertising or sales tool, but purely as a communication instrument between consenting members. If you do not wish to have your contact information appear on this list please let us know. The new membership list will be enclosed in the next newsletter.

Pastel Artists Canada - Purely Pastel Summer Issue, 2004

A Little Piece of Pastel Artists' History

Lillian Hayter PAC retired from PAC this year. She was a founding member and wishes us well. While cleaning out files, she came across the first letter sent out by **Enid Reid** and **Don Hamilton** inviting interested pastelists to an informal get-together at the Burlington Culture Centre (now the Burlington Art Centre); it was dated April 26, 1989. Over tea, coffee and goodies the first seed of our association was planted. The seed was well tended by a growing number of enthusiasts with **Don Hamilton** and **Ursula Reese** becoming co-founders of Pastel Artists of Ontario. Ursula later became the first President of PAO. On August 4 to 12, 1990 at the Chapel Gallery in Bracebridge, *The Right Touch*, the first Annual Pastel Exhibit was presented. **Elene Freer** acted as Curator. Membership was \$10 and the show fee \$15. Lillian sent along an early newsletter as well from 1993, the editor was Ursula Reese. In the Tips section there were two recipes for fixatives and one for a pastel eraser.* Thank you Lillian for your thoughtfulness.

*See page 8 for the tip on a pastel eraser.

PAC Online - Tim Daniels

Since our previous newsletter we have added two new artists to the Online Gallery at www.pastelartists.com. Check out the work of **Robin Sheard Nyikos** and **Susan Zender**. The work of a third new artist, **Aili Kurtis**, should also be up and running by the time you read this column. Each artist uses pastel in beautiful and different ways and they are a great addition to the site! Many of our artists have told me that having work on the web is a bit like being in an ongoing exhibition with opportunities for sales and feedback from viewers. Think about sending us some of your work regardless of style or subject. We show the exquisitely painted images of **Kelly Dodge** that reflect her love of nature and deeply felt, spiritual dimension; **Sally Jackson's** lush and beautiful fields of colour and **Brittani Faukes'** imaginative, playful West Coast Landscapes. The diversity of our artists is one of our strengths. Think about adding your vision.

I will be happy to answer any questions or help with any technical problems you may have. Please contact me at:

Tim Daniels
284 North Shore Blvd., East
Burlington, ON L7T 1W9
Tel: 905-632-1978 Email: tim@pastelartists.com

All participants in the PAC Online Gallery (except those who have joined January 1, 2004 and after) are required to renew their standing for the year 2004 as of June 1st. An early response would be appreciated.

A PAC Online Application can be found on page 10. This form can be used to renew your participation or for new member participation.

Membership Report - Cindy Riach

Membership in PAC is open to all who are interested in the medium of Pastel. Membership is based on the calendar year and is due each January. New members joining after September 1st will receive membership for the current and following year. Annual fee - \$30. **Effective September 1, 2004 the Annual Fee will be \$40.**

A warm welcome to our new members:

Jean Aten - Cobble Hill, BC
Dorothy Brown - Belleville, ON
Meena Dhar - Hamilton, ON
Bernie Gelfand - Toronto, ON
Joan Grolimond - Montreal, QC
John Gunstensen - Lyden, ON
Laurell Hamilton - Joggins, NS
Ken (Sparky) MacKenzie - Winnipeg, MB*
Marie Jeanne Newberry Leccisi - Brampton, ON*
Dianna Ponting - Abbotsford, BC
Gail Sibley - Salt Spring Island, BC*

*See Mini-Bio on page

If you have any questions about membership please contact me at:

Cindy Riach
PAC Membership
97 Robinhood Dr.
Dundas, ON
L9H 4G2

Tele: 905-627-5747 Email: membership@pastelartists.com

Calendar of Events - 2004

June 11 - 13 - Bridgewater Retreat Paint in/out weekend.
June 25 - Pick up painting from Member Show.
July 2 - Deadline PAC 13th Open Juried Show Entry.
September 17 - Opening of PAC 13th Annual Open Juried Show, WAAC, Toronto.
Sept. 20 to 24 - 5 day Workshop Claire Schroeven Verbiest.
Oct. 2 & 3 - Paint out, Muskoka (more in next newsletter)

Pam Carter Workshop (More on back cover.)



Left to right, standing: Linda VanWyk, Susan Scott, Heidi Rohde, Peggy Fraser Smith, Carol Mooney, Janet Parker, Cindy Riach, Karin Meilinger, Lynne Ritchie, Milt Haines. Sitting: Karen Leslie Hall, June Gauthier, Cathy Cullis, Judy Miner & Pam Carter.

Member News.....

