

Pastel Artists.Ca

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

February, March, April, 2017



Stepping into Fantasy
Rosemary Simpson, PAC, MPAC

Setting the Mood and Expressing Yourself

by Christine Camilleri, AFCA, MPAC, PSA (Associate)



Summer's Refrain



Mellow Morning



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 three shows a year:

- Members' Show - open to members at any level
- Annual Juried Show - entries are selected by a judge
- Online Members' Juried Exhibition

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 your 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

Affiliations

- 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 1st. New members joining after September 1st will have the following calendar year included with the initial membership fee.

Annual Membership: Basic \$50 CAD/Premium \$80 CAD
Outside Canada: Basic \$60 US/Premium \$90 US

Annual membership fees can now be paid using PayPal.

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We need your help! To make your organization run as smoothly as it is several of the above members are having to wear two hats. We would appreciate your participation. Come join **The PAC Team**.
Contact Ruth Rodgers at: rodgers.ruth@gmail.com



From the President's Easel

By Ruth Rodgers, PAC, MPAC

I received an unexpected and much appreciated holiday gift this year: a fellow artist was clearing out her studio, and offered me a HUGE stack of *American Art Collector* magazines, with a few *Southwest Art* and *International Artist* issues mixed in. As a result, I have spent the past several weeks happily paging through them, and I've found myself coming to some conclusions about what makes a great painting - for me, I hasten to add, not wanting to suggest that I am some kind of final arbiter of taste!

There is no doubt that technical prowess is a "necessary but not sufficient" factor. If the artist simply cannot generate correct perspective or proportion (and it is clear that the mistakes are indeed errors, not intentional distortions), then I flip past the image (while wondering how on earth such a thing got into an art magazine in the first place). I must admit that the artists who DO distort for "effect" also leave me cold - I simply cannot imagine having that garish painting of that big-headed woman with a Barbie-doll-sized body on my walls - it's just creepy! Maybe that's the point - I hope so. Nevertheless, I'll leave that one to some other collector...

Yes, technical correctness is necessary - but lots of paintings that are technically correct also fail to arrest my flip of the page. What's missing? I think for each of us, a truly great painting is one that moves us emotionally. Perhaps it's a subject matter that 'pings' a pleasant memory in us. A quick check of our latest PAC online show gives us lots of examples. Our own Kathy Hildebrandt's detailed depictions of vintage objects (*Things Go Better With*) are very popular with people of a certain age due to the connection to their childhood memories. And what woman doesn't relate to Gail Sibley's; *My Boogie Shoes* and *My Comfy Shoes*?

Maybe it's food that attracts us. Who could not have happy - and hungry - thoughts triggered by Beth Bouffard's depiction of baskets overflowing with mouth-watering strawberries (*A Taste of Summer*), Kristin Vignal's three perfect fruits (*Three Cherries*), or Trish Acres juicy *Melonscape*?

Or perhaps it's dogs (Wendy Gordon-Forsyth's; *Tilly*), sheep (Irene Gray's; *Sheep Portrait*), horses (Kim Martin's *Lisa's Horse*; Rona Huggins' *Focussed*) or even peacocks (Catherine Shephard's *Peacock Study*) that make us smile.

Of course, the human face is a perennial fascination - we do love to see ourselves: all our beauty, quirkiness, and even foibles. Rae Smith's funky *Jute Box Dan*, Patia Schacht's proud *Grandmother*, and Christine Camilleri's oenophile *A Good Choice* are great examples of characters we'd just love to meet.

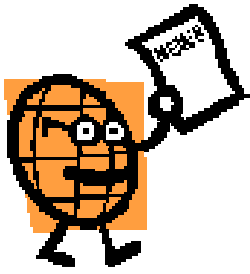
For many, it is a memory of a place or an experience that halts the eye. Maria Ivanova's *Lake Huron in Grand Bend* instantly takes me back to long summer days spent at that very beach with my young children, as does Cathy Cullis' *Beachway*. One glance at Joanne Cotton's *Lavande de Lhern* transports me back to a much-enjoyed sojourn in France with beloved teacher Elizabeth Mowry. My favourite reaction from a new collector of my work is "Oh, I had to have it, it reminds me so much of..." In fact, I try to paint in a manner that allows room for the viewer's own memories - not too specifically this place or that.

