



Pastel Artists.Ca

"Purely Pastel"

www.pastelartists.com

Member of IAPS www.pastelinternational.com

SPOTLIGHT

on

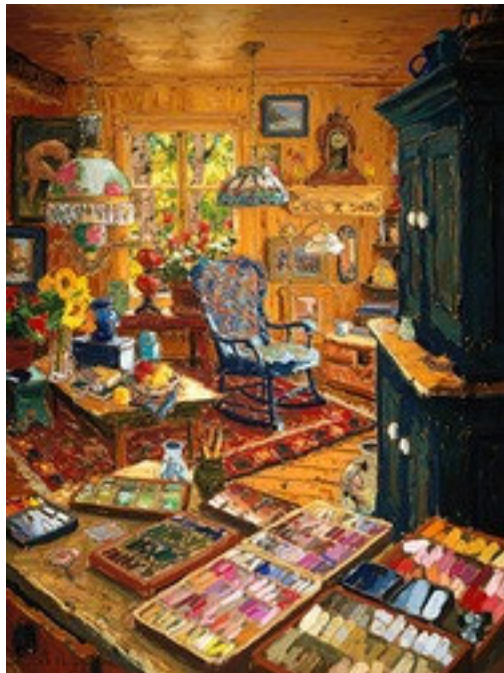
Horace Champagne



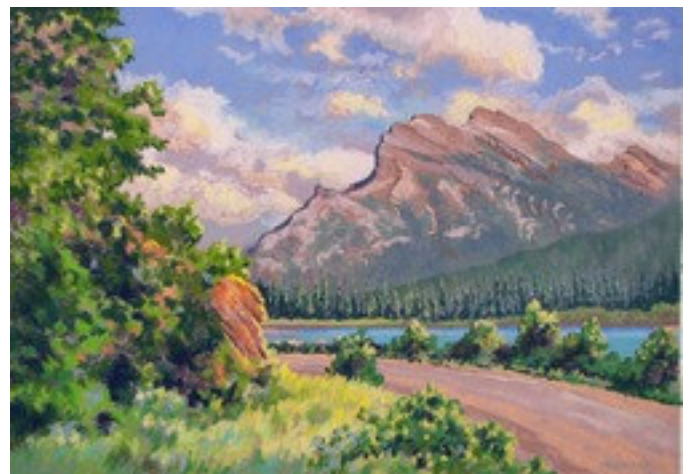
Rue Ste-Genievie, Vieux Quebec



Lake O'Hara, Yoho National Park



The Colours of my Studio



One of the painting locations for the Plein Air Pastel Workshop with Margaret Evans, Canmore, Alberta. *Rundle in Summer*, courtesy of artist R. Duane Hendricks. More information & registration form on page 9.

Pastel Artists.Ca - Purely Pastel Spring Issue, 2009

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 in May 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	\$50 CAD
Outside Canada	\$60 US

PAC Contacts

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From the President's Easel

Most of you may not be aware that when I was asked to be President, I volunteered to do it for **two years**, because I think that is long enough to ask anyone to serve. I hope this sets up the understanding that it is a two-year job, one of the many jobs that keep PAC going. The President is the traffic director, not The One Who Does. So my major goal is to shepherd us towards working collaboratively on the various services we provide to the PAC members. When the tasks are shared, no position is too onerous, and I am confident that there will be someone to replace me at the AGM in November.

Our next big event is the **Members' Show** from May 25 to June 15 in the historic **Papermill Gallery** in the **Todmorden Mills Heritage Museum and Arts Centre**, a collection of restored historical buildings in the Don River valley in the heart of Toronto. It is a popular area for painters, photographers and walkers, with heritage industrial buildings such as an old brewery and the paper mill itself, parkland varying from cultivated to wild, and the intriguing contrast with the modern city above. A picturesque bridge spans the river, and at that time of year, there will be spring blooms everywhere, so plan to stay awhile when you bring your paintings in on the 25th and when you go to the opening reception on the following Saturday, May 30th, to do a paint-out on site, take a stroll in the woody park or up above on the Danforth. The history of the little community, which dates from 1793, is on their website: www.toronto.ca/culture/museums/todmorden.htm. Your entry form for the show is inserted in this newsletter.

I am exploring shipping options for you with **Navis Pack and Ship** who have locations in Edmonton, Calgary, Peterborough, Ottawa, Woodbridge, Cambridge, Toronto and Mississauga and ideally will have something in place to pass on to you in the next newsletter in time for the Members' Show. If any of you have experience with Navis, could you Please contact me?