As you will see from the write-up on the back page and the photos throughout this newsletter, **Pam Carter's Workshop** was a huge success. Pam enjoyed herself so much, she threatened to move to Ontario. She said if anyone was interested, she would like to come back and do a workshop on **painting the figure in pastel**. **Are you interested? Let us know.**



Here is Pam doing a quick sketch of Judy Miner as Judy paints her still life in the workshop

CONGRATULATIONS:

Andrea Ross and **Aili Kurtis**. Both PAC members were accepted into **IAPS Seventh Juried Exhibition**, in Bethlehem, Pennsylvania, June 1 to July 25, 2004.

Please let us know if anyone else was accepted. Andree and Aili can transport works to the exhibition but are looking for someone who can help with pick-up.

Glenn Bernabe's pastel paintings were accepted into **The Uxbridge Celebration of the Arts Juried Show**, in the Uxbridge Municipal Building, 51 Toronto Street South, Uxbridge, Ontario. May 20 to 30, 2004. www.uxbridgearts.com.

BRIDGEWATER PAINT OUT/IN WEEKEND

June 11 to 13, 2004. If you have not signed in, Eldora may still be able to squeeze you in. Information and registration form was in the last newsletter. If more information is required please contact Eldora Taylor 519-538-5181 or eldora@pastelartists.com

CALL FOR ENTRY

Pastel Artists Canada

13th Annual Open Juried Show "Purely Pastel"

Open to all artists working in Dry Pastel 2D. A maximum of 3 slides may be entered. This will be the first time PAC has held the show in Toronto. It will be in Women's Art Association (WAAC), 23 Prince Arthur Avenue, which is in the Yorkville area of Toronto, September 17 to 26, 2004. The juror is Claire Schroeven Verbiest of California.

Deadline for Slides: July 2, 2004.

Call for Entry Registration is enclosed in this Newsletter.

If you require extra registrations contact: Rosemary Simpson or June Gauthier.



WORKSHOPS.....

Would you like a show or workshop in your area?

Pastel Artists Canada will sponsor workshops wherever the need arises within Canada. Our members travel and connections can be made. We are always looking for venues to exhibit and showcase the pastel work of our members. Contact the president with your ideas.

Only 3 spots left.....

Pastel Pizzazz, 5 Day Workshop with Claire Shroeven Verbiest, KA, PSA, PSWC, CWA.

Ottawa Area, September 20 - 24, 2004

Claire is a caring and well-organized instructor. This workshop is open to students of all levels.

Price: 5 days instruction, \$475 for members, \$525 for non-members. **Deadline for registration: August 1, 2004.**

Contact coordinator: Normand Baril, 24 Merkel Drive, Nepean, ON. K2J 1Z8. Telephone: 613-825-7840

Email: normand103@sympatico.ca.

Pastel Workshops by Margaret Ferraro

Website: www.ferraro-art.com

Introduction to Pastel at Algonquin College, Woodroffe Campus, June 21 to 26. This is a five-day intensive course, bringing a thorough understanding of the possibilities of this medium. Contact: Donata Szafian, 613-727-4723 for more information.

Introduction to Pastel at Mississippi School of the Arts, July 26 to 30. Exactly the same course as above. Contact: Margaret, 613-839-5241, for more information.

Pastel Workshops by Ann Walsh

Email: secretary@pastelartists.com

One-day workshop at Springbank in Mississauga on Tuesday June 8th. For more information: 905-828-9151.

A weekend workshop at the **Burlington Art Centre** on June 19 & 20. For more information: 905-632-7796 Ext. 307.

Pastel Workshops by Janet Parker

Email: janet@pastelartists.com

Painting with Soft Pastels, June 28 to July 2 - 9am to 4pm. This intensive five-day course is for both beginners and advanced students. Basic skills will be taught and each student will be encouraged to work and develop at his/her own pace. Contact: Loyalist College, P.O.Box 4200, Belleville, ON. 613-969-1913 Ext. 2467.

Pastel & other medium workshop with Barbara Elmslie

Website: www.BarbaraElmslie.com

An **Art Week at the Far Hills Inn**, Val-Morin, QC., July 18 to 23 and August 15 to 20. Paint the gardens, water-pond and inspirational vistas of the Inn. 6 days, 5 nights, 5 buffet breakfasts, 5 gourmet dinners, 20 hours of lessons and all on-site recreational facilities. \$695 per week, services and taxes not included. For more information contact: Barb: 819-687-2790 or the Far Hills Inn 1-888-567-6636/1-888-FAR HILLS.

Mini-bios.....

Mary Douglas started drawing and painting with pastels thirteen years ago while she was working as a traveling nurse in the USA. On days Mary was not working, she and her husband Phil, who is an oil painter, would go out sketching. Mary says, "Phil has been a great mentor and teacher". Five years ago, they returned to Canada and bought a house in the country, near Pembroke. They continue to learn while experiencing the joy of painting. See Mary's painting *Blossoms in a Ginger Jar* on the back cover.

