



Pastel Artists.Ca

"Purely Pastel"

www.pastelartists.com

Member of IAPS www.pastelinternational.com

Spring Newsletter, February 2008



Narcissus I

Margaret Ferraro, PAC

Workshop: *Dynamics of Underpainting and Pastel.*
"Underpainting can have many functions within the design of a painting. We will explore one function: using underpainting to re-inforce a very simple compositional structure."



Victorian Lace

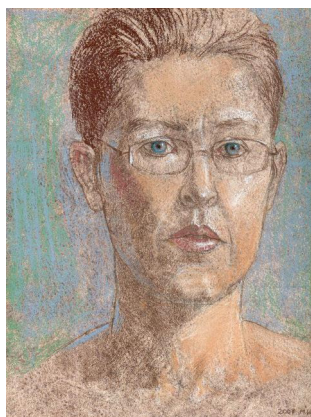
(Winner of the Diane Townsend Award in the 2006 Pastel Painters of Maine National Exhibition.)

Michael Chesley Johnson, PSA

Workshop: *4 Day Pre-Symposium Workshop, April 7, 8, 9 & 10, 2008.*

Michael will show you how to capture the landscape quickly by abstracting the scene and applying intuitive, expressive colour, followed by as much detail as you wish to reach and the degree of realism you desire.

Come and join us!
April 11, 12 & 13, 2008
Burlington Art Centre

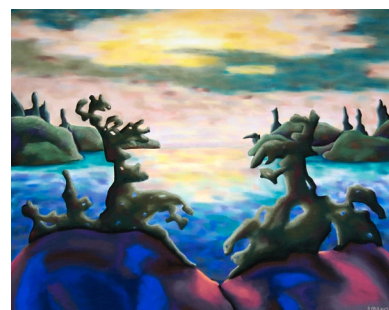


Self Portrait

Megan Williams, AOCA

Workshop: *Life Drawing*
"We will explore character, costume and colour through expressive line and colour shape. Male and female models will be used, nude and clothed."

George Wale, Director of Programs for the Burlington Art Centre, will critique work of the first 20 artists to sign up for this workshop. Images will be viewed randomly and anonymously in a group environment. You do not have a submit slides to attend this critique workshop.



Encore

Brittany Faulkes, SFCA, PSC, PSA, PAC

Workshop: *The Processes of Abstraction - Putting a Line Around Your Think!*

"I've had my nose buried in books boning up on more research on abstraction. It's so interesting to see how "movements" in art are basically reaction to what came before them! I'm looking forward to teaching the workshop."



Canned Blossoms
Tim Daniels, PAC

Workshop: *Colour Explorations*
"We will be exploring ways of harnessing the magical properties of colour using pastel, collage and other media."

Pastel Artists.Ca - Purely Pastel Spring Issue, 2008

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.

Our purpose is to promote public appreciation of Dry Pastel and to improve the skills of artists working in this Fine Art medium.

To this end, we sponsor workshops led by well-known international instructors and our own experienced teachers. We maintain a website, www.pastelartists.com and publish a colourful quarterly Newsletter "*Purely Pastel*". Both are well stocked with member news, information about pastels and opportunities available to pastel artists.

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

Membership in PAC entitles you to:

- receive the quarterly Newsletter by mail and on the Members Only portion of the website; for a small fee, participate in the Online Gallery of the website and post your own events;
- participate in the annual Members' Show (with entry fee), reduced entry fee to workshops and the Annual Open Juried Show, "*Purely Pastel*";
- the signatures PAC and MPAC (Master Pastellist) upon qualification;
- reduced entry fee to the Pastel Society of Eastern Canada (PSEC) Juried Show and workshops;
- membership in the International Association of Pastel Societies and participation in IAPS competitions and Biennial Convention (the next is 2009).

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

Annual Membership	\$40 CAD
Outside Canada	\$50 CAD

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From the President's Easel

Happy New Year!

A new year, a new President... and I have to try to replace Rosemary Simpson - well, here goes... First:

Rosemary's shoes: These are very big shoes to fill. Rosemary took the helm from our first President, Ursula Reese, at a time when we were Pastel Artists of Ontario, with some members in the Ottawa area but most in southern Ontario and at that, mostly around Burlington, where the first group of pastellists got together in 1989. Her 7 years as President were years of great change and expansion, and PAC is now a country-wide, incorporated arts group with very strong representation in western Canada largely as a result of Rosemary's foresight and perseverance. She has been an exceptionally patient teacher bringing the Executive Committee into the technological age, and has worked much harder than is reasonable - in behalf of all of us. Far from fading into the sunset, she will continue to serve as our Website Chair, on the Symposium Committee, and with Jessie Grant preparing submissions to the 2008 Juried Show, and as Past President on the Executive Committee. **Thank you Rosemary!**