As requested at the Annual General Meeting, a committee has been looking into new designs for our **website** and is working its way through several possibilities. One was Google Sites, but it turned out not to be adequate for our needs - our website is one of the major features of PAC, and we have to be sure not to settle for too little, so we moved on. Stay tuned... we're getting there, and in the meantime our current website is as alive as ever, with Rosemary Simpson in the chair, almost retired.

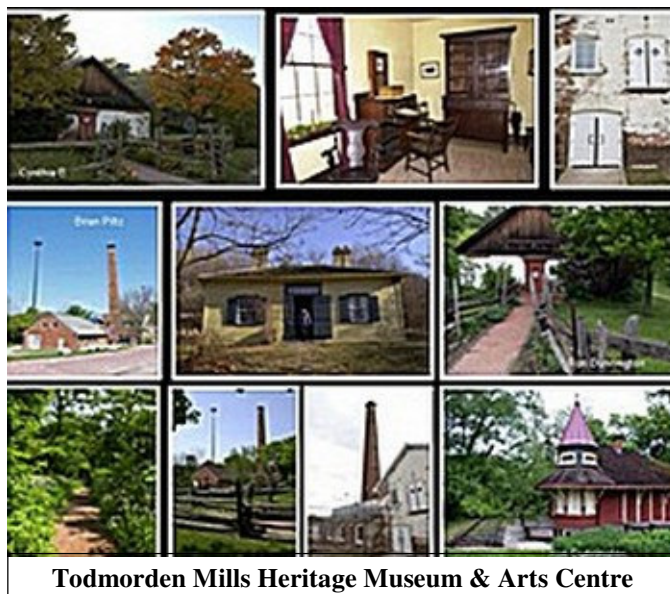
The art of pastel has been making a major splash on the international art stage. In two weeks, the **Musee d'Orsay** in Paris will close **Mystery and Glitter**, a huge exhibition drawn from their own collection of pastels from 1850 to 1914, a period they say was a "time of renaissance and constant

revolution in the history of the pastel". Their website has lots of interesting information about the medium and the artists, so check it out: <http://www.musee-orsay.fr/en/events/exhibitions>.

The Pastel Journal has a free online email newsletter which I find interesting and you might, too; see "Free **Email Newsletter**" at the top left on their home page: www.artistsnetwork.com/pasteljournal.

I will leave you with a quotation from Robert Genn's newsletter, in which he was quoting the Greek poet Ovid: "Chance is always powerful. Let your hook always be cast. In the pool where you least expect it, there will be fish." Note to self: get painting!

Sally



Todmorden Mills Heritage Museum & Arts Centre

PAINTOUT AT TODMORDEN MILLS in conjunction with the **PAC MEMBERS' SHOW**

MONDAY, May 25, 2009 all day

When you pack up your painting for the PAC Members' Show make sure to include your pastels and paper and join us in the gardens surrounding the gallery. It is a beautiful time of the year and we hope to take full advantage of it.

Please contact Heidi Rohde at rohde.heidi@gmail.com or 905-335-9866.

We can organize carpools, lunch/dinner etc., so get out your plein air supplies and join your fellow artists.

Membership Report – Barb Harris

Welcome to the following new members since the last newsletter. We have included email addresses so you can network with the new members living in your local area.

Madeleine Barg, Gimli, MB. - mmadeleinej@hotmail.com
Leonard Barrett, Courtenay, BC - leonardbarrett@shaw.ca
Tamar Ehrlich, North York, ON - tamarehrlich@sympatico.ca
Susan Moore, London, ON - bmoore001@sympatico.ca
Shari Seymour, Gore's Landing, ON - sharisquest@hotmail.com

We look forward to receiving your mini-bios. See Madeleine Barg & Leonard Barrett's mini-bios below. You will have to wait to see their paintings on the back cover of the next newsletter but in the meantime, we thought you would want to be introduced to them anyway.