Rosemary Randell was fascinated by the magic of colour and drawing at a very early age. After graduating from Concordia in Fine Arts, Rosemary travelled, lived and painted her way through Europe and North Africa. Her paintings are highly detailed, with intense colour capturing the strong sense of light, atmosphere and realism. She paints from still life of forgotten memories, to Ottawa valley landscapes, to quaint Scottish life. As an award-winning international artist, Rosemary has exhibited in Britain, Europe, USA and Mexico. She has worked for Playboy Magazine and was featured on CTV's Regional Contact Show. She is a member of the Canadian Society of Painters in Watercolour. She is also an organist and choir director. See Rosemary's painting *Dutch Morning* on the back cover. Rosemary teaches painting and drawing at her home in Kanata. Her summer daytime workshops begin July 5th and her fall afternoon/evening classes start September 20th. For more information contact Rosemary at 613-836-7155 or email randellpaintsalot@hotmail.com.

Thirteen months ago **Ken (Sparky) MacKenzie**, had an overwhelming desire to express those things that were important to him, through the medium of pastel. Namely; how we experience our environment through design and architecture, both here and abroad. How does our personal passage impact and change our view of the world emotionally, visually and mentally? Sparky says his painting *April Fair Seville* (see back cover) is one small example of his experience of the April Spring Fair held each year in Seville, Spain. During this time, beautiful Seville is transformed. Each day, men elegantly dressed in 19th century attire, drive open carriages filled with mantilla crowned ladies through its streets. It is a time for singing, Flamenco dancing and all-night partying.

Melissa Schatzmann is a self-taught artist who has been drawing and painting portraits for as long as she can remember. She began using pastel to paint portraits in 2003 and immediately fell in love with the medium. Her work has been displayed in many fairs, festivals, studio tours and solo exhibits. One of her pencil and stippling portraits was published in a grade 11 philosophy book, published by McGraw-Hill Ryerson. Her work has been commissioned throughout North America and as far away as Europe. Melissa has been teaching portraiture, animal, landscape and still life drawing and pencil techniques to both adult and children for the past five years. She is now offering an online pencil drawing course. Melissa has spent the past seventeen years as a professional graphic artist and website designer and also instructs graphic

and website design at a local college. Much attention is given to fine detail when Melissa draws and paints her portraits. The high level of her work has been achieved by hard work, determination and a passion for art and creativity. She hopes to continue to experiment with painting in pastel. See Melissa's painting *Playtime with Zeke* on the back cover. More of her work can be found at www.schatzmann.ca

Gail Sibley has worked in pastels for about ten years. She was born and raised in Jamaica and now resides on Salt Spring Island in British Columbia. Gail received her BFA from the University of Manitoba and her MA in Art History from Queen's University in Kingston, Ontario. In 2002, she was thrilled to achieve Signature membership in the Pastel Society of America. Here in Canada, the Federation of Canadian Artists awards signature status only to those individuals who have been accepted into a minimum of eight FCA juried shows within four years. Accreditation is then awarded following a portfolio jury of recent works. Gail achieved this signature status within one year. She has participated in a number of shows, most recently: *A Sibley Affair Act II*, at the Kennedy Gallery in Grand Cayman, and *Passion for Pastels*, at the Federation Gallery on Granville Island, Vancouver. One of Gail's pastels was accepted into the last bi-annual exhibition of the International Association of Pastel Artists. Her work is in private and corporate collections worldwide and has been featured in the *Master Pastelists of the World* section of *International Artist Magazine*. See Gail's painting *Vesuvius Ladies* on the back cover.

Marie Jeanne Leccisi Newbery was born in Montreal and grew up in Rome. Back in Montreal she attended l'ecole de Beaux Arts and one of her instructors was Arthur Lismer. Others of note were Reinblatt, Cosgrove and J.deTonnancour. The first medium she experimented with was soft pastel and she still enjoys the freedom and the speed it allows the artist at work. To-day in her own studio in Brampton she works in oils and builds sculptures using clay. Of the solo exhibitions she had, one stands out: held in Via Margutta in Rome, it was organized with the support of the Canadian Cultural Institute; many pastels and oils were sold. Marie Jeanne has many plans, some travel and more shows, always including figures, faces and flowers and of course, some of them or maybe all of them using pastels. Marie Jeanne's painting *Serenella* is on the back cover.

Rosemary had a surprises for whose attending the AGM



Linda VanWyk, winner of an *Artist Magazine* subscription. The other winner was Heidi Rohde. Winners of the *Pastel Journal* subscriptions, Marie Jeanne Leccisi Newbery and Tim Daniels.



Sharing Pastel Info.....

Have you thought of making colour reproductions of your pastel paintings?

