



Pastel Artists Canada

[www.pastelartists.com](http://www.pastelartists.com)

*“Purely Pastel”*

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

Autumn Newsletter, August 2004

## *“Purely Pastel”*

*13th Annual Open Juried Exhibition  
September 17 - 26, 2004*



*A Rose by Any Other Name - Barry Richman*

### **Women's Art Association Gallery**

23 Prince Arthur Avenue  
Toronto, ON M5R 1B2

#### **Opening Reception:**

*September 17th, 2004, 6-9 pm  
Presentation of Awards and Prizes*

*Sponsored by Pastel Artists Canada*

[www.pastelartists.com](http://www.pastelartists.com)

*Prizes by: Jack Richeson & Co. Inc., Daler Rowney, Loomis Art Store, Mississauga  
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### Pastel Artists Canada

[www.pastelartists.com](http://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: \$40 @ year**  
**Outside Canada Fee: \$55 Cdn. @ year**  
**Pastel Artists Canada**  
**RR3**  
**Flesherton, ON N0C 1E0**

### PAC Contacts

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#### 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 \$50 per year, (this includes 5 prepaid images that must be used in the current 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

Congratulations to the recipients of the first Master Pastellist's Award presented by PAC to Aili Kurtis and Barry Richman. Aili and Barry will be presented with special pins designed by jeweler, Michael Walsh at the opening of the 13th Annual Open Juried Exhibition in Toronto, September 17th. Have a look at their body of work on our website and read the summary of the process.

This Signature Award was not undertaken lightly. It took a number of years and many members to formulate the process. The members of the MPAC committee, first chaired by Ursula Reese and then Sally Jackson put in many hours and much thought/discussion into its creation. My personal thanks to Sally and the committee for devoting so much of their time and energy.

Our Fall workshop with Claire Schroeven Verbiest in Ottawa is full. What is next? If you want a 1-day or 2-day workshop in your area let us know. They can be for any level and on any subject. The Executive meet September 29 to table our events for the next year and we are looking for your suggestions. This summer we very quickly organized a small workshop by Sally Jackson, 'Pushing the Medium'. With emails and telephone calls, Sally's workshop was underway. It can be done that quickly.

Ann Walsh just finished packaging up a record number of slides for this year's juried show, to send to our juror Claire Schroeven Verbiest. Those who applied should get the results by August 25. My best to all of you. Everyone is welcome to attend the Opening. This is always a special evening with refreshments and awards, hope to see many of you there.



The show is only open to the general public on the two weekends, however, the gallery is very busy during the week with WAAC functions attended by patrons of the arts in Toronto. We need help to hang the show and man it over the two weekends. It is a wonderful opportunity to meet the public and other PAC members. Please contact Lynne Ritchie if you can assist. Telephone: 416-604-3315 or email: lynne@pastelartists.com.

We all wait for the summer, to travel and to paint; the challenge of all that green but what a wonderful time. Enjoy every moment.

Rosemary

## Congratulations

**AILI KURTIS and BARRY RICHMAN**  
Our first  
Master Pastellists!



See the back page for a sample of their work and their full portfolios on the PAC website!



The panel of three judges, highly qualified artists, writers and teachers, unanimously selected two of the 17 candidates who applied. It was a strong field, and many very good artists have been disappointed to learn that they were not among those chosen, but the judges were aware that our expectations for the title are very high. Both artists submitted 10 slides of work that was so strong that they met the stated MPAC criteria as "pastel artists who demonstrate work of a consistently high quality, displaying originality and personal vision, a firm command of the medium, colour and composition that goes beyond rendering skills to evoke a response.

It has been a difficult process for our 17 applicants - it is not easy to put forward your work like this, and we are very grateful to them for deciding to plunge in. The judges all felt honoured to be asked to do this assessment, and to be part of the launching of our MPAC program. They worked hard for us, and were generous in their comments on the individual portfolios and the process in general.

### What we can learn from the judges:

#### Image quality:

Through the assessment comments, it became clear that a successful representational painting must have at the very least:-

- Content - a story - an understanding of the subject.
- A focal point or center of interest and an understanding of the forms and depth of field within the subject of the painting, whether landscape or still-life; good observation.
- Strong drawing skills. Strong composition - a good colour sense.
- Evidence of study from life - no sign of a photo reference.

The selection of slides is very important: There is no room for a painting you are not sure about. Every slide in a **Master Pastellist's** portfolio submitted for assessment must also have:

- The Wow! Factor.
- Personality - depth - originality - imagination.
- Mastery of the pastel medium.

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### Slides:

The slides must represent your paintings well - make sure the lighting is good and that nothing but the image itself is visible. The slide mounts must conform to the specs on the application because thick mounts do not fit into projectors (why do camera stores use them???) and the judges do project every slide - viewing on a light box is not good enough for a proper assessment of a painting's merits.