Ann Kelly Walsh has retired as Secretary and **Janet Parker** as Treasurer; they have been devoted to those jobs for over 7 years, have risen to every occasion, and taken on additional responsibilities: Ann as Slide Coordinator for countless Juried and Members' Shows, and now as Chair of the Symposium Committee, and Janet as a Coordinator of Workshops and of the 2006 and 2008 Juried Shows at the Art Gallery of Hamilton. We are very grateful to them for all they have done for us and the contributions they continue to make. **Thank you Ann and Janet!**

Philip Allanson assumed the job of Treasurer on October 2, 2008 and brings with him many years of experience with non-profit organizations as board member and worker on the ground - experience we have drawn on already this fall during the final stages of incorporation; he has instituted financial systems satisfactory to the governments we now must pay great attention to and internal procedures for expense remuneration. Around us, Philip is frequently known as Mr. June Gauthier, but seems not to mind; the Board gladly made him an Honourary Member for the duration of his time as Treasurer.

Lynne Ritchie, who is now Secretary, has been our publicity person for several years and is happy to continue with that job. She coordinated our 2004 Juried Show at the Women's Art Association in Toronto, and has past experience in various roles in the WAA. She sets a record for producing minutes quickly, which is much appreciated.

We welcome both of you in your new roles.

A group like PAC exists to serve its members and thrives on its members' energy. Your management team, the Executive Committee, needs to know not only what PAC can do for you, but also if you have skills that you would be willing to use in PAC's behalf, in an existing role or in a new project.

We have **clusters of members** in different geographic areas and I would like to see some of you getting together, at your instigation but facilitated by the Executive. The Area Reps, listed on page 2 of the newsletter, are, like all of us, there to represent you and help you. You could have local paint-outs or paint-ins or a group critique with a teacher. Do you want to know who else may be a passionate pastellist near you? Let us know, and we can help it along.

The **newsletter and web site** are our very valuable communications media - please use them, and tell us if we are overlooking something that you would like to find there.

*

The season ahead is a busy one, and it is exciting for the Executive to see so many members participating in what is available to them. The two workshops organized for you this year outside of the Symposium, **Michael Chesley Johnson** in April and **Richard McKinley** in October, are full. The **Symposium** is a huge project, and is taking shape nicely as the workshops fill up one after another and the organizing committee attends to every detail, large and small.

The **2008 Annual Open Juried Show** dates are now set: August 9 to September 14 at the Art Gallery of Hamilton, and we are thrilled that teacher, curator, writer and superb pastellist, **Dawn White Beatty**, will judge the entries this year. You can read more about Dawn on page 9. The juried show entry form is included in this issue.

Walter Bachinsky is another wonderful Canadian pastellist whose work you may not know. Now retired from teaching at the University of Guelph, he lives and works on Shanty Bay, Ontario. Although I have never met him, I have admired his work since we came to Ontario 35 years ago and he is the artist I have chosen to feature in our first **Spotlight** column on page 8.

Also in this issue, **Tim Daniels, PAC**, a thoughtful, knowledgeable and observant painter and teacher, presents the first of his series of columns, **Tim's Tips**, in which he will be describing the elements of good picture-making.

And so, until the next newsletter, paint up a storm!

Sally

Membership Report – Barb Harris

We continue to attract members from across the country and welcome the following new members who have joined since the last newsletter.

Sharon Bamber..... Nakusp, BC
Joanne Braganza..... North York, ON
Luci Dilkus..... Toronto, ON
Valerie Elmhirst..... Owen Sound, ON
Louise Falconer..... Manotick, ON
Irene Gray..... Summerland, BC
Mila Halevin..... Etobicoke, ON
Debra McGinnis..... St. Albert, AB
Sandra Murphy..... Aurora, ON
Elvira Sloan..... Zephyr, ON
Devaughn Squire..... Medicine Hat, AB

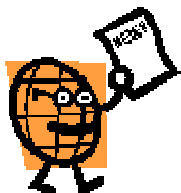
Thank you to those who have sent mini-bios with images. If you still intend to send your information to us, contact June at newsletter@pastelartists.com and it will be in the next issue, providing space is available.

Membership is open to all who are interested in the medium of pastel. Membership is based on the calendar year and is due each January 1. New members joining after September 1 will receive membership for the current and following year. The annual fee is \$40 and outside Canada \$50 CAD.

Any questions regarding membership please email me at barbh@pastelartists.com or mail inquiries to:

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

Please note: We will be updating our membership list in time to be mailed out to members in the next newsletter. If you are not a paid up member of **Pastel Artists.Ca** by the time of the newsletter deadline, **April 15, 2008**, your name will be removed from the membership list.



Member News.....

Christine Camilleri was invited to participate in a show being held at the Scott Milo Gallery in Anacortes, Washington, January 4 to January 29, 2008.

