



Pastel Artists Canada
“Purely Pastel”

www.pastelartists.com

Member of IAPS www.pastelinternational.com

Winter Newsletter, November 2003



Jack Richeson Award
Cindy Riach - *Spring Run-off*



Art Spectrum Award
Vicki Brophay - *A Welcome Reprieve*



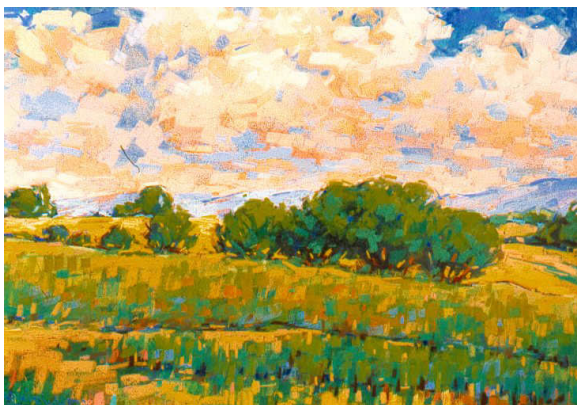
Daler Rowney Award
Aili Kurtis - *Levitation*



First Prize - PAC Cash Award
Barry Richman
Morning Watch



Juror's Award
Aili Kurtis - *Ripples*



Holbein Award
Bert Huizinga - *Do Trees Talk?*



Great American Art Works - Holy Cow Award
Ann Kelly Walsh - *Market Garden*

Loomis Art Store Award
Stephanie Wellman
Evening in the Back Fields



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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

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Barry Richman Tel: 519-238-6213
Director-at-large huronart@ezlink.on.ca

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

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*

This issue's cover is fabulous, a beautiful record of a fantastic show. The Art Gallery of Algoma was a wonderful host and very pleased with the high quality of the work presented. The Gallery is one of the nicest spaces in which we have exhibited. The show caused quite a stir or should we say a dust storm. Visitors were amazed and appreciative of the painterly vibrant quality of the pastel works. A total of eight works were sold. We had a great opening night. Joan Kelly arranged for a Scottish piper to greet Margaret and the evening progressed from there with a good crowd enjoying the art and refreshments. It was a distinct pleasure to present the awards especially to those present. Many thanks to all the people who helped make this show a success.

Both of our workshops with Margaret Evans were great successes. She is a fabulous instructor with a generous wit and talent. This is the second time Margaret has visited with us. Inak Gieysztor and her husband drove Margaret from Ottawa to Sault Ste. Marie giving her a chance to take in the scenery of northern Ontario. The scenery around the Mad Moose Lodge is very different from that of the Ottawa area. Margaret got the plane home just before the Big Black Out and was only sad that she had not seen a moose or a bear during her stay.

The executive met this past September to make plans for the next year(s). Welcome Barry Richman to the executive as Director-at-large and thanks to Rosalie Daly Todd and Shirley Black for all their work on the executive. They are now focusing on other things but will be offering a hand now and then as time permits. I wish to thank the executive as a whole for their willingness to take on responsibility for our association. There are many members who also help out when they can as coordinators and supporters of events, many thanks personally and on behalf of the association.

We are working on great plans for 2004, 2005 and into 2006. Note we have a weekend workshop planned this coming April in Burlington with Pamela Carter from Montreal. Pam is the President of PSEC and an excellent workshop instructor. Claire Schroeven Verbiest from California, is back by popular demand for a 5-day workshop in the Ottawa area, September, 2004. Mark your calendars for both these workshops. There is a lot more information in the newsletter about past and upcoming events, so read on.

Rosemary

PAC 12th Annual Open Juried Show

The Art Gallery of Algoma, Sault Ste. Marie, Ontario
August 7 to September 14, 2003

If you were unable to view the show while it was hanging in The Art Gallery of Algoma, please take the time to tour it on-line at our website www.pastelartists.com. It is well worth the trip.