Here is how Mary Douglas makes extremely accurate, inexpensive and professional-looking reproductions of her work to show to galleries and people who ask to see samples of her artwork.

Most business supply companies have one or more colour copiers that are capable of producing copies that are faithful to the original work. This is particularly useful to pastel artists who do not want their work handled by inexperienced people. Making copies of your work has several features which are very useful and very little pastel dust transfers to the copier glass and it is very easily wiped off with a clean cloth.

1. The image can be reduced or blown up and centered or off-centered on the paper to make posters or cards.
2. The colour can be adjusted in some of the better machines for accuracy or for effect.
3. The lightness or darkness of the copy can be adjusted.
4. Any reproduction less than the paper size has a white border around it which can be adjusted. The original can be cropped for a better composition.
5. There are various qualities and types of paper available. I use a cheaper quality for the first tries while I am deciding on the intensity, border, etc., then use glossy card stock and/or coated papers for my finished copy.
6. The price per copy is very reasonable: \$1.50 to \$3.75.
7. The one down-side to this process is that only smaller works can be easily done and only those pieces that fit on 8 1/2" x 11" or 11" x 17" papers.

To make copies of my work I use *The Copy House* and sometimes *Staples*, in Pembroke where I live.

Getting technical with digital images. Rosemary Simpson tries to simplify digital images for us.

The popularity of digital cameras has grown into a tidal wave in the last few years. If you have one you know how economical it can be. No more waiting until the roll of film is finished, you can download the images you want as soon as you wish. Your camera store can transfer the lot onto a CD or you can make your own CD. You can decide on the type of paper and the size of the final product, share photos with family and friends via the internet. No worries about an intrusive background, just crop it out.

The quality of digital cameras has risen while the price has dropped, an inviting solution for recording your work. Many artists are already taking advantage of digital technology by including a CD as part of their proposals to galleries.

No, don't cheer yet. Slides are still the acceptable way to go. Most calls for entry into juried shows still insist on slides, as do most galleries. Many galleries do not have the equipment to run CD presentations or computers that can download high quality digital images quickly, they usually all have the means to view slides.

The ease of emailing photos/images is one of the most popular uses for a digital camera. Our web site manager loves to get images this way as he knows that the artists have sent the truest representation of their work. However, if digital images are not available to you, do not let that stop you from participating in the PAC Online Gallery. Tim Daniels who administrates web participation will be very happy to scan slides or photos for you.

Digital Vocabulary

Jpegs = a graphic file.

All computer files have what we call extensions, i.e. say you sent a picture called: Flowers.jpeg. Flowers is the name assigned and .jpeg is the extension describing the type of file. A .jpeg is a graphic file that is interchangeable with any type of computer. Mac and PC computers do not like to talk to each other (blame Bill Gates) but they do exchange .jpeg files. Jpegs are the type of files that we use for the images you see in the PAC website galleries.

Resolution = quality/size of file/dimensions.

You can set digital cameras to capture a high, medium or low resolution; the lower the setting, the lower the quality of the image and visa versa. If you are taking pictures of your work as a record then you will want the middle setting for quality. Images taken at the highest resolution will take a lot of memory and quickly use up the space in your camera. Files of this size also take a long time to download onto a computer.

Pixels = dots that make up a digital image.

Dpi/ppi = dots per inch/pixels per inch.

The higher dots per inch the better quality image but the larger the chunk of memory needed. You have to decide what your purpose is.

Printing: A higher resolution of between 200 to 300 dpi is needed for a quality result on paper. Size and resolution are related but the computer looks at "on screen resolution" differently than a printer. The photo editing program that comes with your camera helps you edit your pictures and prepare them for different purposes.

On-screen use: (Website and email). A lower resolution is fine and will download faster, typically 75 dpi. For the PAC web site we prefer at least 100 dpi to allow for working with the image. We post images of horizontal orientation at a width of no more that 450 pixels and images of vertical orientation at no more that 370 pixels. These sizes fit into our display format. The less the web master has to play with the images the truer they remain to the originals sent. If you are scanning images for web posting, use these guidelines.

Continued.....

Hint: Keep an original digital copy. Why?

As you work with a .jpeg file and resave your results for different purposes, pixels are lost. Every time you work with a .jpeg file and resave to the same file name you lose some pixels, lowering the quality of the image. After a while, the picture of your work begins to look fuzzy and dull. Work with a copy of your original file when editing.

A good reference book is *Digital Photography for Dummies*, riveting bedtime reading. Keep the camera manual handy.



Here is a nice bit of news. Camera stores who provide a variety of quality processing services are now beginning to offer digital-to-slide conversion. PAC has been exploring the idea of having a juried web show in the near future.

A digital camera is not only an investment in dollars but in time. Once into it most people are hooked. Go nuts!