Karin Richter's painting *Wall of Water* has been named a finalist in Canadian Brushstroke Magazine's "Waterscape" Competition.

"It's Not Chalk" Pastel Symposium & Workshops Update

Workshops, April 11 - 13, 2008: The Process of Abstraction, Colour Explorations and Dynamics of Underpainting workshops are now full. There are still spots available in the Life workshops. Please contact Heidi Rohde at 905-335-9866 or heidi@pastelartists.com if you wish to register or be put on a waiting list.

Art Critique, April 11, 10:00: This is a wonderful opportunity to watch, listen and learn even if you don't bring slides. Curator, George Wale, will comment on each work as to strengths and suggestions. Artists are not identified unless they wish to be. Those who have signed up to bring 3 slides for the critique may drop them off at the PAC registration desk. We hope to review approximately 60 slides. If we need more, we are going to use slides from past PAC Juried Exhibitions.

Members' Only Symposium Exhibition in the Burlington Art Centre, AIC Gallery, April 11 -13: All members are invited to enter even if they are not attending the weekend events. The first fifty entries received by the March 20, 2008 deadline will be selected. Choose your best work and please frame it in a professional manner.

Mixed Media's Trade Show: This Hamilton store will have a booth in the AIC Gallery throughout the 3 days of the symposium with many delights for pastellists. Registered Symposium participants will be entitled to a discount.

Friday Luncheon April 11: Our Founding Members will be the guests of honour and there will be a "Pastels Born Again" demonstration of the new PanPastels by ColorFin. Seating is limited, please contact Heidi for availability. Lunch on Saturday and Sunday will be available from the café at the Centre or at eateries nearby.

One-Day Symposium Registration for April 11: Those attending the luncheon on Friday (\$15) may purchase a one-day registration for \$10 instead of the full \$40 weekend rate. This one-day registration will qualify you for the Art Critique session with Curator George Wale (\$20) and discounts with Mixed Media. The Members' Show Opening at 2:00 is open to all.

Parking at the Burlington Art Centre: Symposium registrants are eligible for \$2 per day passes in the BAC parking lot. You don't have to feed the meter machine! Come in the parking lot entrance to pick up your special pass at the PAC registration table in the foyer.

Pre-Symposium Four-day Plein Air Workshop with Michael Chesley Johnson, Halton Regional Museum, Milton, ON, April 7-10, 2008 **is Full.** If you wish to be on our waiting list, please contact Rosemary Simpson at 905-335-8074 or rasimpson@cogeco.ca.

Richard McKinley Five-Day Plein-Air Workshop, CAMMAC, Quebec, October 20 -24, 2008.

Sorry, we did not even have a chance to do an entry form. People responded to the advanced notice in the last newsletter with their deposits. Richard is a very popular instructor and we have a limited number of beds at our disposal in the CAMMAC Music Centre. We do keep a waiting list as the workshop is several months away and sometimes people have to drop out due to work conflicts or family concerns. Contact: Rosemary Simpson rasimpson@cogeco.ca 905-335-8074.

MPAC Reminder

**Master Pastelist Artists.Ca - Call for Entry,
Deadline, March 31, 2008**

The MPAC, Master Pastel Artists.Ca designation is PAC's highest award for accomplished artists and is awarded biennially.

The Call for Entry application was included in August 2007 Newsletter or can be downloaded from our website: www.pastelartists.com/masters.

New Member Mini-Bio's

Laura Boos lives in Thornhill, Ontario. Laura paints in oil, acrylic and over the past few years, she has explored landscape themes in pastel, striving to capture the beauty and serenity in nature. She has just started to present her pastel work to the public. "The creative urge inside me has finally won out." As a starting place for her art, Laura takes photos and looks through nature and travel books. She looks for inspiration everywhere she goes. The works of Doris McCarthy, A.J. Casson, Peter Rotter, Jamie Kapitan and Georgia O'Keeffe inspire her. Laura is a self-taught artist. Her formal education and career are in Food Service and Nutrition Management for three downtown Toronto hospitals. (See Laura's painting *Bright Light* on the back cover.)

R. Duane Hendricks is an artist and a musician living a Fine Arts life in Calgary, Alberta. Duane earned degrees in music & education. He is active as a conductor, trombonist, pianist and composer. He has taught high-school and university in Alberta, Northwest Territories, B.C., Manitoba, and Minnesota. As an artist, Duane now works almost exclusively in pastel. He studied art with Betty Macdonald, who has since become a lifelong friend and mentor. Horace Champagne, the premier Canadian pastellist from Québec, has also been very influential. Duane's passion is the Canadian landscape and he has visited and painted in almost every province and territory. He loves the shapes and colours which are found in the sky, foliage, land and water. Duane uses nature as a starting point for his paintings. (See the back cover for Duane's painting *Red Rundle*.)