Artists	Titles
Normand Baril	Frozen Creek
Normand Baril	Purple Iris
Carla Cervantes Bertrand	Precambrian Vigilances
V. Shirley Black	Cornfield Harvest
V. Shirley Black	Memories of Provence
Wendy Boyd	Sunflowers
Wendy Boyd	Serenity
Vicki Brophay	Isolation
Vicki Brophay	A Welcome Reprieve
Gloria Burgoin	October Fields
Gloria Burgoin	Coolness of Pine Woods
Tim Daniels	Pears - Cool Light
Maureen Dorinda	Dazzling Light
June Gauthier	The Flower Market
Inak Gieysztor	The Inkwell
Inak Gieysztor	The Last Boats
Barbara J. Harris	Haliburton Highlands
Barbara J. Harris	The Crooked House
Bert Huizinga	Do Trees Talk?
Gwen Keatley	View from the Bedroom
Joan Kelly	On the Ledge
Aili Kurtis	Yellow Aspen
Aili Kurtis	Ripples
Aili Kurtis	Levitation
Aili Kurtis	Ocean Rhythms
Carol Mooney	Teatime
Leyla Aysel Munteanu	Reading Time
Janet Parker	At the End of the Day
Janet Parker	Bugiano, Tuscany
Janet Parker	Fruit Stands, Tuscany
Cindy Riach	Spring Run-Off
Cindy Riach	Crawford Marsh
Barry Richman	A Rose by any Other Name
Barry Richman	Virgin Snow
Barry Richman	Morning Watch
Andrea Ross	G'Day Farm
Andrea Ross	Blueberry Island
Andrea Ross	Water Etchings
Page Samis-Hill	Christmas Amarylilis
Tina Tanveer Siddiqui	Jinja in Red T-Shirt
Tina Tanveer Siddiqui	Helen
Rosemary Simpson	Time Stands Still
Rosemary Simpson	Ready for Picking
Tony Vander Voet	Haliburton Rapid-No Green
Tony Vander Voet	April Shower in Giverny
Ann Kelly Walsh	Winter Gleam
Ann Kelly Walsh	Market Garden
Stephanie Wellman	Morning on Peterson's Turf Farm
Stephanie Wellman	Evening in the Back Fields

Congratulations to the participants and to all who entered. Many thanks to Joan Kelly, Juror Margaret Evans and Entry Coordinator Ann Walsh. Transportation Coordinators from Eastern Ontario, Normand Baril and Andrea Ross.

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Highlights of the Opening Reception, 12th Annual Juried Show, The Art Gallery of Algoma

Joan Kelly had arranged for a Scottish piper to greet Margaret outside the Gallery which is located in a beautiful park-like area on the shore of Lake Superior. The weather was very cooperative and everyone enjoyed listening the haunting sound of the bagpipes drifting through the summer evening air.



Margaret Evans listening to the Piper outside The Art Gallery of Algoma before the Opening.



After allowing time for the Opening attendees to view the wonderful collection of paintings in the Juried Show, Vicki Brophy and Rosemary Simpson presented the awards.



Barry Richman received First prize for *Morning Watch* and an Honorable Mention for *Virgin Snow*.

Mrgaret Evans Presented Aili Kurtis with the Juror's Award for *Ripples*. Aili also received the Daler Rowney Award for *Levitation*.



Joan and Fraser Kelly served a wonderful buffet dinner to several of the PAC members who had made the trip to Sault Ste. Marie for the Opening. Joan and Fraser, thank you. We now understand the meaning of northern hospitality.

PAC Workshops - 2004

Pamela Carter, PSA, PSC, PESC

April 3rd and 4th, 2004

Burlington Art Centre, Burlington, Ontario

See Registration form on page 11.



Flowers on Chair

Pamela Carter was a hit at the IAPS (International Association of Pastel Societies) Convention in New Mexico this past May. She is the recipient of a growing list of awards, the most recent being the Cover Competition IAPS Award 2003 and the Pastel International Magazine First Prize (both for Still Life). Pamela is the current president of the Pastel Society of Eastern Canada. You will be caught up by her boundless energy and joy of painting. This workshop will focus on Still Life and is

designed to accommodate pastellists of all levels.

Location: Burlington Art Centre, Children's Studio, (a large spacious room). Lots of parking is available at the Centre. A map and a supply list will be sent to participants. There are places to stay close by for those from out of town.

Lunch: There is a café at the centre or brown bag it.

Time: 9:30 am to 4 pm.

Price: \$130 for members, \$160 for non-members.

Participants: Minimum of 10, Maximum of 16.

Coordinator: Rosemary Simpson
3019 Britannia Rd., RR2
Milton, ON. L9T 2X6

Tel: 905-335-8074

Email: rasimpson@cogeco.ca

Deadline for minimum of 10 participants: March 20, 2004

Sorry no refunds after that date.

Pastel Pizzazz, 5 Day Workshop

Ottawa Area, September 20 - 24, 2004

Claire Shroeven Verbiest, KA, PSA, PSWC, CWA.

We are pleased to sponsor a 5-Day workshop with Claire Shroeven Verbiest, a caring and well-organized instructor. This workshop is open to students of all levels. Landscapes, night scenes and still life will be the genres of choice. The workshop will take place mainly indoors.