Pastel Eraser, Cheap and Available.
(from a 1993 member newsletter)



No, don't toast it! "Fresh White Bread is just about ideal for pastel as well as answering those mid-session hunger pangs. Just eat the crusts and wad little pieces of one inch square of very fresh white bread and scrub away. Work along the line not across. Replace bread frequently. Bread leaves very little surface pastel behind, doesn't smudge and is cheap as well." (2004 - We do not recommend the use of this eraser on sanded paper.)

Some tips picked-up from Pam Carter's Workshop.....

- Always start with thumbnails. Lots of them, both horizontal & vertical on a sheet of newsprint. One of these will become your map to the Still Life in front of you.



Decisions, decisions, decisions. Karen Leslie Hall - which thumbnail to use.

- Use only thick vine charcoal. Pam always uses the side of her charcoal to mass in form, rather than to draw outlines. Pam calls this her "cloud approach" to drawing.

- Put frame around your paper (approx. 1") & using Pam's cloud approach make a solid foundation in charcoal before using colour.

- The negative spaces are important. Push the negative space to sculpt the objects, rather than drawing them in.

- Try not to think of the objects by name but by shape.
- Start in the middle of the picture & what stays in, stays in & what goes out at the edges, goes out.
- Using hard pastels, lightly apply colour all over the canvas, working with the values. Taltine, mineral spirits, or drug store rubbing alcohol can be used to reinforce the dark colours.
- Put suggestions of patterns. Do not cover your canvas with background colour then add decorations.
- Place your canvas so that when you look into the middle of the canvas – let us say that is 12 o'clock - your subject should be at either 11:00 or 1:00. You should not have to turn your head to see your subject.
- The whole painting should stay in the same degree of focus until the very last stage. Do not overwork or finish one area at a time, look at the overall effect.
- Only allow five minutes to add the finishing touches and to punch up the colour. Over-working kills the creativity.
- Use pastel pencils to soften edges or blend colour. Do not use them for drawing.



Carol Mooney lightly applied colour while working the values.



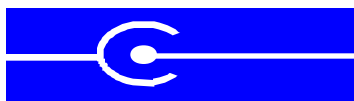
"By God, I think I've got it!" says, Janet Parker

A note from the Editor. This issue is filled with helpful tips and information. Mary Douglas joined PAC just recently, Rosemary, our President is a frequent contributor and Pam's tips came from the workshop. Help keep this column alive, send in your tips and information, long or short, big or small. I would love to publish them.

MEMBER SHOWS.....

Eldora Taylor is having a **Solo Show in Pastels**, in The Courtroom, Meaford Town Hall & Theatre, Meaford, Ontario July 2 to 31, 2004. This is a fund-raiser for the restoration of the town hall which will include an art gallery.

Lynne Ritchie is one of seven artists working in the studios of the WAAC and she invites you to a group show, **Seven from 21**, at the Women's Art Association Gallery, 23 Prince Arthur Avenue, Toronto. Open June 3 & 4, 2004, 5 to 8 pm., with a reception on the 4th. Also, open June 5, noon to 5 pm & June 6, noon to 4 pm.



Communicating with PAC members

Eldora Taylor writes: Madam President, members of the executive and membership of PAC. I wish to thank you for awarding me an Honourary Life Membership. I am elated. Thank you, *Eldora Taylor*.

Tim Daniels writes: *Forever Young in Mexico*

On a recent trip to Mexico, my wife Ginny and I visited Ajijic, a small (pop. 15,000 or so) town located on the north shore of Lake Chapala, which is an hour south of Guadalajara. The weather here for much of the year is like a perfect day in June. Needless to say, the area has long been a favourite of snowbirds, retirees and others who just want to escape the extremes of Canadian weather. The reasonable cost of living does not hurt either. Someone who has known about this place for a long time is PAC member **Eldora Taylor**. She and her husband Ray have been spending their winters here for eight or nine years. In Ajijic we heard about an art



Future artists at the Lake Chapala Society, Mexico

show on the grounds of Hotel Real Chapala and guessed, accurately, that we would find Eldora there. Ginny, who had never met Eldora, was struck by her energy, humour and genuine affection for the Mexican people, especially the children. After giving us a few tips about things to do in the area, she invited us to visit one of her Saturday morning children's art classes at the Lake Chapala Society, a volunteer civic organization made up of expatriate Canadians and Americans. As well as running

an extensive range of social events and activities, the Society does a great deal for local children. Saturday morning art classes are heavily attended by kids ranging in age from 5 to 16. The day we visited, there were about 50 children in attendance, many of them buzzing around Eldora, their affection for her transcending any language barriers. She introduced us to one of the volunteers, a Mexican guy, about 30 years old who, inspired by these classes as a kid, had gone on to study art in San Francisco and become a successful printmaker and gallery owner. Eldora has a very full schedule. Along with her teaching, she paints almost every day, working from models and the landscape. Occasionally she finds time for a game of golf or a trip to the theatre in Guadalajara. When I think of Eldora, I cannot help thinking of Bob Dylan's song, **Forever Young**.