Eileen Harder lives in Coquitlam, BC. Eileen is a prolific painter working occasionally in acrylic and oil, however, she favours dry pastel which gives her greater freedom of expression. Her subjects include still life, wildlife, landscape and portraiture. Eileen is constantly trying to create challenges to keep the edge in learning dry pastel techniques. Inspired by other pastellists she is now exploring the world of still life realism. Eileen also enjoys the light and energy of impressionistic painting. Eileen is a signature member of the Pastel Society of Canada and is a member of the Port Moody Art Association and Burnaby Arts Council and a supporting member of the Federation of Canadian artists. (Eileen's painting *Summer Harvest* can be seen on the back cover.)

Raelene Shea lives in Kamloops, BC. The inspiration for Raelene's work comes from her deep love of the outdoors. While hiking or gardening she photographs nature and establishes composites to paint. Raelene began painting in 1989, first experimenting in watercolors then in oil. In 2003, she expanded her scope to include the vibrant effects achievable with pastel. Recently retired, Raelene is now able to dedicate her time to painting in oil or pastel, focusing on both landscape and flowers. Her learning has been guided through a variety of workshops, but is largely self directed through reading and experimenting. Raelene prefers to work on Wallis paper or Pastelboard, from hard to soft, trying hard to resist the temptation to blend too much. In May, 2007 Raelene had her first individual show at Cunliffe House Gallery in Kamloops. Her work is shown at the Painted Ladies Gallery in Ashcroft, BC. (Raelene's work *View from the Hoodoos Trail - Kamloops, BC* on the back cover.)

Toronto artist, **Luci Dilkus** is a performative mixed-media artist who obtained her MFA from Vermont College, Norwich University, Vermont. Interested in issues of identity and displacement, her recent work has examined the ideas pertaining to the sexuality of middle-aged/aging women. Luci has begun to explore pastel landscapes, a complete departure from her usual study and has found the medium seductive and sensual. Working in the natural environment is a pleasure.

**It is time to start painting
for
"Purely Pastel"
17th Annual
Open Juried Exhibition**

August 9 - September 13, 2008

**Call for Entry enclosed in this newsletter
(Deadline for entry - June 30, 2008)**

See page 9 for information on Juror Dawn White



PAC Secretary
Lynne Ritchie
preparing
for the
Annual General
Meeting held
January 27, 2008
at the
Neilson Park
Creative Centre
in Etobicoke, ON

Advance Notice

Eldora Taylor's Annual Paint-out will be returning to the Island of Vim - June 19 to 23, 2008

The Island of Vim is a 22-acre private island in MacGregor Bay, North Channel, North of Manitoulin Island, Ontario and is only accessible by boat. The first and last day are mostly travel time. You have the choice of driving around Georgian Bay to the North Channel or taking the ChiChaMaun Ferry from Tobermory. The cost has not been established for this year's paint-out and the registration form will be in the next newsletter. Maximum accommodation is 10. For more information or early registration contact Eldora Taylor at 519-538-5181 or eldora@pastelartists.com.

Another Advance Notice to think about

Last October while **Karin Meilinger** was on a painting holiday with Margaret Evans in Scotland's highlands, she seems to have talked Margaret into coming to Wasaga Beach, Ontario, where Karin lives, to teach a pen and ink, watercolour and pastel workshop on September 20-24, 2009. Margaret will be staying with Karin and on bad-weather days they will paint in Sheila Bannerman's beautiful new studio. In this way they are hoping to keep the cost of the workshop to a minimum. If you would like more information on this 2009 workshop please contact Karin at karinmeilinger@rogers.com or phone her at 705-422-0613 for more details.

Our first Annual General Meeting as Pastel Artists.Ca was a lively gathering with delicious refreshments; amongst those attending were several new faces, two members who live far away but found themselves in town and able to come, as well as many long-standing members; as always there were people who travelled a considerable distance to come and make their contribution to the meeting.

Rosemary Simpson was away on a richly-deserved holiday, so Vice-President, Heidi Rohde, presided in her place until such time as it was appropriate to hand the chair to the new President. The business of the day was more detailed than usual, as the new not-for-profit corporation process finally reached its last stage, the Directors elected, Officers approved, and the many coming events reviewed. Before the Rules and Regulations were ratified, the matter of jurying website postings prompted wide-ranging discussion about the criteria for admission of works to our shows and website, with particular emphasis on the use of other people's photographs, whether previously published or not. Given the many uses to which photographic references are put in contemporary art practice, it was decided to ratify the Rules and Regulations as they are, and to create a committee which would explore the whole matter of jurying thoroughly and make recommendations to the Executive Committee and eventually, to the membership at large. Many voices contributed to the discussion, which was greatly appreciated. The minutes of the meeting are included in this newsletter package.