Claire in her San Jose, CA studio

The course will include demonstrations, critiques and a slide presentation. Claire Schroeven Verbiest is a Belgian native, who is fluent in both English and French. She lived in the Congo and in Germany before moving to San Jose, California with her husband and their two children. She is an award-winning artist and a signature member of several art societies.

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Verbiest is considered one of the finest watercolour and pastel artists in the San Francisco Bay Area. Come and share Claire's enthusiasm and joy for this versatile, direct and brilliant medium. You will leave equipped with the knowledge needed to create strong and spirited paintings.

Claire's statement: "I paint because I must and I am a painter most of the time. My goal is to create indelible images that transform the ordinary into the extraordinary. My desire is to represent the absolute truth of what I see and to capture the moment in time that best portrays my subject. My obsession is to charm the eye with intense colour, dramatic light and strong design."

Price: 5 days instruction, \$475 for members, \$525 for non-members.

Participants: Minimum of 12, maximum of 16.

Coordinator: Normand Baril
24 Merkel Drive
Nepean, ON. K2J 1Z8

Tel: 613-825-7840 Email: normand103@sympatico.ca

Deadline for minimum participants: August 1, 2004.

The registration form will be in the next newsletter. Participants will receive a supplies list and directions to location after registration.

Summer 2003 Workshops with Margaret Evans

Bushel bags of thanks to: Ottawa Coordinators - Shirley Black, Rosalie Daly Todd and Normand Baril. Sault Ste. Marie coordinator Rosemary Simpson and Joan Kelly as host. Transportation - Inak Gieysztor and Eldora Taylor.

Margaret's Workshop at the Craig Centre in Carsonby

Thanks to the PAC members who had attended other workshops with Margaret Evans, the Ottawa workshop attendees were expecting a

superb teacher and three days of intense but fun learning. In fact, Margaret did not let us down and actually managed to surpass our high expectations in her Ottawa workshop.



The Ottawa Group.

Even the weather defied the gloomy forecast and we were able to paint en plein air.

We painted various picturesque barns on the farm just across from the Craig Centre in Carsonby

where the workshop was held. The farm's owners had recently died and their daughter generously allowed us free access to the property that had multiple spots just waiting to be painted. At the end of the workshop, she viewed all of our paintings, chose one as a gift from the group and purchased about six others from various artists.



Painting en plein air.



Margaret painting barn.

workshop and explain how it reflected this two percent taken away from the workshop. Another wonderful feature of Margaret's workshop: her demonstrations, five in number, which she worked close enough to completion to give a clear idea of her three - phase approach to painting.



Margaret's demo of barn.

Sunday evening many of the artists got together at Rosalie Daly Todd's home for wine, dessert and good conversation with Margaret. We already are looking forward to enticing Margaret back to Ottawa, possibly for portrait and more landscape workshops.

Margaret's workshop at the Mad Moose Lodge

We had been told that the Mad Moose Lodge was rustic but we did not know that it was also historic. It was the first camp built in 1941 by the Canadian Government to house Conscientious Objectors to WWII. These men helped construct the joining link of the Trans-Canada route. Located at



Joan Kelly, Anne O'Connor & Mary Lake in front of an unrestored cabin.



Sunset over Lake Superior.

the point where the Montreal River empties into Lake Superior the scenery is captivating. It provided so many beautiful spots to paint that we did not leave the property. The weather was very cooperative and provided beautiful sunny days and gorgeous sunsets.

Margaret was a delight. With charm and good humour, she demonstrated and answered questions at the same time. We all came away with much more than the "two percent" retention Margaret expects of her students.

We were very fortunate to have Milt Haines in the workshop, he was more or less roped into being the Official Photographer. See the back cover for his photos of Margaret's step-by-

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step demos. Thanks Milt for sharing your photos, they are really appreciated.

Of course, a paint-away workshop is not just about hands-on painting, it is also about talking, eating, and drinking art all day and often into the night. Margaret's workshop at the Mad Moose was all about painting with pastels. It was a great learning experience;



Milt at work.

a time to meet old friends, make new ones, enjoy good painting instruction, good food, wine and laughter. For a lot of us it was a long drive to Montreal River Harbour but Darlene, Adam, Dale and Bud will probably be seeing many of us again.



Talking, eating & drinking art.

Five painters from the **Burks Falls Art & Craft Club** joined us for Margaret's workshop at the Mad Moose. Marg Cunningham writes of their experience.

Five of us from the Burks Fall Art & Craft Club headed north for a few days of adventure into the world of pastel painting with Margaret Evans on the rugged shores of Lake Superior. We gleaned many new techniques from Margaret's well organized, highly energized workshop. Honing these techniques will keep us pleasantly occupied during the long, cold winter months ahead. Every good adventure has its memorable events.