For me, often, the "it" factor is an aspect of light. Joan Larson's *Sunrise Over Sable* has it - that elusive, momentary light over the glowing dunes. Jessica Masters received second place for a lovely wave painting, but it was her *other* wave painting (*Wave III*) that stopped me in my tracks - that black background, that vibrant wave - wow! What imagination, what bravery! Clarence Porter and Fred Fielding share a love for intense colour, used to render brilliant light effects - so bold, so inviting (*Out the Back Door*; *My Quiet Place*).

I could go on - all the images chosen for the show illustrate some aspect of greatness or another - but that's enough to get you started

So, grab a stack of art magazines (c'mon, you have them stashed somewhere, right?) and page through them quickly without reading the text. Mark the pages with images that arrest your hand. Then open all those images up and look at them as a group - what are the commonalities? Can you find trends or characteristics? It's a useful contemplation - that attracts YOU to a painting? Do you incorporate these aspects in your own work, or are you (paradoxically) most admiring of work that is totally UNLIKE your own? Maybe your new year's 'resolution' (I prefer to use the term 'goal') is to push your own efforts in the direction of something you admire in another's work. Or - maybe not - maybe you simply enjoy looking at work that provides a differing approach.

Whatever you decide - happy painting!



Member News

Promotions Coordinator, Kim Martin, has agreed to take on the extra position of Workshop Coordinator, East. Her first assignment will be the Marla Bagetta, three-day workshop, April 5 to 7, 2017 at the Aurora Community Centre, Ontario.

Kathy Hildebrandt, Calgary, AB
ASA, SCA, PAC, MPAC, AFCA, IGOR PSA, IAPS/MC
Kathy will be participating in the International Guild of Realism's Winter Salon exhibition being held in Scottsdale, AZ from January 26 to February 18, 2017. Her pastel painting, *Hey Yo-Yogi* (back cover) was one of 97 paintings selected from over 500 submissions worldwide. She also received the Most Innovative award for her painting *True Colours* in the National Oil & Acrylic Painters Society online exhibition - but it was an acrylic painting!!

Kathy was also featured as an "Artist to Watch" in the November 2016 issue of the French art magazine, *Practique des Arts*.

Cindy Whitehead, Salmon Arm, BC
Cindy has been hooked on the medium of pastel ever since viewing a number of pastel paintings at a local show many years ago. Her paintings have been juried into local and international shows and since 2008 have won a number of awards. Cindy has a following of collectors who appreciate her subject matter as well as the quality of light in her paintings. Cindy is an active member of the Federation of Canadian Artists.

Cindy paints what she loves most, the land, water and sky and those beings that live amongst them. The area in which she lives 'Larch Hills' is a constant source of inspiration for her paintings. The images that find their way to her paper, reflect her experience of finding herself over and over again while being present in a marsh or a forest or on a lake. Cindy continues to grow as an artist by taking a workshop every couple of years and by plein air painting. Cindy looks forward to participating in the PAC events and meeting other pastel artists.

Claudine Gévry, Vancouver, BC
Claudine was born in Granby, Québec. She spent most of her life immersed in Montréal's rich artistic and cultural diversity. It was there that she studied Fine Arts at the Cégep du Vieux Montréal and Graphic Design at the Université du Québec à Montréal, both institutions known for their eclectic and bohemian artistic tendencies. Art has been a strong motivating force throughout her life.

Widely published around the world as an illustrator, with books translated into more than 12 languages, she has collaborated with some of the biggest names in the industry such as Harper Collins, Penguin Random House, Reader's Digest, Simon & Schuster and Top That Publishing (UK).

Claudine is now pursuing a career as a fine art artist as well, wanting to divide her time between her two passions. She was recently selected to exhibit at the Bombay Sapphire Artisan Series semi-finals in Vancouver. In 2015 she received an award of excellence at the International Miniature Art Exhibit in Lévis, Québec. She won popular acclaim for her 100 Trees in 100 Days project that same year.

She lives and works in Vancouver, Canada. You can see more of her work at www.cgevry.com.