The meeting was followed by a dynamic and very well-received demonstration of Pastel Batik by member Tony Vander Voet, PAC and then the animated general conversation continued until, well, until we were told we had to leave. It was a very gratifying experience for this new President, I must tell you.

News from our sister society, PSEC

The Pastel Society of Eastern Canada is holding its 12th Annual Members' Choice Exhibition, **Pastel Toujours**, over the weekend of April 3 to 6, in Les Halles, a mall with a popular produce market in St-Jean-sur-Richelieu, Quebec. This location is new to them, something of an experiment, a short but intense exhibition, and they are expecting a good crowd.

They are planning a series of step by step, stroke by stroke video demonstrations by PSEC master artists on DVD, the first of which is now finished and available, and they have kindly given us a copy: "Portrait au Pastel - le secret de la couleur des ombres et lumieres, par Denis Jacques". **Denis Jacques** is a prominent Quebec portraitist in oil and pastel, and this program was taped as he worked from the model; it is 2h 20min long, currently available only in French. If you are interested in borrowing this DVD, please contact Sally (contact info on the inside front page of the newsletter).

Horace Champagne is the subject of the next DVD, which is currently in production and which will be in English.

A tip picked up from PANZ, Pastel Artists of New Zealand's newsletter: When painting water, paint what is under the surface first (mud/rocks) and then paint the water colour on top.

Tim's Tips #1 by Tim Daniels

Painting would be much simpler if we had a rule book to guide us. It would also be very boring and the end product would be uniform, uninspiring; not art at all. Rather, the process of learning to make good paintings is guided by accumulated experience, ideas that work sometimes and fail miserably at others. Sometimes we have to make up our own rules and break with long-established concepts. For example, we have all been told to never place our subject in the center of the picture plane, but I can show you dozens of great pictures that have a centralized subject. For me, the best way to learn to make better paintings is to look at successful pictures and try to understand what is going on. That is going to be the approach in this new column. We will look at paintings that "work" and some that do not. My hope is that you will gradually collect small ideas and simple concepts that will make you a better painter.

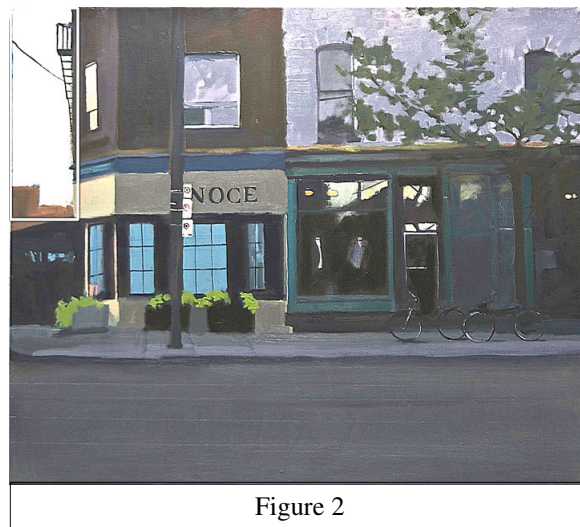
Let's start by looking at a picture that I am working on as this column is coming together. It is raw and unfinished but its underlying structure is already established, allowing me to take it to the degree of finish that I need.

In figure 1, I have drawn a grid over my painting that divides the surface into thirds, vertically and horizontally. Important parts of the scene are placed at the intersection of these grid lines. The telephone pole and "No Parking" signs on the upper left, the first bicycle tire on the lower right. These objects help to break up the monotony of the rectangular grid of walls and windows. In your next painting, try laying down a light grid as you compose your picture.

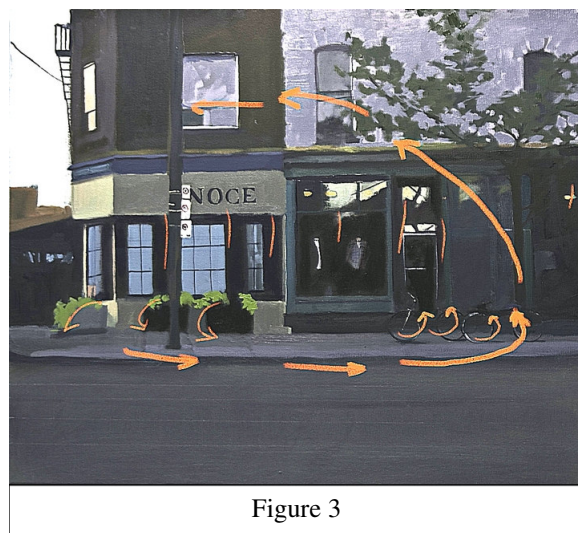


In figure 2, I have outlined the small sky shape in the upper left of the picture. This area is important for two reasons. First, it gives the viewer a better sense of the time of day and the quality of light that illuminates the scene. Second, the small warm patch of colour sets up what I would call, a visual

conversation with the dominant dark area of the painting. It creates a tension that animates the otherwise static scene. At least, I hope it does! These little areas are not an afterthought. Plan for them and use them in your work.