The Burks Falls cabin had some added "in house" entertainment. One of the local inhabitants caused quite a stir in the middle of the night when he decided to explore my hair. Then I felt four little feet on my left shoulder, then they made their way down my arm. My screams woke everyone else in the cabin and made him take off to explore Sandi's feet. The whole cabin exploded as the visitor ran in, out and over everyone's feet.

The women in the next cabin thought we were having a wild party and felt slightly left out until they found out the next day that all the fuss had been over a daring little mouse.



Karin Meilinger - no mice here.



Everyone anxiously awaiting Margaret's Demo.

Thanks Marg, hope all of you will join us again for another workshop.



"Bud" Cabin cruiser, art critic and Lodge Mascot.

And to finish the Mad Moose Lodge saga, this

We wanted to drop a line to thank Rosemary and the rest of the group who recently visited our lodge in Montreal River Harbour, Ontario. We so enjoyed their company and were fascinated watching them work. Hopefully, someday we can do it again. For now, thank you again and we wish you all well.

The Mad Moose Lodge,
Darlene, Adam, Dale and Bud

PAC Online - Tim Daniels

www.pastelartists.com

If you feel you are ready to show your work in the PAC Online Gallery contact me:

Tim Daniels
284 North Shore Blvd., East
Burlington, ON
L7T 1W9

Tel: 905-632-1978

Email: tdaniels2@cogeco.ca

I will be happy to answer any questions or help you with technical problems you may have with scanning images, photographing your work or sending jpeg's by email.

The Gallery's main objective is to provide a promotional site for participating PAC artists. Each artist's section is their own portfolio, however, it would aid the executive to know how the Online Gallery has helped any participants with contacts and sales. (See page 8 for Brittani Faulkes comments.)

To sign on as a new participant in the Online Gallery:

1. Download a form at the membership page on the PAC web site: www.pastelartists.com
or
2. Contact Tim for a mailed form.



HELP!

We are attempting to build a contact list for show invitations. Please share your customer contact list for this purpose.

The **Anastasia Gallery** will send out invitations based on this list for our member show, May 1 to June

30, 2004. Send this information to Lynne Ritchie who will be compiling this resource for us.

Lynne Ritchie
50 Quebec Ave. Apt 1601
Toronto, ON M6P 4B4

Tel: 416-604-3315

email: lynne.ritchie@attcanada.net

Member News

Membership Report by Cindy Riach:

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. **A Membership Renewal Form is enclosed in this Newsletter.** New members joining after September 1st will receive membership for the current and following year. **The annual fee is \$30.**

A warm welcome to our new members:

Charles Curro, Grayling MI
Mary Douglas, Pembroke ON
Corinne B. Leek, Granville Ferry, NS
Denise Leman, Montreal QC
Bill Martyn, Toronto ON
Mary Anne Sharpe, Ottawa ON
Linda Vanwyk, Burlington ON
Ann Watson, Burlington ON

Renew your PAC Membership for 2004. Do it now! Fill in the membership renewal slip and send it to:

Cindy Riach
97 Robinhood Dr.
Dundas, ON L9H 4G2
Tel: 905-627-5747 email: criach@cogeco.ca

Are you ready for the Master Pastellist challenge?

Look at the work you have done over the years, and think about applying for our new designation of **Master Pastellist.**

The objective of the program is to provide a challenge for artists who are working at an advanced level of proficiency and to establish a benchmark of high accomplishment in the soft pastel medium in Canada. This is not a competition - you are judged only on your own work.

You may submit 5 to 10 slides that best represent a body of work done by you. Each of three judges will assess the slides separately. Please note that we are now asking for three slides of each image (where possible) be submitted, so they can be sent to the judges simultaneously, reducing the likelihood of loss in the mail.

The judges in our inaugural year are highly respected internationally for their knowledge of pastel and dedicated support of artists working with the medium.

You can download the entry form from the web site, or contact :

Sally Jackson
165 Gloucester Ave.
Oakville, ON L6J 3W3
Tel: 905-844-0207 email: sally@jackson.to

Call for Entries:

IAPS 7th Exhibition. June 1– July 25, 2004 in the Binney & Smith Gallery at the Banana Factory in Bethlehem, Pennsylvania. The Juror of Selection is Margaret Evans and the Judge of Awards is Alan Flattmann. Awards: Grand Prix d'Pastel - \$1000, Gold - \$700, Silver - \$500, Bronze - \$250 & 6 Honourable Mention - \$100 each. Slides must be received by April 1, 2004. All PAC members in good standing are also members of IAPS and may participate. You will need to send proof of 2004 PAC membership with your application. The full form can be downloaded from the IAPS web site. www.pastelinternational.com or you may contact Vicki Brophrey for a copy. Please send a Stamped Self Addressed Envelope with request:

Vicki Brophrey
24 Marilyn Dr. #204
Guelph, ON N2H 8E9
Tel: 519-822-8603 email: calles@kw.igs.net

3rd Annual Merrickville Fine Art Festival.