Margot Hallman, Oakville, ON
I have been working in pastel for many years with the mentoring assistance of Rosemary Simpson. She has been a true inspiration for me. As a teacher, she has more than anything, helped me see in a more painterly way. Rosemary encouraged me to join PAC in 2013.

My work is inspired by Canadian landscapes. My children live in Tofino, B.C., so I have ample opportunity to spend time on the west coast of Vancouver Island. My husband and I have had a cottage up in the Port Severn area where I have often painted from my cottage window. We have also traveled extensively throughout Canada and I have particularly enjoyed the landscapes of the Okanagan Valley and the Sunshine Coast in B.C.

Last year, I took a leap of faith and entered one of my larger pastel pieces of Chesterman Beach, B.C., in the 25th Annual Juried Exhibition held at the Aurora Cultural Centre and lo and behold, it was accepted.

I had an opportunity to meet PAC Newsletter Editor, June Gauthier, at the exhibition and awards evening. At that time she mentioned she would like to step away from the newsletter to have more time to paint. Having just retired as a lawyer/mediator/arbitrator I said I would like to help and eventually become the editor.

Setting the Mood and Expressing Yourself

by Christine Camilleri, AFCA, MPAC, PSA (Associate)

Mood is something that the artist can control by using certain things that help to convey a certain emotion. You might choose one or all of these things to help tell your story or to emphasize a certain aspect in your subject.

For example, horizontal lines are calming, straight lines offer dignity or spirituality (upward movement), curved lines slow down the viewer (think roads and streams or the curves on a figure) and can be soothing and lyrical while diagonal lines are energetic and exciting.

Colour and its saturation can also form mood. Warms like reds, orange and yellows can be exciting especially when they are at full saturation (strong). Cool colours like blues, violets and greens can be calming especially when they are “grayed” down.

Values also form mood. Strong darks and lights suggest suspense, mystery, drama, closing down, etc. More subdued values convey delicacy, opening up, calm, approachable, etc.

Expressiveness of the medium also comes into play to convey mood. Strong marks can suggest energy and airiness, while a softer approach helps to subdue the painting and can suggest peacefulness. Choosing what to include in your painting and what to leave out because it’s not part of your story is also expressing yourself. Lost and found edges (you can’t tell where one edge is finishing and another is beginning; unlike coloring book lines) is also a powerful way of expressing yourself and what you want to tell your viewer.

In “*Summer’s Refrain*” (front cover) there are contradictory moods and expressions which have been set up deliberately to entertain the viewer. There are energetic marks to suggest the liveliness and breeze of the afternoon playing in the grass, the shadows on the road and the leaves of the trees. There is an air of mystery set up by the strong value contrasts. Overall the colours chosen are warm because the story is about a summer afternoon. The lost and found edges are deliberate: they calm the viewer down and suggest openness and air and soft light against the dramatic shadows. The main idea is the last rays of the sun flaring up the leaves but the secondary story is “where does that road lead”?

By contrast “*Mellow Morning*” (front cover) is a calm scene. Muted colors (grayed yellows, greens and red violets), soft expanses with gentle movements from edge to edge and colour to colour, and mid tone values all convey the mood that was intended. The early morning air seems to be saturated with humidity. Who is the “star”? There are diagonals that lead the viewer to the tree, the only round shape in the painting, however, upon reflection I felt the painting needed something more and so I added those cows grazing on the hillside.

As you plan your paintings think about what mood you want the viewer to feel because that is what *you* are feeling about your subject. Then use the tools to set that mood and express yourself artistically.

Happy painting!

Time to Start Painting

After you have read Christine’s article above and Kathy’s next page article on how to photograph your work to impress the juror, it time to bring out your pastels and paint your submission to the **PAC 26th Annual Open Juried Exhibition**. The deadline for your submission is **April 10, 2017**. All submissions must be received by the Submissions Coordinator, Kathy Hildebrandt on or before that date. khilde@shaw.ca **Call for Entry** on PAC website www.pastelartists.ca

Exhibition Date: May 22 to June 4, 2017
Location: Federation Gallery
Federation of Canadian Artists’ Gallery
1241 Cartwright Street
Vancouver, BC
V6H 4B7

Opening Reception & Awards Ceremony
Saturday, May 27, 2017 - 2:00 to 4:00 p.m.