Ann Walsh writes: **Jessie Grant, Gloria Burgoin** and I took a course this Winter called Urban Landscape, put on by the Dundas Valley School of Art. One of the locations was the Siemens - Westinghouse factory in Hamilton. We were lucky

to be able to paint right in the factory - both on the floor and up on a catwalk - for a bird's eye view. As part of their 100th Anniversary, the company said they would buy one painting from the twenty or so paintings that were completed in the two days we all were there. The workers would vote for their favourites. The company liked all the work so much, they pledged to buy six paintings instead of one. Cheers for the pastel painters! Four pastels were purchased and two oils; **Jessie's Great Gears, Gloria's Turbine** and my **Rotor** and **Show Time**. All these works are now in The Siemens-Westinghouse Collection



News just in: Ann's painting, **Rotor** is being sent to Siemens-Westinghouse's head office in Germany and will be in their collection. **Congratulations Ann!** (Watch for Ann's painting on the next newsletter cover.)

And now a cry for help from Eldora Taylor:

I am asking the members of PAC how they deal with requests for donations of their paintings. Living in a small town, I am asked by every service club and fund raiser for a painting. To add insult to injury, sometimes I am asked to purchase a ticket to go and see my painting auctioned. I am at the saturation point - does anyone have a polite plan of refusal? A person told me he donates one free painting per year and to the others his reply is OK but it is 60/40 - I get the 60%. I would like to hear from you. You can contact Eldora directly at: eldora@pastelartists.com or 519-538-5181 or through the PAC newsletter editor.

Mark your calendars-IAPS 5th Biennial Convention in Raleigh, North Carolina, USA. May 6-8, 2005

This is an event that is not to be missed. This pastel convention is only held every two years. The best of the best pastel artists/instructors are there. You will have a smorgasbord of workshops, demos and seminars to choose from, plus a trade show to delight your pastel fantasies. We will pass along information as we get it.

OK, now your calendar is marked for the Convention, why not enter the IAPS 5th Biennial Convention Catalog Cover Competition.

The International Association of Pastel Societies is pleased to announce its fifth biennial catalog cover competition that is open to all artists who are members of an IAPS Member Pastel Society (Pastel Artists Canada is a member). Proof of membership will be required. This year's juror of selection is Maggie Price, co-founder and former editor/art director of *The Pastel Journal*. She is an accomplished pastel artist and an experienced juror and workshop instructor. **Deadline for slides: October 15, 2004.** For complete information go to the IAPS website: www.pastelinternational.com and download the entry form or contact our editor for a copy.

PAC online www.pastelartists.com

To participate you must be a PAC Member in good standing.

- PAC does not require any commission on sales. Artists are responsible for negotiating their own sales.
- PAC uses the site to promote the pastel medium, the work of its members and the association in general. The participants share the cost of the yearly server fee. You may have up to 10 images on your gallery page plus one with your bio text.
- A selection of each artist's work rotates on the home page.
- **Initial Fee:** \$75 for setup including 7 images plus a bio page with image.
- **Please attach your bio of 200 words or less** (information about you and your art, not a list of shows/awards).
- **Send your cheque, payable to Pastel Artists Canada, along with this form and good clear photos of all the images you have listed.**

Renewal Fee: Renewal is \$25, plus 5 prepaid images \$25 for a total of \$50. Due June 1 of each year, payable to PAC. Prepaid images may be posted anytime in current year but can not be carried over into the next year. Additional images and bio changes are \$5 each.

Additional images/changes: You are invited to change your images/text, as you need throughout the year. You can have a total of ten images on your gallery page. Keep your images fresh - change them during the year.

Send slides or photos and bio ready to publish to:

Tim Daniels,
284 North Shore Blvd. East,
Burlington, ON L7T 1W9
Tel: 905-632-1978

Or email: You may email your images and bio information to:
tim@pastelartists.com

(**Note:** please email images in .jpg format. High Quality. Depending on orientation of work, set largest dimension at: width - 450 pixels or height - 370 pixels.)

Please Print clearly

Name: _____

Address: _____

Tel: _____

Fax: _____

E-mail: _____

Images: When sending photos or slides, please put your name and address along with image Title, Size & Price. *The Webmaster will endeavor to have your information on the site as soon as possible after your information is received. Your name, phone number and email address will appear with your bio, but not your address.*

Include SASE for return of photos/slides.