May 22 - 24, 2004

Artists interested in participating should send an application form with 5 coloured slides or photos representative of their work and a self-addressed, stamped envelope to: The Merrickville Fine Art Festival, Box 506, Merrickville, ON. K0G 1N0. For more information: Denis St. Louis, 613-269-2618 or Jim Jordan, 613-269-3953. Application forms can be found on their website: www.merrickvillefineartfest.org.

Deadline for entries is December 19, 2003.

IAPS Painting trip to Cortona in Southern Tuscany.

September 19 - 30, 2004 with IAPS president Urania Christy Tarbet. This is not a workshop but a chance to combine painting with sightseeing in a beautiful part of the world. It has been arranged with the help of Webster's World. To download all the information visit www.pastelinternational.com or contact Rosemary Simpson for a printed copy.

Congratulations.....

Tina Tanveer Siddiqui had her 'Self Portrait' accepted into the **Canadian Portrait Academy** show 'Overseas Exhibition of Small Works' it was on display from August 15 to 30, 2003 in the R.J.Page Fine Art Gallery, Cornwall, UK.

Janet Parker's painting 'A Summer Place' is featured in the Master Pastel Artists of the World section of the October/November 2003 issue of **International Artists Magazine**, page 115. This is the third time one of Janet's paintings has made it into the magazine.

Two of our members are in the 2nd Annual Juried Exhibition at the **Cambridge Centre for the Arts.** **Bernice Beal's** painting, 'Andrea in a Pink Top' and **Sally Jackson's** painting, 'Rock Painting #7' were accepted and Sally's 'Rock Painting #14' was a prizewinner! The show closes on November 8, 2003.

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If you are in Montreal before November 8, 2003 be sure to see 'The Pastelists', the **Pastel Society of Eastern Canada**, 6th Annual Juried Exhibition in Ogilvy's Tudor Hall. Two of **Ann Kelly Walsh's** paintings 'Poppy Drift' and 'Perpetual Motion II' and three of **Inak Gieysztor's** paintings have been accepted into the show.

Inak Gieysztor also had two paintings accepted into the 10th Annual National Exhibition, 'Renaissance in Pastel' Show of the **Connecticut Pastel Society**. The show is in West Hartford, Connecticut and closes on November 9, 2003.

Ann Kelly Walsh won the Juror's Award for her painting 'Three Barns' at the ECOAA show that opened on Sunday, October 19 and ran to October 26, 2003 in Neilson Park, Mississauga. Her painting 'Algonquin April' was also accepted into the show.

Ursula Reese's painting 'Winter Sun - Peck Lake' will be published by UNICEF, Geneva, Switzerland, as part of their 2004 Christmas Card Collection.

Note from the Editor: Please include the titles of your winning and accepted paintings when you send me the information. If possible send an image of the painting also. I may be able to feature it in a future Member Showcase on the back cover.

Member Exhibitions/Shows - Past, Present & Future
September 19 to October 25, 2003 - **Glenn Bernabe's** first solo exhibition of figurative pastel paintings, 'Windows and Reflections' at the KOR Gallery in Kitchener.

September 26 to October 27, 2003 - **Ursula Reese** was Show Coordinator for this year's ECOAA's, 'Mystery in the Park' exhibition. PAC was well represented with paintings by **Bert Huizinga, Andrea Ross, Ursula Reese and Eldora Taylor**. Ursula says that every year this Show sells extremely well. At the close of the show this year 35 paintings had sold.

November 5 to 15, 2003 - **Inak Gieysztor's** Show 'Voyages' with an opening reception November 7th, 18-21 hrs. at Galerie Kozen, 532 Duluth Est./Berri-St.Hubert in Montreal.

December 1, 2003 to February 2004 - Anastasia Gallery in Oakville. **Janet Parker's** Show 'From my Travels' will feature work from Italy, Portugal, England, Maine and Nova Scotia.

January 6 to January 27, 2004 - **Rosemary Simpson's** Solo Show, 'Landscapes in Pastel - Here and There' at the Burlington Art Centre, Fireside Room, 1333 Lakeshore Rd. Opening Sunday January 18th, 1-4 pm, Artist in attendance. All are welcome. If visiting on other days, call the Centre 905-832-7796, to make sure the room is available as there are meetings booked in this room from time to time.