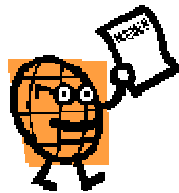
Any questions regarding membership please email me at barbh@pastelartists.com or mail inquiries to:

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

New Member Mini-Bio's

Madeleine J. Barg writes: I am a self-taught artist who began painting in 1976 when I moved to Gimli, a town on Lake Winnipeg and joined the local art club. I have since attended art workshops and classes, however, none has focused on pastels. I first tried soft pastels in the late 1980s and immediately became enamoured with them – the way that they combine painting and drawing, and the range of vibrant colors available in different degrees from hard to soft. Being the only pastellist in the art club, I welcome the opportunity of joining the PAC community and the learning and sharing it may provide.

Leonard Barrett was born and raised in Saskatoon, Saskatchewan, he began his drawing career in the prairies. In the 1960's Leonard lived amongst the Inuit people of Frobisher Bay and it was there that his interest in local people developed. Many of the paintings of that time are now in private collections. Recently, Leonard moved from the South end of Vancouver Island and settled in the Comox Valley. Leonard's palette of warm siennas and ochres bring a vitality to his portraits capturing the spirit of the men, women and children he paints. He has also painted Chief Dan George. The individual faces each invoke a different emotional response. The faces never challenge the viewer, instead they draw you in closer, inviting you to stare.



Member News.....

Karin Richter, Calgary, AB, received an email notifying her that she is a finalist in the 7th Biennial IAPS Convention Catalogue Cover Competition representing Pastel Artists.Ca.

The February/March 2009 issue of *International Artist* magazine has an eight-page article on what they call Richmond, BC, member, **Brittani Faulkes'** funky landscapes, with a step by step demo of how Britt painted her 18" x 24" pastel *Gossip*.

Peterborough, ON, member, **David Parson's** pastel called *I Otter*, a drawing of an otter, received an honourable mention in the wildlife category in the January 2009 issue of the *The Pastel Journal*.

Ina Gieysztor - Had a solo show of her work at the Polish Trade Commission in Montreal, QC, from December 17, 2008 to January 10, 2009.

Heidi Rohde - Had a show at CJ's Cafe in Bronte, Oakville, ON, from January 6 to February 3, 2009.

Cathy Cullis - Has an exhibition of pastel paintings at Ristorante Julia, 312 Lakeshore Road East, Oakville, ON. The Show runs from January 8th to March 5th, 2009.

Cathy also had her painting *Passing Through* accepted into Visual Arts Mississauga's 31st Annual Juried Show of Fine Arts' being held at the Art Gallery of Mississauga, Ontario, from December 18, 2008 to January 31st, 2009.

Ann Kelly Walsh - Has a show of her work at the Burlington Art Centre, Fireside Room from January 28 to February 24, 2009. The show is entitled "Town and Country" and will include both plein air and studio pieces in pastel and acrylic.

Mary Ann Archibald, Halifax, NS, launched her new book in January called *Paintings, Volume I*. It comprises 60 images from the last four years, mainly in oils and pastels (as well as some award winners). For more details visit: <http://maryann.ca/ma/paintings-volume-i/>

Rosemary Simpson is the first in a series of artists to be featured at the Halton Region Museum's new Visitor Centre Art Gallery, located at the foot of the Glen Eden Ski Hills in the Kelso Conservation Area, Milton, Ontario. Rosemary's *Escarpment Moods* opens February 15 and runs to the end of April, 2009. For more information www.halton.ca/museum or phone 905-875-2200.

Auke van Holst writes: I've had a chance to play around with PanPastels since "It's Not Chalk". It appears to have lots of possibilities as an adjunct to regular sticks. Fortunately, the London area now has a local supplier. The good folks at Dave Guthrie Custom Framing carry the line. Dave and Olga are located at 4093 Meadowbrook Drive, London, ON. Their email is customframing@bellnet.ca.

Toronto area members - Studio Six, 157 Dennison St., Markham now carry Pan Pastels, in individual colours and the 20 Colour Sets, along with their other selection of pastel sticks. They now stock Art Spectrum Colourfix Paper. Visit their website for more information www.studio-six.com. Phone: 905-475-1136.

In the last newsletter I mentioned that if anyone would like to send me an image of their paintings I would gladly keep them on file for future use in the newsletter.

Sharon Stewart wrote: In answer to your request in the latest newsletter, I have attached two water paintings that I am rather proud of. *The Challenge* was exactly that. My 6+1 Art Group in Sarnia, had a challenge called "Back to Nature" and this was the painting I entered. It was just an in-house contest to get us thinking. I entered it in Paint Ontario last Spring and it sold. *The Tempest* I entered in my Sarnia Artist's Workshop Group in-house Wolff Awards Contest. I am very proud to say that it won both the Wolff Award and people's choice award. This is a first for me, maybe it is because I changed from watercolour to pastel. So here are two paintings that you can file away for future use. (Sharon's painting will be on the back cover of the next newsletter.)