**And now for next year:** PAC has a lot of very good artists, we are looking forward to them taking the judges' comments to heart, having a long look at their slides, choosing carefully, and applying (or re-applying) for **MPAC 2005**. We will follow the same timeline: Applications are enclosed in this newsletter and will be enclosed in the Winter newsletter. They will also be available by mail and email. **The deadline will be a March 31, 2005 postmark** and the new Master Pastellists will be made public by the end of June 2005.

### 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. The annual fee is \$40.

#### A warm welcome to our new members:

Greta Bannan - Owen Sound, ON  
Claire Barriault - Baie Comeau, QC  
Bonnie Cromwell - Madoc, ON  
Lois Fuchs - London, ON  
Cheralea Gilbert - Toronto, ON  
Ron Ireland - Beamsville, ON  
Valerie Jackson - Guelph, ON  
Joan Landsdell - Summerland, BC  
Mazarine Memon - Dabai, UAE  
Joanne Merksamer - Oakville, ON  
Gary Miller - Regina, SK  
Boni Penna - Orleans, ON  
Darcy Leopold Polny - St. Albert, AB  
Jennifer Ross - Port Perry, ON  
Peggy Williams - Uxbridge, ON

If you have any questions about membership please contact me,

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

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

Enclosed in this newsletter is your personal membership list. This information is published once a year and distributed to all PAC members with the understanding that it is for their private use only. Please check and verify that your information is correct.

### Calendar of Events - 2004

- August 25** - Notification of accepted work for the PAC 13th Annual Open Juried Show will be mailed out.
- September 13** - Work accepted into the juried show must be delivered to the Gallery from 9:30 to 2 pm.
- September 17** - Opening of PAC 13th Annual Open Juried Show, WAAC, Toronto.
- Sept. 20 to 24** - 5 day Workshop Claire Schroeven Verbiest.
- September 27** - Pick up paintings from Juried Show
- September 29** - PAC Executive Meeting
- October 2 & 3** - Paint-out weekend in Muskoka (see page 4).
- October 12** - Paint-out in Meaford (see page 5).

### Member News .....



From Ann Walsh Slide Coordinator for the PAC 13th Annual Open Juried Show "Purely Pastel".

We have received an unprecedented 168 slides from 65 artists. We are very excited to see the quality of the entries which have come in. Our juror, Clair Schroeven Verbiest has a difficult job ahead of her choosing only 50 paintings for the show. There will be prizes for the top five, as well as six Honourable Mentions. Results will be sent out by August 25th. Good luck to all who entered.

### Congratulations.....

Ann Oakley's painting, *The Montreal River*, was awarded the **Ron Middleton Memorial Award** at the Annual Juried Exhibition of the **Oakville Art Society** held in May 2004. This award is in recognition of creativity and originality. (See Ann's painting on the back cover.) In the same show **Ann Kelly Walsh** received an **Honourable Mention** for her painting *Still Life with White Jug*.

**Glenn Bernabe's** painting, *Ticket Office* (AKA Nancy) was awarded **Best in Show** by the **Markham Group of Artists** as part of their Annual Juried Show at the McKay Art Centre in Unionville, Ontario. The show ran from May 27 to June 6, 2004. Glenn's work is now available through **The Palette Fine Art Gallery** in Toronto.

Congratulations to three PAC members **Aili Kurtis** and **Andrea Ross** from Ontario and **Diana Ponting** from British Columbia for their entry into the prestigious **7th Annual Juried Exhibition of International Association of Pastel Societies**, held from May 29 to July 24, 2004 in the **Binney & Smith Gallery at the Banana Factory**, Bethlehem, PA. The Jurors were Margaret Evans and Alan Flattman. Two other pastellists from Canada were also included, **Pam Carter** from Quebec and **Andrew McDermont** from British Columbia, who won the Bronze Award.

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**Vicki Brophey** won the **Juror's Award** for her painting *Light, Drama, Action* at this year's **Annual Painting the Green Juried Show** in Guelph, Ontario. The show was held in June 2004 at the Guelph Community Centre.

**Janet Parker's** painting "*Behind Ottawa Street*" won an Honourable Mention in the 108th Annual Juried Show of the Women's Art Association of Hamilton. The show is at Hamilton City Hall until August 19, 2004.

**Eldora Taylor's** fund-raiser **Solo Show in Pastels**, in Meaford, Ontario was a great success. Fourteen paintings were sold. The money will help with the restoration of the town hall that will also house an art gallery.

On May 29th, 2004 **Sally Jackson** gave a workshop on *Pushing the Medium*.