1. Title: _____

Image Size: HxW" _____ Price: _____

2. Title: _____

Image Size: HxW" _____ Price: _____

3. Title: _____

Image Size: HxW" _____ Price: _____

4. Title: _____

Image Size: HxW" _____ Price: _____

5. Title: _____

Image Size: HxW" _____ Price: _____

6. Title: _____

Image Size: HxW" _____ Price: _____

7. Bio Image: Title: _____

Please Select

A. **Initial Fee:** • **\$75 for setup including 7 images & bio/text. Please email or mail text.**

B. **Renewal Fee:** • **\$50 (June 1 of each year) includes 5 prepaid images that must be used in the current year.**

C. **Additional images @ \$5 each** _____

Note: You may choose to have only the Titles and Image info on your web page. Framing info and Price can be left off.

My work is priced: • Framed • Unframed

Included is my cheque for \$_____ payable to Pastel Artists Canada

Signed _____ Date: _____

PAC only - Date received _____

(This form is updated April 2004, earlier forms are void.)

Note: If sending slides or photos please include a SASE to have them returned to you.

Pastel Artists Canada - Purely Pastel Summer Issue, 2004

Artists & Paintings, Pastel Artists Members Show

May 1 to June 24, 2004, Anastasia Gallery, Oakville, ON
(Painting on front cover shown in bold type.)

Mette Rud Baker, Dunrobin, ON - *Iris Time*
Glenn Bernabe, PAC, Markham, ON - *Tiffany No. 4*
Shirley Black, PAC, Manotick, ON -
Along the Mighty Murray
Vicki Brophey, PAC, Guelph, ON - *Cattle Chute*
Gloria Burgoin, PAC, Ancaster, ON - *Sentinal Pine*
Maureen Byer, Kingston, ON - *Rock Cut Bancroft*
Cathy Cullis, Burlington, ON - ***Fairy Forest***
Timothy Daniesl, PAC, Burlington, ON - ***Autumn Hills***
Maureen Dorinda, PAC, Janetville, ON - ***Spring Fields***
Christina Edwards, Cambridge, ON - *Green Pond*
Mario Fera, Brantford, ON - *The Matriarchs*
June Gauthier, Flesherton, ON - ***Sorry I'm Late***
Bernie Gelfand, Toronto, ON - *Portraits in Blue*
Mae Giroux, Oakville, ON - *Woodland*
Evelyn Gracey, PAC, Mississauga, ON - *Age of Innocence*
Jessie Grant, Carlisle, ON - *Flamborough Barn*
Frank Hall, Kitchener, ON - ***Amish Country***
Karen Leslie Hall, Toronto, ON - *Red Peppers with Bowl*
Barbara Harris, Flesherton, ON - ***Jammin' at Piccolo's***
Carol Harris, Kingston, ON - *Segoia and Bell Tower*
Sally Jackson, PAC, Oakville, ON -
Red and Orange On Green
Connie James, PAC Founder, Oakville, ON - *Pears & Plums*
Aili Kurtis, Ottawa, ON - *River Stones*
Karin Meilinger, Wasaga Beach, ON - *Beaver Valley*
Carol Mooney, Burlington, ON - *Still Life with Fruit*
Shirley Moulton, Ottawa, ON - *Horn of Plenty*
Marie Jeanne Leccisi Newbery, Brampton, ON -
Women & Flowers No. 1
Robin Sheard Nyikos, Collingwood, ON -
Let Sleeping Dogs Lie
Ann Oakley, Oakville, ON - ***Spring Sun***
Eileen Oswald, PAC, Mississauga, ON - ***Canyon Pool***
Janet Parker, PAC, Dundas, ON - *Early Morning East Coast*
Ursula Reese, PAC Founder, Bobcaygeon, ON -
Sundown Over Joe Lake
Cindy Riach, PAC, Dundas, ON - *Sante Fe Blue Bush*
Barry Richman, Grand Bend, ON - ***Pond Muse No.6***
Lynne Ritchie, Toronto, ON - *Grand River at Paris*
Barb Ritchie, PAC, Barrie, ON - ***The Jewel***
Heidi Rohde, Burlington, ON - ***Autumn Trail***
Andrea Ross, PAC, Nepean, ON - ***Duck Pond***
Phyllis Ross, PAC, Ottawa, ON - ***Hills of Haliburton***
Rosemary Simpson, Milton, ON - ***Summer Meadow***
Jean Spencer, PAC Founder, Scarborough, ON -
Clematis Vine
Susan Spoke, Chelsea, QC - *Autumn Field*
Eldora Taylor, Meaford, ON - *Gladiolus*
Tony Vander Voet, Brampton, ON -
The Christmas Gift Bloomed in February
Linda VanWyk, Burlington, ON - *White Kimono*
Ann Kelly Walsh, Burlington, ON - ***Pineapple Glow***
Catherine Weber, Exeter, ON - ***Basque Girl***
Stephanie Wellman, Russell, ON - ***Red Sirens***

Calling all Artists

September 10 to 12, 2004, **WORLDWIDE "Paint Out"**
Niagara Falls Ontario. Sponsored by **International Plein Air Painters (IPAP)**. All plein air painters are invited to participate. You do not have to be a member of IPAP, but you must register. The public are invited to watch the "Invasion of Artists" throughout the Niagara Parks. GRAND PRIZE - 1/2 page Ad in Plein Air Magazine (\$1755 US value). To download prospectus: <http://IPAP.homestead.com/niagara.html> or call 905-354-8692 or 1-800-393-7270, 9-5 EST, Monday to Saturday only.