Ursula Reese Grand Prize \$500
Plus many exciting prizes donated by pastel suppliers

Juror Richard McKinley

Some Basic Tips for Photographing Your Artwork

by Kathy Hildebrandt, ASA, SCA, PAC, MPAC, AFCA, IGOR, PSA, IAPS/MC

As the Submissions Coordinator for PAC, I see all the images that are submitted for jurying. For the most part most of the images are quite good. But others are most likely doing a terrible injustice to their actual painting. You only get one shot at impressing the juror to pick your work for an exhibition so it is up to you to submit the best image of your work that you possibly can. Here are some basic tips that will hopefully help you get a better image of the painting you worked so hard on! Bear in mind that I am not a professional photographer but I've done a lot of experimenting and through trial and error have found what works for me. I use a Canon DSLR camera, Photoshop Elements 14 (PSE), and FastStone Image Viewer on a Windows 10 PC but what follows should be closely applicable to other cameras or computers. Note: FastStone Image Viewer is an editing and viewing program that is available for free download. It has very good editing capabilities but not all the options and features available in PSE.

There are 5 basic things you need to shoot your artwork

1. DSLR camera
2. Tripod
3. Consistent and even lighting
4. A vertical surface to set/hang your artwork on
5. A white sheet of paper.
6. Photo editing software.

Camera

Digital single lens reflex (DSLR) cameras are the best type of camera to use, if you can afford it. The price of these cameras have come down considerably and can be purchased for a few hundred dollars. They are worth the investment.

They allow you to fully control how you shoot your images, but they can also become overwhelming when you move past the pre-set "Landscape" and "Portrait" modes. Here are a few key things that I've found your DSLR needs to be able to do:

1. Pre-set White Balance modes and the ability to create a custom White Balance setting
2. A 2 second self timer
3. Ability to mount on a tripod
4. Ability to shoot in an Aperture control mode (camera brands name this differently)
5. Capture an 8MP image (Note: this is much more than is actually needed but most cameras today capture a much larger image.)

Shooting your Artwork

These are the basic requirements for setting up your photo shoot.

1. Place your artwork so that it is as vertical as possible to the camera. Hang it on the wall if possible. I have my artwork on my easel. Typically, I adjust my easel so that it is as vertical as possible. Other times, I will simply use Blu Tack on the back of my painting board to adjust it as vertical as I can while the easel is still in a backward slant. Use a level to ensure your artwork is level.
2. Set your artwork so that it is oriented horizontally, even if it is vertical piece. This will line up with your camera orientation.
3. Place the piece of white paper near the artwork so that it will show up in your photo. You will use this white later in Photoshop to make other color corrections. I typically tape it to my painting board at the top or short side of the painting.
4. Consistent and even lighting. I shoot my work in my studio which has typical indoor lighting. I set the white balance on my camera accordingly and adjust for any lighting colour cast later in Photoshop. If you find that you still have a large colour shift in your images due to the white balance, you may need to refer to your camera's manual to learn how to create a Custom White Balance setting.
5. Set your camera up on a tripod so that it is perpendicular to the surface of your artwork. Your camera lens should be set so that it is lined up with the middle of your work. Again, use a level.
6. Physically move your camera forward or back, so that you can see the whole artwork in your viewfinder with your lens's focal length set between 50 and 70 mm.
7. Set your camera to the Aperture control mode (on a Canon it is the AV mode but may be different on other camera brands)
8. Adjust the ISO to 100. This setting will give you the clearest results with no or minimal "camera noise"
9. Adjust your f-stop to between 4.5 and 6.3. This is going to depend on your camera and the lens. You will need to experiment with this. You typically want as low an f-stop as possible
10. Set the self timer to 2 seconds. Because you are shooting at a low ISO and a small f-stop, the shutter time may be quite long to get a proper exposure. By using the self timer, you won't be touching the camera while the shot is being exposed, which will eliminate any camera shake.
11. Take a few shots. Try taking photos that are slightly over or under exposed. Every camera reads light slightly different, so you may need to over or under expose the photo.
12. Download the images to your computer.

Some people will recommend shooting your artwork outside in overcast conditions, with your artwork flat on the ground while you stand over it. This might work when it's warm outside but doesn't work so well when it's raining or snowing! It also doesn't work very well if you work large or if you're short.