The workshop was a hands on right brain experience for all who attended. This time PAC provided the materials (the cost of the materials were worked into the cost of the work-

shop). The workshop was held in a private studio on a farm north of Oakville. It was an idyllic spot. The participants: **Tim Daniels, Ann Oakley, Joanne Merksamer** ( who became a new member of PAC that day), **Rosemary Simpson, Tony Vander Voet and Linda Van Wyk**, all had a wonderful time. We hope to talk Sally into doing another workshop soon. Working with non representational images lets your minds take flight (eventually!) so we could just play with texture and colour. There were times of absolute silences with sudden shouts of laughter and glee with the amazing results. Sally shared her unique use of gesso to make textured substrates and demonstrated the secrets of embossing with pastel.



Sally demonstrating her technique in the *Pushing the Medium* workshop.



Rosemary, Joanne, Tony and Linda letting their minds take flight.

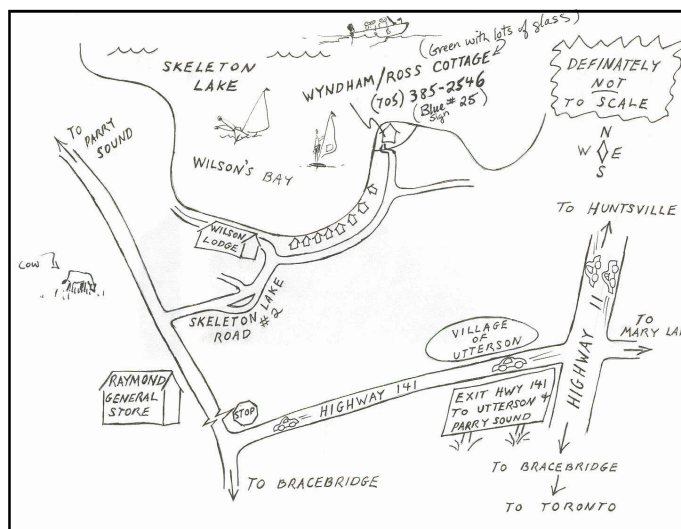
Many thanks Sally for the preparation you did to make this workshop a resounding success.

**Enid Reed** one of the founders of PAC has moved from the Toronto area to Antigonish, Nova Scotia. (See enclosed members list for new address information.) We are all very pleased for her. The executive voted unanimously to award Enid an **Honourary Life Membership** for her continuing long time support of PAC and in recognition of her contributions as an artist and instructor. Enid says to call and say hello when you are in her area. She is settled in and sends her thanks for the award. She has already found a few artists working in pastel and plans to be our most eastern rep. All the best Enid from all of us.

## We're having two paint-outs. Come and join us for one or both!

**Yes!** Andrea Ross has been kind enough to offer her cottage on **Skeleton Lake in Muskoka, for October 2nd & 3rd, 2004** to members of PAC for a paint-out weekend.

There is water and electricity and lots of fabulous places to paint right near the cottage. The first twelve people get beds (some in an unheated sleeping cabin). Bring your own sleeping bags and/or sheets. Bring food for yourself and to share. Tents and campers are welcome. Contact Andrea, she would like to know how many to expect. At home: 613-829-9827 or at cottage: 705-385-2546 or email: [ardreaross@rogers.com](mailto:ardreaross@rogers.com).



Here is Andrea's skillfully but definitely not to scale map and for those who cannot follow maps here is a written map.

**Directions:** Hwy 11 North, Hwy 141 to Parry Sound, approximately 1km past Raymond take Skeleton Lake Road #2. About 100 feet before reaching Skeleton Lake turn right on cottage road (if you come to Wilson's Lodge and Gov't dock you have gone too far) keep left on road around the bay until end. Take left fork at #25 blue civic sign, Wyndham/Ross Cottage (green with lots of glass).

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Andrea plans on arriving at the cottage on Friday, October 1st around supper time to warm the place up and she will have to leave on Sunday, October 3rd late in the day. So if you have to contact her keep this in mind.

**And!** Once again Eldora Taylor has offered to host an Autumn Paint-out at her home in Meaford, Ontario on October 12, 2004. The artists who were at Eldora's paint-out last year will tell you of the beautiful Fall colours, the spectacular vista seen right from the lawn, the pioneer cemetery a few minutes away and the farm fields full of dried golden corn stalks. Pack up your pastels and brown bag a lunch, Eldora will provide the drinks and drive to Meaford. Contact Eldora so she will know you are coming. Tel: 519-538-5181 or email: eldoratoray@aol.com



Here is Inak Gieysztor dressed and painting in the beautiful Autumn weather we will hopefully have on October 2 & 3, 2004.