Women's Art Association of Canada, 23 Prince Arthur Avenue, Toronto, M5R 1B2. **Bod and Abode**, is be a major fundraiser in support of the eleven student scholarships provided annually. The theme, **Bod and Abode**, explores the new appreciation we have for our human space. Visual artists working in all media are invited to submit an application for this juried show November 4 – 14, 2004. 50% of proceeds to the artist. Please contact us for an application: women-sart@bellnet.ca 416-922- 2060, Fax 416-922-4657 **Deadline for entries: August 1, 2004.**

Call for Entry

The Federation of Canadian Artists, 2nd annual, Painting on the Edge, open international juried exhibition, August 24 to September 12, 2004. **Slide entry deadline, June 22, 2004.** Non-refundable entry fee: \$15 per slide for FCA Members in good standing. \$20 per slide for non-members. This exhibition of original paintings and drawings in any media is open to all living artists worldwide. Grand prize \$1500. For prospectus contact: Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7, Phone: 604-681-8534, Fax: 604-681-2740, Email: fca-admin@artists.ca Website: www.artists.ca.

Pastel Society of America, 15 Gramercy Park South, New York, NY 10003 Phone: 212-533-6931. Offer a pastel scholarship. The winners receive tuition-free classes/workshops. (No cash, room & board or travel expenses.) Application and 3 slides must be received before **July 1, 2004**. If interested contact them at above address or phone 212-533-6931. Or contact our newsletter editor for a copy of the application.

The Pastel Society of New Mexico invites you to enter our **13th Annual National Pastel Painting Exhibition**, to be held November 5 to 21, 2004. Entry is open to all artists over the age of 18 without regard to geographic location. **Deadline for slides August 20, 2004**. If interested contact them at PSNM, P.O.Box 3571, Albuquerque, NM 87190. Website: Pastelsocietynm.org/psnm or our newsletter editor for a copy of the application.

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**Pam Carter's Workshop - April 3 and 4, 2004
Great Fun, Great Demos and Instruction**

Everyone agreed the Burlington Art Centre was a great spot for a workshop. Nelson and Merle of Shoreline Café in the Centre spoiled us with fresh-baked cinnamon buns, muffins, coffee and pre-ordered lunches over the two days.



Saturday morning was cold and gray but inside the studio Pam was busy arranging bright yellow sunflowers, fresh spring tulips, daffodils & iris into six still-life arrangements. Pam's infectious enthusiasm and the brightly coloured flowers warmed our spirits and we were ready to paint.

Pam demonstrated how she approaches still-life. First, using thick vine charcoal, a few small quick sketches of different orientation. After consideration and exploration, a selection, then on to the paper.



In this demo, Sabertooth (known as St.Armand in Montreal). Still using thick vine charcoal, Pam establishes the under drawing.



After removing excess dust, she then worked in colour, starting with hard pastel and moving on to the softer pastels. Continually working with values to final completion. After a full day of instruction and painting, the group drove to Rosemary's for dinner and relaxation. By 8:30 we all had eaten a delicious meal and had talked ourselves into silence. It was a tired group that departed from Rosemary's to sleep & refresh ourselves for another day with Pam. Sunday morning Pam showed us what she calls "Pam's cheap & dirty". This is using acrylic & water as a under-painting. For this demonstration Pam used colorfix paper. Everyone chose a different still-life set-up & tried to remember all Pam's instructions & tips. Pam's enthusiasm, vitality and humour infected everyone. **Pam, it was a fun workshop, thank you.**



**Mini-bio
Paintings**
(Bio on page 6)

Vesuvius Ladies
by
Gail Sibley



Blossoms in a Ginger Jar
by Mary Douglas



Dutch Morning by
Rosemary Randell



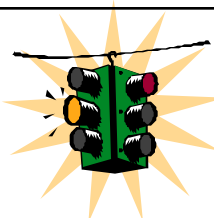
April Fair, Seville
by Ken (Sparky) MacKenzie



Serenella
by Marie Jeanne
Leccisi Newbery



Playtime with Zeke
by
Melissa Schatzmann



Next Newsletter
Deadline
July 15, 2004

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

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