Editing the Image

I use 2 different photo editing programs; Photoshop Elements 14 and FastStone Image Viewer. Photoshop Elements is a much more versatile program than FastStone, but some things are easier to do in FastStone, plus it is free! The following tips are all done in Photoshop Elements. One important note: *Always do your editing on a copy of the image, keep your original image separate.*

Remove colour cast

Here's where that white piece of paper that you included in your photo comes into play. Even with your camera's white balance set to the type of lighting used, there is sometimes still a colour shift in the image. This can be corrected in PSE as follows:

- From the menu, select Enhance/Adjust Color/Remove Color Cast. Click on the white paper in the image and click OK.
- If you don't notice much of a difference, it means the camera's white balance setting closely matches your room lighting – this is good!

Adjust Levels

This is to adjust the exposure of the image if it is over or underexposed.

- From the menu, select Enhance/Adjust Lighting/Levels. Use the left slider button in the Input Levels section so that it lines up with the left edge of the graph. Do the same on the right side. This will adjust the images highlights and shadows to an even exposure. You can use the slider button in the middle to adjust mid-tones if needed. Click OK

Crop Image

Here's where you get rid of all the extraneous stuff in the background.

- Select Image/Crop. Use the crop handles to select only the painting. If your painting isn't completely squared within the crop selection, you can either crop off a bit of the painting, or it can be corrected using the Distort step. Click the green check mark.

Distort

If your painting wasn't straight and you have to "stretch" out some of the sides, this can be done using the Distort function.

- Select Image/Transform/Distort. Use your mouse to click on applicable anchor "circles" and move them in the applicable direction until the image is stretched completely to the edge. Select the green check mark.

If you have to distort too much you may want to take another photo!

Rotate

If you need to correct the orientation of your painting, you will need to rotate the image.

- Select Image/Rotate/90% Left or 90% Right as applicable. Click OK

Save

At this point, save your image. If you had to use the Distort function, save as both a .PSD file and as a JPG file. When saving as a JPG file ensure the quality is set to Maximum.

Resizing

When resizing your file, always do so as a File/Save As. You want to keep your original edited image at it's largest size.

- Select Image/Resize/Image Size. Ensure that the Resample Image and Constrain Proportions boxes are checked. In the Pixel Dimensions section set the Width and Height as applicable. Note that for PAC exhibitions, this should be set as a Width of 1920 Pixels. Select OK. Select File/Save As and give it a new file name. Ensure that the image is saved at a Maximum Quality.

There is a lot of confusion and misinformation when it comes to image specifications for submission purposes. Each organization asks for specific information, some of which makes no sense. When viewing images online, or on a computer in general, having an image sized with a width larger than 1920 pixels will not make any difference on the majority of TV's or monitors in general use. Many organizations will ask for images at 300 dpi but with no print size measurements; this really is meaningless. Always follow the instructions on a call for entry as closely as possible, but if the supplied information is incorrect or incomplete and you can't get additional information, always provide at least a 1920 pixel image (width) at the highest quality possible.

Now, use these tips to get your entries in to our 26th Annual Open Juried Exhibition.

A Slow Awakening

by Rosemary Simpson, PAC, MPAC

My painting *Stepping into Fantasy* was done on a full sheet of Clairfontaine that is lovely to work on and takes many layers of pastel. It was just what I need for this piece. I used Art SpectraFix spray in between layers extending how much pastel I could use. If you haven't discovered Clairfontaine paper yet, treat yourself. Most good art suppliers carry it now. A number of years ago I had to bring it in from California.

This work was a slow awakening for me and took almost a year to complete. Usually I can do a painting a day. In between I work on other less challenging works for a change of pace. With this painting I changed my direction a number of times as I went along. I worked slowly, re-vamping as the painting took over.

I had to give over to my inner self to get to the whole. Plein-air has been impossible for me this last year anyway. I'm working on leaving what I see to what I feel. Memories, colour sketches (if I'm lucky), are opening doors not tried before.