### Mini Bios .....

**Dianna Ponting** has worked in pastels for over 25 years. It was her first choice of mediums and although she is accomplished in both watercolour and acrylic, she always returns to her much-loved pastels. A self-taught artist, Dianna is in much demand as a pastel instructor for her dynamic and unique approach both in her work and her teaching methods. A passion for detail has led to artwork that feature classic automobiles, heritage and Canadiana articles as subjects. This has led to invitations to exhibit her work to the Queen and Members of the 1987 Commonwealth Conference, and to exhibits at Pebble Beach and at the Indy 500. Children are another subject Dianna is passionate about and she keeps a complete wardrobe and prop room with turn-of-the-century clothing and footwear. Both adults and children find themselves stepping into another time when they step into one of her paintings. However, it is Dianna's dramatic still life paintings which have

See Dianna's article in the August/September, 2004 *International Artists* magazine. In **Exploring your dark side**, Dianna explains how to use the new crop of deepest dark pastels that are now available.

garnered her the most awards. The most recent being the Silver standing in both the Federation of Canadian Artists Medal Show and the American Pastel Society 2004 Pastels Only. She is a Senior Signature Member of the Federation of Canadian Artists, a Premier Pastellist with the Pastel Society of Canada and a signature member of the Pastel Society of America. Dianna invites you to visit her website at: [www.ponting.com](http://www.ponting.com). See her still life painting, *Peppers in Purple* on the back cover.

### Pastel workshops & courses this Fall

**Ann Kelly Walsh** will be teaching a six-week course at **Springbank** in Mississauga, Ontario beginning Thursday, October 21, 2004 from 1 to 4 pm. For more information contact Ann - see enclosed member's list.

### Member Shows .....

**Karen Leslie Hall** is presenting her first solo show consisting of nine still life paintings in pastel. The show will be on display until the end of August 2004 at the **Caffe Siena** in Cannington, Ontario. Cannington is between Whitby and Orillia off Highway 12. If you are passing through the area drop in and see Karen's work. Please note that Caffe Siena is closed on Sundays.



**Rosemary Simpson's** solo show **The Rock, Impressions of Newfoundland**, opens in the **Anastasia Gallery**, 6 Lakeshore Road West, Oakville, Ontario on September 6, 2004. The opening reception will be on September 9th from 7 to 9 pm. Welcome all. The show continues until October 30th. To contact the Anastasia Gallery call 905-845-0581.

**Rosemary Simpson** is only one of many artists/artisans in the Milton, Ontario area who open their studios to the public for the **Milton Studio Tour, October 2 & 3, 2004** from 10 am to 5 pm. Enjoy the rolling hills and autumn colours of the escarpment. You can pick up your tour map at any of the artists stops. For more information on the Milton Studio Tour call 905-335-8074.



Handsome, isn't he? Although, he is a bit shy!



### Communicating with PAC members

More on the handsome fellow at the bottom of page 6.

**Elsa Black** lives in Ottawa and she wrote: "I am fortunate to be able to drive through Algonquin Park several times each year, as my daughter lives in the Huntsville area. She and her husband have just welcomed their first child, Ben ... giving me even more reason to travel there frequently. I love the landscape there and parts north. I usually have a camera beside me and sometimes I am lucky enough to get good moose pictures.

Thank you Elsa for sharing your photo with us. Elsa also sent a little bit of personal history on the Old Byward Market in Ottawa which I hope she will let me print in a future newsletter. *Editor.*

**Leyla Munteanu** wrote to tell us of her exhibition which took place from June 7 - 12, 2004 at the Artspeck Gallery in Windsor, Ontario.



"I forgot to send information about my exhibit before it took place, so I thought I would like to let you know how it went. I made a lot of new friends and I was really happy because my work was very much appreciated. I sold three watercolours, one pastel and I received a few commissions in ceramic, oil and pastel. I have attached a photo of me and my youngest daughter Danielle taken at the gallery. Behind is my pastel drawing in blue of Danielle."

### The Bridgewater Retreat paint-in/out:

It was a Do-Your-Own-Thing weekend, June 11 to 13, 2004. Heather and Beth, the new owners of the Retreat welcomed each and every one of the pastel painters.

We were blessed with beautiful weather and very few bugs, which accounted for many plein-air paintings. We shared the retreat with a writers group and the two groups had a get-together on Saturday evening. The writers looked at our paintings (one was sold) and the painters listened to each writer's reading.



The pastel painters enjoying time out at the Bridgewater Retreat. Anita Bonneville-Latour, Michelle Bonneville-Morris, Helene Martel, Catherine Cullis, Judy Miner, Joyce Zukerman, Christina Edwards, Ann Oakley, Wilma Alexander, Phyllis Ross, Margaret Harman, Anne Cook, Jessie Grant and Ann Kelly Walsh. (Not in any order.) Eldora Taylor was the photogra-

We have members that have been to every PAC Workshop held at the Bridgewater Retreat. **Are there any members interested in going to another location?** If so, perhaps you have some place in mind. Please notify me or a member of the executive and let's start the planning. *Eldora Taylor*

(See inside front cover for Eldora's contact information.)