In this final figure below, notice the subtle, lateral movement of shapes that draw the viewer's eye across the picture plane. Suggested movement is something that I strive for in most of my work. Here I have used patches of lighter and more saturated colour to create a visual beat that moves from left to right. The placement of the tree and curve of its branches stop the lateral movement and move the eye back into the picture.



Watch for **Tim's Tips #2** on overall compositional structure in a painting in the next PAC newsletter.

SPOTLIGHT



The Sculptor's Studio 59 1/2 x 80 1/4"

Walter Bachinski was born in 1939 in Ottawa, and has travelled extensively throughout his career to see first-hand the great works of the past. In 1968, he began teaching at the University of Guelph, gaining tenure in 1970 and becoming Full Professor in 1984. At that time he began reducing his teaching, eventually leaving the University in 1994.

Walter Bachinsky's early work was primarily black and white printmaking and drawing. He began working on sculpture in the round and relief in the early seventies. In 1975 he introduced the Mother and Child theme and shortly after that, the Artist and Model. His work became more classical in style and in 1978-79 he spent a year in France where he started to work seriously in colour with pastels and began to examine the idea of Still Life. The Circus theme appeared later still.

Since 1994, Walter Bachinski has devoted himself to his art in his studio in Shanty Bay, Ontario. In 1996, with Janis Butler, he established Shanty Bay Press and divides his time evenly between working on book projects and pastels, prints and sculpture.

Visit his website to see more of his luminous pastel paintings: <http://walterbachinski.com>.

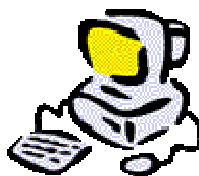


The Seasons 30 x 59"

Getting Pastels into Galleries

Maggie Price says it may be necessary for you to educate gallery owner and salespeople about works in pastel. (As published in Maggie's "Q&A", in *Pastel Journal*, issue no. 47, December 2006, page 10. www.pasteljournal.com Used with permission.) Pastel paintings will last at least as long as oils and if properly cared for will not need to be restored as soon as oil paintings. Oil paintings may crack and the varnish may darken with time but pastels retain their fresh colour for hundreds of years, as long as they are done on an archival, acid-free surface; it is the paper that may fall apart in the work, not the pigment. She once stumbled across a group of portraits by Rosalba Carriera (1675–1757) on display at the Galleria dell'Accademia in Venice, noticed a placard next to these vibrant beautiful pastels stating that they were un-restored and clearly not in need of any restoration.

Improvements in conservation have encouraged collecting pastels. Marjorie Shelley, Sherwin Fairchild Conservator in Charge at the Metropolitan Museum of Art in New York City is quoted as saying: "We are able to make more accommodations for the needs of the works of art. We are able to control lighting very effectively and by following a procedure of not displaying pastels for indefinite periods of time and by using ultraviolet filtering glass, it has become more realistic to acquire them.



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

Welcome to Valerie Elmhirst who will soon be posted on the PAC web site. New work by Janet Parker, Ruth Rodgers and Shirley Black, is either now posted or soon will be. Sometimes there is a wait between mailing, receiving and posting. To be economical we save work to post until there is enough to make good use of the Webmaster's time.

Want to be part of the PAC Online Gallery?

If you have been accepted in juried shows, consider joining the online gallery. Set up is only \$70 with a bio page and 7 images. The yearly fee thereafter is only \$20. There is a spot on your personal bio page for you to advertise your art events.

For the latest form contact: Rosemary Simpson
3019 Britannia Rd. RR2
Milton ON. L9T 2X6
905-335-8074
rasimpson@cogeco.ca

Dawn White Beatty 2008 Purely Pastel Juror



Monarch 1, detail

“As a visual artist I explore themes of transformation, memory, history and spirituality in the landscape and in the body, striving to be aware of the ways in which the earth teaches, guides and speaks, encouraging us to engage in meaningful dialogue with the environment around us.”

The suite of drawings of butterfly and moth wings is part of an ongoing series ‘The Messengers’, that explores in a variety of medium, the interconnected voices of the smallest parts of nature. The thick, velvety texture that can be achieved with pastel and charcoal duplicates for me the lush and powdery feel of a butterfly wing...”

Dawn has exhibited regionally and nationally for 20 years, recently at the Art Gallery of Hamilton, Transit Gallery, Hamilton, the McMichael Canadian Collection in Kleinburg, ON, and she was part of an exhibition about the Niagara Escarpment at the Burlington Art Centre two years ago, in which two of our PAC members were also exhibitors.