May 1 to June 30, 2004 - **PAC Member Show 2004**. Anastasia Gallery, Oakville. Watch for the registration form in the next Newsletter.



Communicate

Communication with
PAC members

Sally Jackson has brought a couple of things to our attention: Curry's Art Supplies, sponsors an Online Gallery on their website, www.currys.com. They invite artists working in all mediums to participate. Sally and Christine Belanger are both featured in the Gallery.

Sally has also commented on the fabulous colour sense of artist Charles Basham. He paints in pastels as well as in oils. His work can be seen at www.jeraldmelberg.com/home.cfm. Wow, check out his skies in his pastel landscapes.

Brittani Faulkes of Richmond BC writes:
I look forward to each issue of PAC's *Purely Pastel*. Part of the reason is the sense of isolation one has as a pastel artist amongst all the other mediums out there! And the west coast does not seem to have a large body of pastel painters (and certainly no juried pastel only shows!). It occurred to me I might have something for the News section that might encourage other west coast pastellists like myself.

Thanks to PAC's Online Gallery, a resident of Ontario sought me out and requested a private tutorial at my home in BC! I was amazed that the website was used to the extent that a non-member would go to the trouble of locating me.

Also, I have been busy showing galleries that "being under glass" is not such an evil thing! I had a solo show in May at The Old Schoolhouse Gallery, a solo show in September at the Blackberry Gallery and will have a two person show in November at Marshall Clark Gallery. I also had a pastel go into the international juried show "Painting on the Edge" at the Federation Gallery. Reaction to the body of pastel work was overwhelmingly favourable, and paintings have found new homes as far away as Texas.

From an appreciative PAC website visitor.
Although this email is not from a member Rosemary thought it should be shared with all.
I just can't tell you enough how much I appreciate the information you have put on this website. I am a beginner pastellist and I am struggling with this medium, although I love it. You have answered a lot of my questions and I am just so happy I had to let you know. Thanks so much, K.M.

Lynne Ritchie and Rosemary Simpson wrote on the paint-out near Meaford on Saturday, October 11, 2003.

Elora and Ray Taylor opened up their house as a meeting place and hosted what turned out to be the most spectacular day of the season for an "Autumn Paint-Out" at our home in the Meaford area.



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Eldora had a few suggested painting spots ready for the group. The Sugar shack in the middle of the nearby woods was popular as well as the vistas from the pioneer cemetery a few minutes away. Everyone spread out to do their own thing, gathering back at the house to eat their brown bagged lunches and chat. Then out again, some to finish paintings, others to paint a different view.



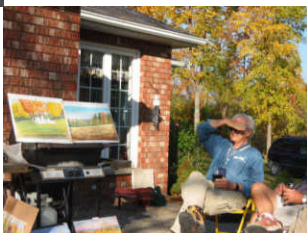
Joyce Zukerman painting the sugar shack

At the end of the day we realized that we had forgotten to count heads but the group was a large and enthusiastic one of approximately 15 people.



Looking a little tired after enjoying a full day of painting near Medford.

We all returned to Eldora and Ray's deck with paintings in hand at four 'clock to enjoy a glass of wine and a 'show and tell'.



Milt Haines at the Show & Tell.

The beautiful Fall colours, glorious sunshine and pastel camaraderie made it a special event to remember. Thank you Eldora for planning such interesting painting sites, making us all feel at home and producing such a beautiful day for us.

More Paint-Outs Wanted!



Eldora Taylor travels light.

If you would like to host a Paint-Out, just let our editor know. There is no fee, no instructor, no fuss or muss, just painting. Pick a date and a painting spot suitable to you and we will put it in the newsletter or do a mass email, to let everyone know. All that is needed is, access to a washroom, a contact and directions. People who live within driving distance usually

attend. It is a great way to meet fellow members and share the energy of painting with a group. You do not have to have only pastel artists or PAC members, if you know other artists invite them too. When you have art in common, the medium does not matter and who knows they may become interested in pastel too.

A Mini-Bio.....

Herta Hajek emigrated from Austria in 1952 and settled in Montreal. Eventually she married and moved to Ontario where she discovered the beauty of the Canadian Wilderness. She developed a keen interest in camping and canoeing, which provided an unlimited source of material for her art. During her busy working life she did not have much time for her hobbies, but immediately upon early retirement she took up oil painting and then progressed to watercolours. However, she now favours working with soft pastel. She enjoys painting landscapes and people and derives great satisfaction in capturing the mood of a scene or the expression in a face. Herta is a founding member of the Inner Scapes Art Group. She also belongs to the 'White Oaks Art Group' in Mississauga and to the Georgetown 'Pallet & Pencil' club, where she does portrait studies from life models. She has participated over the years in many exhibitions and has sold some of her work at various venues. She loves traveling, which all allows her to capture many scenes and people from different cultures.