Sketches for value and form are still important to me. I then work out the sketch on the pastel paper...let it sit and make corrections. I pick out the colours I think I will use with a range of values. Next the darks go in using colours that are darker than I visualize for the finished work. At this point I let it sit and peek at it every day putting in a mark here and there. Some colours work, if not I discard. I call that Head Scratching time...it is more a mess than a painting. This was the longest stage until all at once everything began to gel. The last stage for me was the details and I took my time, months!

Since I had never been to this place I used several of the commissioning couple's 4x6" photos for reference. The photo colours were mainly brown and dead, something that happens with digital photos. Things are flattened and colours blended. I much prefer to paint plein-air but when it is not possible, reference and experience must do, along with a good shot of imagination. My experience painting plein-air stood me in good stead. I wanted the mountains to be atmospheric with a touch of romance thrown in.

It was the couple's engagement spot. Kim and Matt hiked through and around these mountains. They were married a year later. They are not in the painting but I image them sitting on the brow of the hill in the foreground. The painting was a gift to the couple for their first anniversary; they were delighted as I was with their response.

(See Rosemary's painting on the front cover.)

Painting Exchange

by Rae Smith, PAC

I am one of 24 artists from our monthly group called Art-Focus, we meet to discuss our art and projects, have a drink, snack and enjoy our get together, we work in all mediums.

We were asked to participate in an art project that includes 24 artists from Sweden. Each artist works on a piece of 20"x30" watercolour paper, we paint one half of a painting, whatever we want, then at the end of January all the paintings will be shipped to Sweden. Our chosen partner then finishes the painting in their own style. At the same time the Swedish artists ship their one half painting to us and it's our job to finish the painting however we wish. Lots of fun. The paintings are then exchanged again, we will frame each painting and exhibit them for an oil company meeting in Halifax, which approximately 500 people will attend. The paintings will all be for sale for the same set price. A hard cover book will be published with all the artists, their bios and paintings featured in it.

This project was done last year between Swedish Artists and artists in Houston, Texas. It was very successful, and they thought they would try it with Canadian artists, we were the chosen group!! It should be interesting?

I have included a recent winter painting from across the road. (back cover)

Pastels

Borrowed from *Painting Brilliant Skies and Water in Pastel*
by Elizabeth Haywood-Sullivan

"In the past 20 years or so, there has been a renaissance in pastel. This new focus has been driven by advances in the actual medium and the substrates upon which pastels are painted, plus there are improved framing techniques to preserve the final art. Many new products were initially created by artists to fill a need for materials they were unable to find. At the same time, venerated lines of pastel used historically by artists such as Degas and Monet were being reinvigorated with availability to new markets, increased demand by artists, and a new generation of artistic leadership.

"Pastels are created using the same pigments found in every medium. However, they're almost pure pigment with minimal binder and hence contain the highest concentration of pigment of any medium. Due to this renaissance, more artists and collectors than ever before are discovering pastel as a desirable painting medium. The resulting artworks rival other mediums in their competence, beauty, presence, and permanence." *LHS*

Painting in Contrasting Styles

by Andrea Pyman

I live and paint in Prince Edward County, Ontario and I've been working in pastel for about five years. At first I might only complete a half dozen pieces per year and now it's likely closer to 40 or 50 pieces. There is definitely something to be said for more time at the easel as I keep learning as I go. I've also been very fortunate to have learned from a number of accomplished pastel artists through classes and workshops. I was first introduced to the medium by Rosemary Simpson when I found her at a fall studio tour. Since then I've been fortunate to take workshops (of varying lengths) with Sharon Fox Cranston, Teresa Saia, Lyn Asselta, Trish Acres, Christine Camilleri, Kim Martin, Gail Sibley and Jessica Masters. PAC has also introduced me to friends who share my pastel passion.

I was asked to present a couple of contrasting pieces in this newsletter and speak about my focus. I really do attempt a pretty wide variety of motifs. This year I did a series of china tea cups, among other still-life paintings, lots of water and waves, my dogs and of course the beautiful county landscapes that surround me. I ended up choosing two landscapes....well one land, one water.

One is part of a wave series, *Dive In* (back cover)...I love painting water, seeking to capture the movement, the fluidity, and also the luminosity. I live on the shore and probably half of my reference photos end up being watery scenes. What makes this piece successful for me is the movement.