Sally Jackson writes: Here's something to muddy the waters. I was looking up museum glass, and came across Tru Vue's website where they were also promoting plexi, I thought I would ask if it could be put next to the pastel since plexi attracts so much pastel dust.

Jennifer Gramm of Tru Vue Inc. answers:

Tru Vue Optium products are the best glazing options for framing pastel paintings, because of its anti-static feature. Pastel or charcoal based art can become damaged using most other glazing products due to the inherent static charge of the substrate.

Even glass substrates have a level of static charge that can be damaging to pastel artwork, so the glass shouldn't be directly against the artwork.

A thought for today:

When the flush of a new-born sun fell first on Eden's green and gold,
Our father Adam sat under the Tree and scratched with a stick in the mould;
And the first rude sketch that the world had seen was joy to his mighty heart
Till the Devil whispered behind the leaves, "It's pretty, but is it Art?"
Rudyard Kipling



Wendy Boyd, Karen Leslie Hall, Valerie Ashton and Glenn Bernabe are the four PAC Signature artists in the Toronto area who took up the invitation to exhibit their paintings in the halls and meeting rooms of **Royal LePage Real Estate Services Ltd.**, Brokerage at 55 St Clair Ave West in Toronto starting November 25, 2008. It is an exceptionally interesting show, by Aniko Kiss, curator, who also designed the graphics, and it will hang until February 11, 2009. The public is invited to stroll through the branch and enjoy the work.



10% of sales will go to the Royal LePage Shelter Foundation, and 10% to PAC.

Please visit <http://www.rlptv.com/yourcity.html> to see a video of the artists that was taped at the reception on January 14, 2009 and much more information about the artists themselves and PAC, all part of Royal LePage's interest in and sponsorship of the visual arts in the Toronto area.



The Quartet group at the reception on January 14, 2009. Left to right: Darryl Mitchell, Broker and Manager at Central Toronto Branch, Aniko Kiss, curator, Karen Leslie Hall, Glenn Bernabe, Valerie Ashton and Wendy Boyd, in front of Valerie's painting *The Start of a New Day*.

The Lure of Velour

By Karin Richter CSPWC, SCA, PAC, ASA, MPAC

It was love at first sight! Seeing and feeling the lush colours available in suede matboard were a sensuous experience indeed. Putting the first strokes on it with extra soft pastels had me hooked!

Yet pastel is not a medium I came to early in my lifelong pursuit of art. I was a watercolour painter from when I was a youngster and continued to perfect my craft until I was in my middle years. At that point I was looking for a medium that had more punch. I took on acrylics and later on oils, all of which I love for their particular qualities. However, none of these mediums are as direct and immediate as pastels. It is just so much fun having all these bits of pure pigment at your fingertips. A little dab of this or that is just so easy with all the colour choices available. It is an ideal beginner's medium as well as being ever so practical when on location out of doors, however; excitement for pure colour only takes you so far! Naturally, one must deal with those essential ingredients like composition and design, values and temperature to achieve a successful painting.

I use Schmincke pastels almost exclusively for their buttery consistency. As suede board is my favourite support to work on, they make a perfect combination as the pastel particles are held down beautifully by the velvety surface. There is very little dust to deal with. I usually start with a few value sketches. I choose the colour of the suede board to complement the colour scheme of my subject matter. My methods are quite direct without much layering. By not covering the surface completely, I use the little bits of ground showing to unify my painting. I love negative space. I have also found that the lush colours of the suede board have an effect on me. It frees up those preconceived ideas of local colour. I let the ground colour talk to me while working on it. I make colour choices not according to what I see but according to what the painting needs or what my response to the colours already on the painting is. I think of complementary, triad and analogous colours. I am not afraid to choose a sky that is red or green if that is what the other colours dictate. Nobody will say to you that reality is not so. Your painting will have that "wow" factor because it works!

Lets start the demonstration: (See back cover for images.)

Reference Photograph: This scene depicts the curvy road going up to Red Rock Canyon in Waterton National Park in Alberta, one of my favourite places to be.