### Janet Parker wrote to ask - Feeling Frustrated with your Art?

Many years ago I painted in oils but have spent the last twenty years as a watercolour and pastel artist and to be honest, I have been very bored with my own work for sometime. Sure, I can paint a nice little (sometimes big) painting which will probably sell but the excitement that I used to feel when I painted a picture which someone actually wanted to buy, has worn off. I found that being in the "Doldrums" was affecting both my art and personal life as I just didn't feel satisfied with what I was doing.

So I decided to get my artistic juices flowing again by trying something completely new in both medium and subject and I think I found the answer to my problem.

During July 12 to 16 this year **Cindy Riach** (PAC Membership Chair) and I attended a five day workshop at Red Deer College in Alberta. The instructor was **Bev Tosh**, a well known figure painter from Calgary, Alberta. The subject was "life" and the medium was oil. Over the years, I have taken a few "life" courses using charcoal and conte but I have never used oil, so I had no great expectations of coming home with a masterpiece.

Bev Tosh has been a life-long figure painter and has taught at The Alberta College of Art and several universities in the West. Although her own paintings are both realistic and abstract, she is not overly concerned with likeness and proportion. Her approach is very low key (she does not demon-

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strate) but encourages each artist to dig deep within him or herself to put their feelings onto the canvas.

I discussed my concerns with Bev and she assured me that every artist goes through a "Doldrums" stage at least once during a career. It usually happens when it is time for an artist to move up to the next level. She said the last time it happened to her, she shut herself in her studio and painted several paintings a day - she tried many different subjects, mediums and techniques but did not show them to anyone and destroyed most of them. She did a lot of thinking and finally came to the conclusion that the only way to come out of this was to paint only for herself - not for shows or clients, not for her family and friends buy only for herself.



Suddenly a light bulb went on in my head; I realized that for the last few years I have been painting for everyone else but myself. I have often thought how nice it would be to just "mess around" with different subjects and mediums but have not had the courage to stray too far from my normal work. I suppose I liked the security of knowing that within my small world, my paintings do sell and people seem to like them. What if I were to

change and present some entirely different work, how would my paintings be received, would people like them? Besides this, I am now retired and paint, pastels and paper are very expensive!

However, I decided to use this workshop to try something different. I squeezed out lots of paint, worked large and painted just for me ... not for a show, not for my family and friends...just for me. I had a ball doing it and although the workshop was very intense, the time just flew by. And guess what? Although this was my first venture into life painting in oil, I actually came home with a couple of pieces which I am quite proud of.

After the workshop, my husband and I spent a week in the Rockies. The weather was beautiful and the scenery marvelous. I intended doing some watercolour paintings but decided to just soak up the scenery and the essence of the mountains and only did a few pencil sketches. I wasn't sure if the workshop experience had had any permanent effect on me or if I would be able to relax and just paint for myself. However, within hours of being home I was back in my studio, feeling completely rejuvenated and excited about starting a painting which will probably end up with an orange sky, upside-down mountains and a river running uphill. Any why not ... it's just for me ... not for clients or a show, not for my family and friends ... just me!! I feel that I have finally got the "frustration monkey" off my back and that I will be able to enjoy my painting so much more now.

So I want to say "thank you" Bev Tosh, you certainly were just what the frustrated artist ordered! From now on I will be painting just for myself, if my work gets accepted into various

shows and if my clients, family and friends like it, that will be a bonus. Gone are the days when I will start a painting with any of you in mind. I may still paint the same subjects but I know that my feelings while painting them will be different.

From now on, my paintings are for me ... Sorry but that's the way it is!

*Janet Parker*

Janet is not the only artist I have talked to lately who is experiencing the "Doldrums" or "Painter's Block". Here is a tip I picked up from somewhere and I pass it on to you. *Editor*

**Painter's Block?** Here is something to try. Take a mid-tone colour piece of paper and draw your subject in only the light and dark tones. Leaving the paper to fill in the mid-tone. This technique was popular in eighteenth century France and it can still spark inspiration.

**Cindy Riach** received this letter from Marjorie E. Withers of Burlington, Ontario. If anyone can help please contact Cindy or the newsletter editor. (Contact info on the front cover.)

For over 50 years I have treasured a set of seven pastel paintings - three pairs of various sizes and one large one of the Lake Louise area - all signed by the same artist. However, as signatures go it looks like W.....le. I have not been able to trace it, sources have been somewhat limited for pastels. I have treasured them because of the Canadian content and more perhaps because of the wonderful blues of the water and sky against backdrops of tall trees, mountain tips, etc.