The above painting *Morning due* is of my front yard in early morning in late September just when the dew is glistening and the shadows are very long. My approach is much looser and the mark making is rougher. I also managed to resist the temptation to blend....or at least to only blend with the pastels themselves. I love the way the warm and cool colours set one another off in this piece.

I suppose both of the paintings are about the light, in the first coming through the wave and in the second through the tree, but there is quite a contrast in how I approached it.

NEW DVDs AVAILABLE FROM THE LENDING LIBRARY:

Winter, the ideal time to borrow some of the excellent instructional DVD videos that the Lending Library has to offer.

NEW: Marla Baggetta's" Colour Confidence " Secrets to vibrant colour Volume 1

Marla Baggetta's" Colour Confidence" Secrets to vibrant colour Volume 2

In which you will learn:

The keys to having real control of colour in your paintings! No more guessing! A combination of demos, lecture and exercises will bridge the gap between colour theory and practical application to inspire confidence in your colour choices.

The Pastel Journal 2014 - all six issues on one disc

The Pastel Journal 2015 - all six issues on one disc

Both Pastel Journal CDs feature artist profiles, technical pointers, step-by-step demonstrations, creative insights and inspiring artwork by today's top pastel artists.

For borrowing information, a complete list and description for each DVD visit:

<http://www.pastelartists.ca/contents/dvd-lending-library>

Editorial Note

Margot Hallman has agreed to be co-editor of our “*Purely Pastel*” Newsletter. I will remain editor of the newsletter until Margot feels ready to take over the full responsibility of editor.

I joined Pastel Artist Ontario (as we were then known) in 2001, and was accepted into my first juried exhibition in 2003 that was held in the KOR Gallery, Kitchener, Ontario. At the opening reception I met Rosemary Simpson, President of PAO. In conversation with her she mentioned Barb Ritchie the newsletter editor was looking for someone to help send out the newsletters, and I thought, “I can do that” thinking I would probably stuff and mail the 85 or so newsletters, no big deal. What a surprise when Rosemary called me a couple of weeks later to say Barb was pleased to hear I was willing to take over the publication, she & Rosemary would help as much as they were able.

The November/January 2016 edition marked my 13th year as the PAC newsletter editor and it has been interesting to move the newsletter from twelve pages printed on a Xerox copier and stapled together to the publication that is quality printed by Stirling Print Solutions in Hamilton and goes out to over 200 members. All the past newsletters from 2003 to 2016 can be read on the PAC website – Newsletter.

I believe it is now time for a change. I look forward to Margot bringing her own ideas and voice to the publication. (See Margot’s *Call for Help* on page 11)

I will continue to send out the PAC News Update emails.

June Gauthier
jgautpac@gmail.com

Tapestry of Colour

Borrowed from December 2014 issue of *Pastel Journal*
Pastel Pointers by Richard McKinley

When it comes to handling colour in a landscape, painters are not unlike weavers of fabric.

Painters, especially those working in pastel, are attracted to colour like bees to honey. Unlike oil or watercolour artists, however, who rely on a palette of limited hues to attain the necessary tints, shades and tones, pastel artists merely have to lift the lid of a palette to be dazzled with hundreds of pigment options. This tempting, readily available feast of colour can be very hard to resist, but if not finessed, it easily can lead to disastrous, garish results. Whenever I find myself becoming too seduced by my palette’s colourful charms, I remind myself of a phrase first heard from pastel master Duane Wakeham: “The quality of colour within a painting is not due to the quantity of colour.” This comment isn’t intended to limit the use of colour by artists – far from it. It is a reminder, however, that pastel artist must learn to select and use colour wisely.

As our range of pastel colours has expanded, the artists’ ability to get caught up in technique and subject matter has overshadowed the importance of the composition of colour within the painting. In Wakeham’s words, “Colour has to hold its place in space.” A green in the foreground, for example, will need to appear different when represented in the background. Just saying “green” isn’t enough. An artist needs to be sensitive to how cool, how warm and how grayed it becomes, depending upon its location.

The colour in a painting is like a tapestry. All the threads weave together, supporting one another to create a final harmonious appearance.