Nepalese Boy

Book Review by Tim Daniels

Palaces in the Night: Whistler in Venice by Margaret F. MacDonald. University of California Press, Berkeley, 2001.

In the fall of 1879, a 45 year old, bankrupt, James McNeill Whistler traveled to Venice with a plan to complete a set of twelve etchings that he hoped would restore his tarnished reputation and depleted bank account. The planned three month trip turned into a fourteen month odyssey that saw him complete fifty etchings and over one hundred pastels. The pastels are considered by many experts to be among the most beautiful images ever produced by Whistler. This lavishly illustrated book written by Margaret MacDonald, Professor of Art History at the University of Glasgow and the leading expert on Whistler, is a visual delight. It is also the rarest of art books, one that can be read from cover to cover.

Artists will enjoy the technical detail in this book. The author's discussion of Whistler's materials is wide ranging and makes extensive use of correspondence between the artist and his London-based business partners. As an artist who winces at the mention of **brown**, I found Whistler's use of varying shades of brown paper, with the turquoise, pink and salmon colours he saw in Venice, a revelation. If you are confused about how to use paper colour to your advantage in your work, this book will show you how it is done. While many of Whistler's critics regarded the pastels as unfinished", "lacking in detail", "suggestive little pictures" muttered one, most found them confirmation of his considerable talents.

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I think modern viewers will see them as a demonstration of his complete mastery of the medium.

When Whistler returned to London in late 1880, the pastels and etchings were displayed in separate exhibitions that were a commercial and critical success. The author's use of Whistler's letters and diary entries gives us an intimate view of London's art scene in the late 19th century. The considerable attention to details surrounding the exhibitions, promotion, gallery decoration and the hanging of pictures, by Whistler and his partners, is striking. Nothing was left to chance. Important critics were contacted and encouraged to attend previews, elaborate catalogues were printed and distributed to collectors. This kind of promotion was new to 1880 London; Whistler was seen by many as a showman, "full of American gall" and certainly "no gentleman". Most of us would die for such astute marketing.

This is a book worth seeking out. My ideal art book has lots of reproductions and good writing with an attitude. *Palaces in the Night* has both.

Have you read a good art book lately? If so, why not share it with the rest of us the way **Tim** did. Art books are very expensive and many of them are very bad. With the aid of your view on a book, we would be able to make more informed decisions when buying or requesting an art book from our libraries. *Thanks Tim and keep reading.*



Sharing Pastel INFO.....

Do you have a question or a problem concerning pastels? We will try to find the answers. Our members are generous with their knowledge.

Send in your suggestions and tips for publication: using pastels, surfaces used, studio organization, storage of finished works, etc., etc. Share your pastel information.

Fixative: To use or not to use by Bert Huizinga, PAC

Bert is a long time member whose work has been featured in the International Pastel Artist and the International Artist Magazines. He is very comfortable using fixative, something that many of us avoid. Bert kindly offered to share his methods with us. He does not use sanded paper. See his painting 'Do Trees Talk?' that won the Holbein Award in the PAC 12th Annual Open Juried Show, on the front cover. Many thanks Bert.

In my paintings, I use cotton to tone the paper with pastel and start to draw with a hard darker pastel. I use the cotton to remove any mistakes. This saves the tooth of the paper for as long as possible. When the paper becomes saturated then I use fixative to create new tooth. It is very exciting to work over darker background and let it come through here and there. It gives it a whole new dimension. If part of the paint-

ing is not to my liking, I cover up the good part, spray over that area only and rework it once more. I do not spray again when small corrections are made at a later date. There are many ways to produce a good pastel. I see no need to use fixative if pastel is thinly applied.

It is important to test your fixative with your brand of pastels. Put pure pigment on white paper. Cover it halfway and spray lightly. Take the cover off and see what changes if any have taken place. Spray again with a heavier application. Record the changes. Usually with a heavier application there are bigger changes. Use only a very, very light spray when the painting is completed to avoid drastic changes. Spray lightly 2 or 3 times with drying time between. Spray about 3 feet from the painting with a horizontal movement from the top of the painting down.

The use of fixative will always be an issue for pastellists. Personally, I cannot do without it. It is part of my painting process. Some pastellists claim that fixative darkens the colours, yet others who use fixative still have brilliant paintings. I believe that it is how it is used and something to be learned. Not all brands of fixative have the same results with the same brands of pastel. I personally use Blair Matte Workable Fixative (no longer available) with Rembrandt pastels. I found that dark brown was most effected, yet other colours were not or only changed a little. Other fixatives I tried did not work as well with these pastels.