Any information you may have would be appreciated very much. *Sincerely Marjorie E. Withers*



### Sharing Pastel Info...

**Here is another example of how useful our website is to PAC members and to visitors such as Barbara Bland who wrote the following email:**

Yikes, what have I done? I am new to pastel art and I feel I am coming along very well. Being new to this medium I thought footing the cost of fine pastels was wise and I also bought some pastel paper. The idea of sanded paper sparked my curiosity so I inquired about Wallis sanded papers and found some others as well. However, I was not willing to pay the high cost of these materials. Being an artist and being creative I thought, Hey, let me check out regular sandpaper - the cost has got to be less, and it was. I felt real smart with this idea and could not wait to try it, so I bought some very fine sanded paper. When I proceeded to paint on it I was pleased with how it took hold of the pastel and the colours had more punch. Then, when I picked it up half way through

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my painting and tapped it a bit to get some dust off, I lost my painting completely. It was a ghost. I have read three books on pastel art and never was given this warning. Please post this somewhere on your website. Artists should stick to the materials that are suggested. This experience was costly for me, in time, pastels and even the darned sanded paper which I threw out. Thanks for letting me vent. Have a great day!!!

### Here is Rosemary Simpson's email back to Barbara:

I am sorry you had a bad experience. I have had other artists tell me that fine sand paper works great but I think they use a lot of fixative spray as they go along. Sandpaper is definitely not good to use as a ground as it is not acid free ... very, very important. It is cheap but will not stand up to the test of time, it does not hold pastel well and it eats up your expensive pastels to boot. In the past, artists used good old brown paper bags, they actually work but since they are not acid free, the paper will not hold up either. Artists should not think of selling any work that is not done on acid free paper. Two good sanded papers you might like to try are Colourfix and LaCarte. The latter cannot take any spray or moisture. Both papers hold pastel well and are less expensive than Kitti Wallis, however, they will not hold up to 25 layers of colour as the Wallis paper does. Thank you for sharing your experience with us and as you have suggested we have now posted this information in our **Tips** section on our website .

**Ursula Reese** wrote: When I was in Peterborough I had to stop in at **Peterboro Cardboard**. They had previously given me some samples of their acid free velvet matboard to see if it is suitable for painting. Well, it worked really well for extra soft pastels. The harder ones worked too, but not as well. I was even able to build a few layers and when I hit it, not much dust came off. Even less than with Kitti Wallis sanded paper and a lot less than Sennelier's LaCarte. So one would not need to use spray. It comes in all sorts of colours, even a beautiful black. I do not know if they are going to try and market it as a pastel ground. They work with Loomis Art Stores and Woolfitts. Actually, it is via Woolfitts that they came to me. If anyone is interested you could ask for it at Woolfitts or a Loomis Art Store or if you are coming into my area I will be glad to cut them a sample to try. (Ursula lives in Bobcaygeon, Ontario. See membership list enclosed for contact information.)



**Studio 6**, 157 Dennison Ave., Markham, ON L3R 1B5, has just informed us that they will be bringing in the regular **Daler-Rowney Pastels**. They will be priced under \$3 per stick. They will also be carrying sets of the **Grande Daler-Rowney chunky pastels** in a wooden box. Look for more information in their next flyer. If you are not on their mailing list contact them at 905-475-1136 or fax 905-475-1271. They carry several brands of pastels and pastel papers. They will ship anywhere in Canada with a minimum order of \$30 plus shipping charges.

**Are you a fiddler?** The most common cause of failure in

painting is "fiddling". Pastel artist and instructor **Margaret Evans** allows no more than five minutes for fiddling. In the October/November 2003 *International Artist Magazine*, Grey Allen calls it an affliction, a virus, infecting the painting by overworking. Fiddling with the painting until its special sparkle and life have been killed.

**Rosemary Simpson** received an email from **Bob Graham, PSA** saying he had created a new pastel panel, its surface is fine, very durable and reusable and he would like to send a 4x6 inch panel to each of the PAC members for testing. As you know under the Canadian Privacy Act, PAC is not allowed to share our members addresses, etc. So Bob agreed to send Rosemary the 4x6 samples in time for our Juried Show Opening on September 17th in Toronto. While you are there pick up your sample and try it out. All Bob asks is feed back. He is planning to market the **Bob Graham Pastel Panel** and here is your chance to give your opinion. Take time to look at Bob's very interesting website, he displays many of his paintings. [www.mentaltree.com](http://www.mentaltree.com).



### PAC Online - Tim Daniels

**We now have a new fresh look.** Visit the website and enjoy the new work posted by returning artists: Eileen Oswald, Ursula Reese, Andrea Ross and Jiri Ustohal.

The website now features a special spot for the new MPAC gallery. Congratulations plus to Aili Kurtis and Barry Richman, our first winners of this special award. As part of the award each winner is given a gallery page of ten images with a link to their bio. Watch this section grow in the coming years.

**News Flash!** Now website artists can post their own events! An email will be sent out to them with instructions. Our

thanks to Todd our webmaster for this new feature.

With our new renewal system members will be sending their most recent images throughout the year. I am looking for feedback on the system of prepaying, in effect banking future images. The idea is to take the pressure off people having to come up with a pile of new work in May and June. I would also like to remind those Online participants who have not renewed for the coming year to send in their cheques as soon as possible.