As an independent curator and formerly curator at the Burlington Art Centre, Dawn curates exhibitions for public art galleries. She is an active artist-member of the Hamilton Artists Inc., where she serves on Project and Selection Committees, she is a former Board of Directors member and worked in the artist/curator program developed by this gallery.

As a writer, Dawn reviews exhibitions and arts related events, conducts artist’s studio visits and writes about these experiences and prepares curatorial essays.

Dawn is much in demand for a great variety of programs, and teaches throughout Ontario.

(See *Blue Butterfly Triptych* on the back cover.)



Members Workshops & Courses

Janet Parker will be giving the following workshops in the Burlington Art Centre, 1333 Lakeshore Road, Burlington ON: **Introduction to Pastels for beginners**, 8 weeks, Monday evenings, April 21-June 9, 2008.

Plein Air Landscape in Pastel, an intensive course in landscape painting combining plein air and studio work, 8 weeks, all levels, Thursday afternoons, April 24-June 12, 2008.

Plein Air Workshop, all medium, 5 days, all levels, July 28 - Aug 1 2008.

Or join Janet at the Wellington County Museum and Archives, Elora, ON. **Introduction to Pastels Workshop**, 5 days, July 14-18 2008, all levels who are new to the pastel medium.

Contact Janet at mike-parker@sympatico.co or 905-627-0222 for further details of any of the above.

*

Margaret Ferraro is offering the following workshops at her studio in Kinburn, ON:

Pastel - The Painting Medium, a study in underpainting, May 5-9, 2008. This course explores the many functions of underpainting, in support of pastel painting. From traditional to experimental approaches, with lots of time for independent work. \$350. **Pastel and the figure**, explorations in drawing and colour, June 9-June 13, 2008. Pastel is a quick responsive art medium that can teach you who you are as a colorist, all the while developing your drawing skill, with models. \$350.

Or go painting **en plein air avec Margaret en France!** August 7-21, 2008. Margaret will be leading her troupe to the Lot valley, 90 minutes north of Toulouse. This area is alive with a rich cultural heritage and painting views around every corner. “Our accommodations include a studio big enough for twenty artists, 2 swimming pools, and extensive gardens to paint from. We’re spending the last 3 days in Paris, gallery hopping.” To find out more about this or the other workshops, view Margaret’s website www.ferraro-art.com or contact her at 613-839-5241 or marg.ferraro@sympatico.ca.

Join Michael Chesley Johnson, PSA, PANM, PSNM for a **1 Day “Painting Expedition to Ministers Island”** on August 17, 2008 (all media welcome) or take his **“5 Day Plein Air Painting in Pastel or Oil”** workshop, August 18–22, 2008 at Sunbury Shores Arts & Nature Centre in St. Andrews-by-the-Sea, NB, Canada. For more info call 506-529-3386, email info@sunburyshores.org, or visit www.sunburyshores.org.

PASTEL BATIK

PAC member and pastel wizard, Tony Vander Voet, gave a demonstration of Pastel Batik following the Annual General Meeting. For the members who were unable to attend here is the simple three step GPS* system (Gum - Pastel - Solvent) to create your own pastel batik.



Pastel batiking is fun and easy.

1. Mount watercolour paper on support. You can use any kind of watercolour paper, but for the best results use good quality 300 lb. paper.
2. Decide what you want to leave white. Remember, you will be going from lighter to darker.
3. **Paint those areas with gum Arabic to resist the pastel and allow to dry thoroughly** (the G part).
4. Decide on your next colour or colours and choose your pastel (use cheap pastels, they get eaten up fast). You can use different light colours on different areas if you wish.
5. **Rub with pastel all over the paper. Work the pigment into the paper thoroughly** (the P part).
6. **Using a cheap flat brush, paint the entire paper with solvent, (the S part) and allow to dry thoroughly.** (Use a hair drier if desired.)
7. Decide which areas you want to leave the colour you have just applied and go back to step 3 - the G.
8. Repeat as many times as you want - always remembering to go from light to dark. End up with your darkest colour (black or purple).
9. When the last coat of solvent is dry, polish the surface of the paper with paper towel. (This removes the surface dust, and makes it easier to wash out the painting.)