We all have times when a painting is not coming along. Break free and get wild with fixative. Nothing is lost and you may discover something through experimentation. When the tooth of the paper is lost you can spray the painting heavily to create a new tooth. This will darken the colours but you can continue to paint. *Have Good Luck, Bert*

Special Offer to PAC Members: Dalery Rowney Landscape Pastel Sets.

This is a beautiful little field set brought in especially for the Margaret Evans workshops. We have 8 left and will pass them along to our members at cost, on a first come first serve bases. The sets are regularly sold at \$89 US but PAC was able to get them for \$75 Cdn. This box introduces the large size pastels. Actual size of box when closed is 6" x 9". The little wooden case can fit into a large pocket, perfect when walking the trails with painting in mind. Margaret suggested we break the pastels so that we could add a few of our favourite colours. Contact:



Rosemary Simpson
3019 Britannia Rd., RR2
Milton, ON L9T 2X6

Tel: 905-335-8074

email: rasismpson@cogeoec.ca



Pastel Artists Canada

www.pastelartists.com

Weekend Pastel Workshop - Pamela Carter PSA, PSC, PESC
April 3, and 4, 2004. Burlington Art Centre, 1333 Lakeshore Rd., Burlington.



It could be said she is as passionate about teaching as she is about painting. Her sense of humour and generous teaching style, have made her a much sought after instructor, in both French and English communities. Pamela was a hit at the IAPS (International Association of Pastel Societies) Convention in New Mexico this past May. The recipient of a growing list of awards, the most recent being the Cover Competition IAPS Award 2003 and the Pastel International Magazine First Prize (both for Still life) Pamela is the current president of the Pastel Society of Eastern Canada. You will be caught up by her boundless energy and joy of painting. This workshop will focus on Still Life and is designed to accommodate pastellists of all levels. Workshops include a demo focusing on the very important aspects of creating a wonderful painting: drawing, values composition and colours plus lots of time for your own work. Pamela's special talent is capturing shadows and reflections that make a work come alive.

“My objective is quite simple. I hope to share the joy I find in the beauty and elegance that surrounds me, whatever the subject might be. Working from life whenever possible, I use various strategies to help my students see with an artist's eye. The principles of good drawing are essential, and learn-



ing how to begin a work with a loose but accurate drawing, I believe, is the basis for all successful results in any medium. In my Pastel workshops, I discuss the many surfaces and variety of pastels available to artists today. Whether the subject is landscape, still life, or figure, the principles of composition, values, contrast, the play of light, and the understanding of form are always the same.”

Location: Burlington Art Centre, Children's Studio, (a large spacious room). Lots of parking is available at the Centre.
A map and a supply list will be sent to participants. There are places to stay close by for those out of town.
Time: 9:30 am to 4 pm.
Lunch: There is a café at the centre or brown bag it.

Coordinator: Rosemary Simpson, 3019 Britannia Rd. RR#2 Milton ON. L9T 2X6. 905-335-8074. rasimpson@cogeco.ca

Price: \$130 for members, \$160 for non members.

Deadline for minimum of 10 participants: March 20, 2004. *Sorry no refunds after that date.*

Cut or copy -----
Registration Form Pamela Carter Workshop April 3, 4, 2004, Burlington Art Centre. Burlington ON.

Name: _____ Tel: _____

Mailing Address: _____ Email: _____

Send Completed form with Cheque made out to Pastel Artists Canada., to Coordinator: Rosemary Simpson, 3019 Britannia Rd. RR#2, Milton ON. L9T 2X6.

From Margaret Evan's Easel



Our thanks to Margaret for allowing her work to be published and to Milt Haines for sharing his photos.

The subject -
Lake Superior Shore
at the Mad Moose.

Margaret selected a warm red sanded paper that would accept a wet application of gouache



Step 1. Margaret laid in the light area with lightly tinted gouache and let it dry.



Step 2. Margaret blocked in areas with pastel colour.



Step 3. Margaret finishes up with the details.

Margaret feels that Step 3, is where each artist's personality emerges.

She suggests to avoid over-working the painting, a finish with no more than a "five minute fiddle".

Brilliant!

Honourable Mentions - Strathmore Paper Products



Barry Richman
Virgin Snow



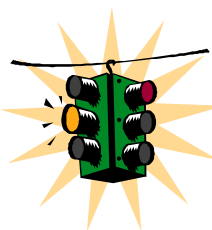
Tina Tanveer Siddiqui
Helen



June Gauthier
The Flower Market



Cindy Riach
Crawford Marsh



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

Footnotes from the 'Purely Pastel' opening at The Art Gallery of Algoma, Sault Ste. Marie