If you are not showing your work on the PAC Online Gallery think about giving it a try. If you show in galleries or enter juried shows, you are ready to join the Online Gallery. I think that showing your work online is a convenient and easy way to getting into the interesting and sometimes rewarding world of publicly exhibiting your work. The cost is very low as it is a cooperative. Online Gallery participants use the website address (url) on all their business cards and other promotional material.

Our site is consistently in the top of the top ten most visited sites for pastel art. That translates into over 200,000 visits per month. That is a lot of traffic and a lot of potential customers even though PAC does not manage sales from the site. We are always looking for more artists to join the gallery, if you are interested, you can download a form from the membership page at [www.pastelartists.com](http://www.pastelartists.com) or contact me.

*Tim Daniels*

(See the inside of the front cover for contact information.)

Also check out Tim's painting, *A Street in San Francisco*, published in the **International Showcase of Master Pastel Painters** section of the **International Artists** magazine, August/September, 2004.



A new artist who is also one of our new members has just become a participant in the PAC Online Gallery. Darcy Leopold Polny's work is full of life and different. A nice addition to the Gallery. Why not drop in and see for yourself.

### ***Mark this Date on your Events Calendar!***



Ask anyone who has attended an **IAPS Convention** and they will tell you what a wonderful time they had. The Supplier's Market is a veritable candy store for artists; everything that is best and new re pastel supplies. Since this is a biennial convention and will switch between the east coast and the west it will be a while before the location is so convenient to those in eastern Canada. **Lois Fuchs**, a new member of PAC lived in Raleigh for five years before moving to London, Ontario. Lois has generously offered to help anyone with planning and organizing a visit to the area. If you are planning to attend contact the President or Editor. More in next newsletter.

## ***Pastel Convention***

***The Sixth Biennial Convention of the International Association of Pastel Societies will take place May 6, 7, 8, 2005 in Raleigh, N.C. Three exciting days of demonstrations, workshops, lectures and critiques by nationally known artists plus a dynamic trade show with representatives from major art suppliers. Also one & two day pre-convention workshops.***

***Full details and registration package will be available in late summer. Information may be downloaded from the IAPS website [www.pastelinternational.com](http://www.pastelinternational.com) or to receive by mail send us a No. 10 self addressed stamped envelope and we'll send it as soon as printed.***

***International Association of  
Pastel Societies  
P.O.Box 2057  
Falls Church, VA 22042***

## Of Special Interest to PAC Members in the Oakville, Ontario Area.

PAC is a member of the **Oakville Arts Council** and they are inviting any interested PAC members to join their organization using the discount that our group-membership entitles you to. The annual fee would be \$20 instead of the regular fee of \$30. Membership in OAC is a great way to expand your connections in the arts-community and to support the creative life of Oakville. Unfortunately, this newsletter will not reach you in time to have a detailed listing in this year's annual *Oakville Arts Directory* which goes to 44,000 homes and is listed on their website: [www.oakvillearts.com](http://www.oakvillearts.com). For more details on the benefits of joining the OAC contact C.J. Martin at: Oakville Arts Council, Community Partnerships & Development Office, 120 Navy Street, Oakville, ON L6J 2Z4 Tel: 905-815-5977, ext.3 or Fax: 905-815-2024.

**Leslie B. deMille Workshop in Burlington, Ontario** at the Burlington Art Centre, August 16 to 20, 2004 sponsored by the Burlington Fine Art Association. Coordinator **Helen Gray** is also a member of PAC. A few of our members are taking advantage of this opportunity. June sent the information out by email as we were in between newsletters. Thank you June, for keeping us "in touch" with what is happening.

*Rosemary*

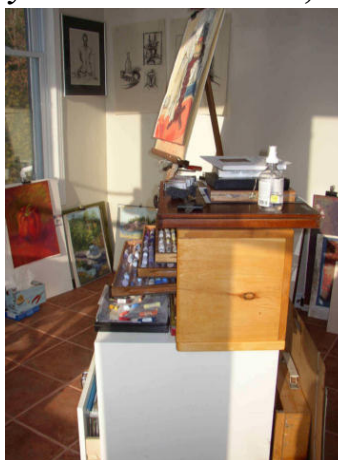
## Call for Entries.....

The **Pastel Society of Eastern Canada, 6th Juried Exhibition of "Les Pastelellistes"** will be held in Tudor Hall, on the 5th floor of Ogilvy's, 1307 St. Catherine St.W., Montreal, Quebec. **Registration Deadline - must be received by September 1, 2004.** For information contact PSEC Exhibition, Susanne Godbout, 450 Des Autels, Ste. Julies, QC J3E 3C6 Tel: 450-649-7218 email: [sgodbout@vif.com](mailto:sgodbout@vif.com).

**WorldWide "Paint-Out"**, Niagara Falls, Ontario, September 10 to 12, 2004. Sponsored by **International Plein Air Painters**. All plein air painters are invited to participate. You do not have to be member of IPAP, but you must register. 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.