10. NOW COMES THE BEST PART!

11. Wash the paper with warm water to remove all the gum. Scrub lightly with your hand, a soft rag or brush.
12. Blot paper to dry. Press between sheets of newsprint under pressure and allow to dry slowly. (You can use a hair drier to accelerate the drying process, but the paper may buckle. This is ok for lighter watercolour paper.)
13. **Once the paper is completely dry, finish off with soft pastel - if you want to.**

What you will need:

1. Watercolour paper. You can use any kind of watercolour paper, but the best results are when you use good quality 300 lb. paper.
2. Gum Arabic (available at art stores).
3. **Inexpensive dry pastel for GPS steps; good pastels for finishing (optional) - good range of colours from light to very dark.**
4. Odourless mineral spirits.
5. **Watercolour or bristle brushes to apply gum - various sizes are useful.**
6. **Cheap flat brush for applying solvent.**
7. Bits and pieces:
 - i. Glass jar for solvent
 - ii. Plastic plate/Styrofoam
 - iii. Paper towel
 - iv. Newsprint
 - v. Plastic container for water (yoghurt container is good)



At the Foot of the Glacier - Tony Vander Voet, PAC

Other Calls for Entry.....

Beaux-Arts Brampton's Open Juried Show 2008. April 1 to May 3, 2008. Two or three-dimensional media. **Deadline for entry - March 13, 2008.** Download form at www.beaux-artsbrampton.com or call 905-454-5677.

11th Juried Exhibition of the International Association of Pastel Societies, Butler Institute of American Art, Youngstown, Ohio. Opening June 8, 2008. Original dry pastel only. **Deadline for entry - March 19, 2008.** Download form at www.pastelinternational.com or from our website www.pastelartists.com/events/shows. **Important:** A copy of your 2008 PAC membership card must accompany your entry form.

The Blue Mountain Foundation for the Arts 28th Annual Juried Art Show, Collingwood Public Library Gallery, Collingwood, ON, April 5 to 29, 2008. All media. Work must be taken for jurying March 29, 2008 from 10am to 5pm. Download form at www.bmfa.on.ca.

Harrison Art League 2008 Juried Spring Invitational Art Show, Harrison, AR, May 1 to 21, 2008. All media. **Deadline for entry - April 1, 2008.** Download form at www.harrison-art-league.org.

Alabama Pastel Society 3rd National Open Juried Exhibition 2008, Soon Bok Lee Sellers Art Gallery, Birmingham, AL, June 2, 2008. **Deadline for entry - May 1, 2008.** Alabama Pastel Society, P.O. Box 118, Trussville, AL 35173. Juror Carole Katchen will conduct a workshop June 5 to 7, 2008. Contract Cori Inglis, ckibdi@netzero.net or phone 205-879-1402.

12th Juried competition of the International Association of Pastel Societies will be hosted on the IAPS website. Original dry pastel only. **Deadline for entry - August 8, 2008.** Download form at www.pastelinternational.com or from our website www.pastelartists.com/events/shows. **Important:** A copy of your 2008 PAC membership card must accompany your entry form.

Calendar of Events.....

2008	
March 20	Entry deadline for Members' Exhibit.
March 31	Entry deadline for MPAC (Master Pastellist).
April 7-10	Michael Chesley Johnson Pre-Symposium Workshop
April 11-13	"It's Not Chalk" Symposium.
April 11	
9-10 am	Intake of paintings for Members' Exhibit.
9 am-4 pm	Symposium Registration.
10-11:40 am	Art Critique.
12-1:30 pm	Luncheon.
2 pm	Opening of Members' Exhibit.
April 12	
9 am-4 pm	'Life' & 'The Processes of Abstraction' Workshops.
9 am-12 pm	'Colour Explorations' Workshop.
10-11:30 am	'Building your Portfolio'.
1-4 pm	'Dynamics of Underpainting and Pastel'.
1-1:40 pm	Walk & Talk: tour of Members' Exhibit with Michael Chesley Johnson.
2-2:40 pm	Walk & Talk: tour of Members' Exhibit with Michael Chesley Johnson
April 13	
9 am-4 pm	'Life' & 'The Processes of Abstraction' Workshops.
9 am-12 pm	'Dynamics of Underpainting and Pastel'.
1 pm-4 pm	'Colour Explorations Workshop.'
May 19-23	Edora Taylor's annual paint-out on Vim Island.
June 1	Entry deadline for PAC 17th Annual Open Juried Show "Purely Pastel" Exhibition.
June 30	Notification of acceptance into the Juried Exhibition.
August 9 to September 13	"Purely Pastel" Exhibition in the Art Gallery of Hamilton.
August 14	Opening Reception of "Purely Pastel" .
2009	
October 20-24	Richard McKinley Workshop CAMMAC, Quebec.



Next Newsletter
Deadline
April 15, 2008

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Bright Light - Laura Boos

New Member

Mini-bios

Page 6



Summer Harvest - Eileen Harder



Red Rundle - R. Duane Hendricks



View from the Hoodoos Trail, Kamloop, BC
Raelene Shea



The Still Life Painter

SPOTLIGHT

on

Walter Bachinski

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The Sculptor's Studio



Blue Butterfly Triptych - Dawn White Beatty
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