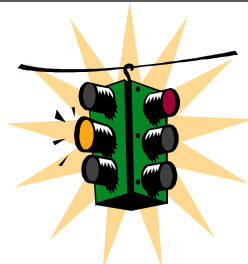
Why Select Pastel as a Medium?

- They are luminous! Due to the fact that pastels are made from granules of pigment, there are many reflective surfaces, and hence they attract and reflect light beautifully!
- They are versatile, enabling you to achieve many different styles and effects.
- They are immediate, with no mixing together of paints to achieve colours, (although you can mix pastel colours on the paper to alter your colours in a layering effect). One colour will influence another.
- You can leave your painting and come back to it at any stage. The painting can be added to, or changed whenever you wish.
- There are literally hundreds of colours, as well as varying degrees of hardness to choose from, depending on what effect you want to make.
- Generally you can use coloured paper, hence you do not have to cover all the paper with paint. You can achieve a great effect leaving some paper showing through.
- Pastels mix with other mediums.
- Adding water or turps to pastels can produce varying effect with ease.

Developing your own style is something that happens naturally over time. What helps you develop a style? Painting what you want as you want to paint it. What inhibits your style? Trying to paint in like someone else. Don't borrow someone else's style. The world doesn't need to see any more fake Rembrandts, van Goghs, Seurats or Francis Bacons. Be patient. Your own unique style will emerge as you continue to paint.

Carole Katchen

**Next Newsletter
Deadline
April 15, 2017**



As I was putting the finishing touch to this newsletter I received the following request from Grace Croughan:

"I would like to enter some art shows in the U.S. but do not know how to ship my work there and back through customs. I've heard there are complicated steps and much hassle. I'm wondering if you have covered this topic in one of your previous newsletters. Do you have any information or maybe you can ask the members that have gone through it to write a how to article. It may help others in the same boat."

We have not covered this topic in any PAC newsletters and Grace has a very good point, it would be a topic of interest of many.

If you enter shows in the U.S., please share with fellow members your method of shipping and what is required to get the painting through customs and back.

Contact me at: jgautpac@gmail.com.

Or by mail at: June Gauthier
794166 East Back Line, RR3
Flesherton, ON.
N0C 1E0

To enjoy the PAC Newsletters in full colour ask to be put on the Newsletter email list. You can still receive your printed and mailed copy as well but the email copy allows you to see the images on the inside pages in colour.

Past "*Purely Pastel*" newsletters can be viewed on our website: www.pastelartists.ca

A Call for Help

by Margot Hallman

I am sending out a call for volunteers to join a team I would like to put together who will help me edit and mail the PAC Newsletter to our membership.

As mentioned in my Mini-bio on page 4, I had an opportunity to meet June Gauthier at the 25th Juried exhibition awards evening at the Aurora Cultural Centre last spring where she expressed a desire to step away the publication of this PAC Newsletter.

June has described the editor's position as having two responsibilities, collecting news and preparing the newsletter for printing, then sending the newsletters out to the PAC members by mail and email.

The editor gathers articles and photos, and then he/she must edit and lay out the 12 page newsletter for printing.

The newsletter is then emailed to the printer in the pdf format. PAC has been using a printer in the Hamilton, Ontario area for several years. The final job is stuffing, labelling and stamping the envelopes, then delivering them to the post office.

I believe that the best way to maintain the quality of the work that June has single-handedly managed for 13 years, is to build a team of volunteers who will help in assembling materials for the newsletter and handling the printing and mailing of the same.

I am committed to be an essential part of this team but I will need assistance in compiling relevant materials for each newsletter and in arranging for the mailing of the newsletter to over 200 members.

So this is my call for help!

If you would be interested in joining the newsletter team, please contact June or me at Hallman.home@gmail.com

I look forward to working with June and you so that the amazing quality of the PAC Newsletter will be maintained!

Today the world does not make sense,
So why should I paint pictures that do.

Pablo Picasso



Dive In
Andrea Pyman Page 4



The Lone Wolf
Claudine Gevry Page 4



Across the Road
Rae Smith, PAC, MPAC Page 8



Shuswap in Autumn
Cindy Whitehead Page 4



Hey Yo-Yogi
Kathy Hildbrandt, PAC,MPAC Page 4



Shookumchuck Forest
Margot Hallman Page 4