[www.EmpressGallery.com](http://www.EmpressGallery.com) invites serious amateur and professional artists to submit entries in the current competition. ***The Essence of Life - People & Portraits.*** Entries will be judged by **Tim Packer**, President of the **Canadian Society of Painters in Watercolour** and a Senior Signature Member of the **Canadian Institute of Portrait Artists**. Tim Packer's work is showcased as the Featured Artist at [www.EmpressGallery.com](http://www.EmpressGallery.com). For more information contact Lou Kajganic, [EmpressGallery.com](http://EmpressGallery.com), 25 Geddy Street, Whitby, ON L1P 1P8 905-668-3398.

A special thanks to **Barb Harris** who does the proof-reading for the "Purely Pastel" newsletters.



**Here are some Tips from Donna Aldridge, PSA on keeping your studio clean.**

First printed in November 1999

- A damp cloth on the ledge of the easel where the pastel dust falls can catch the falling particles very effectively and can also make clean-up much easier. To protect your easel and make a wider ledge, wrap a piece of foamcore board (wider than your usual paintings) with aluminum or plastic wrap, secure to the easel ledge, then fold several layers of paper towels to fit.
- Keep a spray bottle handy to spray the toweling to keep it moist as you work. Gather up the towel at the end of the day and discard (or refold carefully for the next day).
- To keep your painting board off the damp toweling you can make 'feet' from several push-pins across the bottom of the board.
- It is easier to keep pastels clean while working than to go back and have to clean them all when you can no longer tell what colour they are by looking or when you keep getting unwanted smears of other colours you were painting earlier.
- Keep a clean towel to drag a pastel across when you have picked up another colour on the tip. When working in heavy layers of colour, if you clean the stick 'automatically' before putting it back, you will not get that surprise of thinking you are putting down lemony yellow but get a streak of thalo green, first, instead!
- Baby wipes and damp paper towel can be kept in a zip-lock plastic bag push-pinned to the side of your easel or work table so you can easily reach in to clean your working hand or glove occasionally. The bag keeps the wipes from drying out quickly and a spray of water will refresh the moisture if needed. You can take this along on your paint-outs, as well.

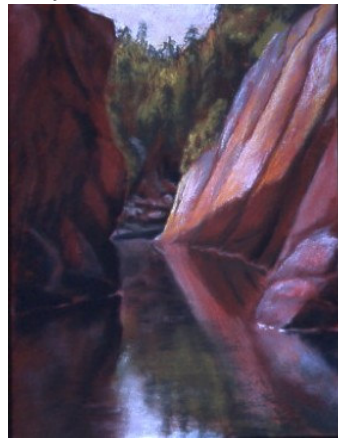
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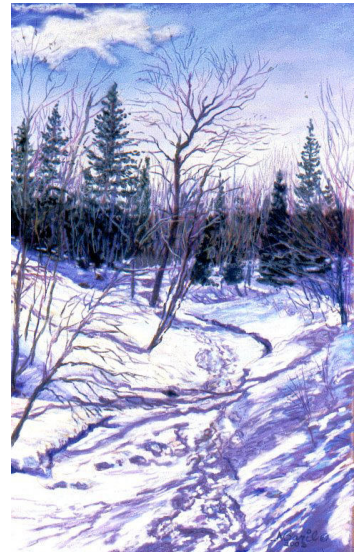
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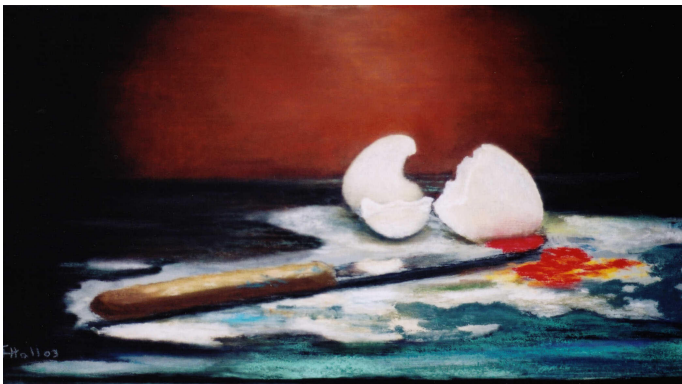
*Group of Seven, Barry Richman*



*The Montreal River, Ann Oakley*



*Frozen Creek, Normand Baril*



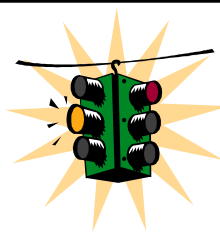
*A Tempura Pallet, Frank Hall*



*Mountain Blue, Aili Kurtis*



*Peppers in Purple, Dianna Ponting*



**Next Newsletter**  
Deadline  
October 15, 2004

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

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