Step 1 – Initial Drawing and Start

I felt such warmth radiating from the rocks that I chose a per-simmon red suede board for my support to keep this mountain scene warm. With a harder white pastel stick I draw in the major shapes but then immediately turn to my favourite Schmincke and Unison pastels and start painting the rocks using a more direct approach. I put colours mostly next to one another with some but not too much layering. At this

stage, I already go for some highlights and dark colour swatches all over to give me a sense of where I am going. This also gets my creative juices flowing.

Step 2 – Getting a Sense of Colour and Form

I develop the rocks a bit more and lay in the trees, a dominant feature in my painting as well as some of the dark slope on the left.

Step 3 – Working on All Elements

Being careful to choose softer values and edges to push back that part of the painting, I paint in the mountains. Now the whole left dark slope is being blocked in, creating texture and using different greens to simulate the appearance of a treed slope in shadow. The composition may possibly need a bush where slope meets the big trees to interrupt the long diagonal but I leave that item to be decided on later.

Step 4 – Nearing Completion

I keep working on the rocks having fun with the luscious colours, shadows and highlights. I try on some sky colours for size, am tempted to go for some orange glow but decide to keep it muted with only some lighter clouds to keep the strongest lights and focus on the rocks. I add more interest to the left slope, bridging the distance and foreground with muted middle-value green trees highlighting some where the sun hits.

Step 5 – Finished Painting “Canyon Road” 14” x 18”

The painting gets a good “look-over”, turning it upside down and sideways to ensure that my composition is satisfactory, that colours are not isolated, that my values are correct and that lights and darks make my eye move throughout the work. I move some colours around in places, adjusting some highlights and calling it “done”!

Barb Harris viewed Karin's tutorial on the PAC website and had a couple of questions which she emailed to Karin.

Hi Karin, I have been experimenting with a red mottled velour mat and have not been too successful. I love working with it and find my Schminckes are best, but I have been doing landscapes and find the red shining through a bit too much, especially in skies and any kind of blending does not really work.

Yes Barb, I work with Schmincke and Unison exclusively, anything harder does not really work on suede board. I guess if I was to work on larger sky areas, I would pick a blue support (if your sky is blue). For example, if I work on florals or garden scenes, I will often pick a dark green support because that is what most of my colours would be. As you can tell, not much in my work consists of larger areas, I enjoy more the nitty gritty shapes and the little bits of background showing through makes it bounce. You are right, blending isn't really something that can be done well on suede board which is why my methods are somewhat unlike others. Most pastel artists like the medium because they can blend. For the odd time that I want to do that, I then choose sanded paper.

A New Natural Non-toxic Pastel Fixative

Della Heywood is a Canadian now living in the San Francisco Bay area. A couple of years ago, she found an antique recipe for a natural milk-casein/alcohol based fixative and thought she would try it. Della had not been fixing her work up to that time, but was concerned about longevity...accidents happen! This fixative completely revolutionized her way of working so much she decided to bring it to the world of artists whose only alternatives are smelly, toxic resin-based products or no fixative at all. Casein is non-toxic, 100% archival, odorless and non-yellowing and dries quickly to a velvety matte finish. Also, it doesn't seem to affect the colors as much as the resin-based fixatives. It is available in a 12oz fine mist spray bottle or a handy 2oz bottle of concentrate for traveling artists (Euro sketching trips, etc.). To get through the tight regulations for transporting liquids on airline flights, just buy some form of alcohol like vodka on arrival at your destination and mix in the correct ratio. An empty 4oz spray bottle is included. Della is currently just starting to introduce SpectraFix into stores like Dakota Pastels and Daniel Smith, and it is also available through the SpectraFix website. Even if you are not interested in Pastel fixatives we recommend you visit this site. It includes a brief history of Casein in the arts, information on SpectraFix and how to use it, among other things. Della's own website is also very interesting. www.spectrafix.com and www.dellaheywood.com.



Evelyn Gracey, PAC, won a *F+W Publications* Subscription Award for her painting *Serenity* at the Opening of PAC 17th Annual Open Juried Exhibition "Purely Pastel", August 14, 2008 at the Art Gallery of Hamilton



COMPUTER TOOLS FOR ARTISTS WORKSHOP WITH TIM DANIELS



Thursday, March 26, 2009, 9:30am to 3:30pm.

Tim will be expanding on his popular *Computer Tools for Artists*, presented at the AGM last November. This is a wonderful opportunity to increase your knowledge and practice with the tools available to artists through the use of the computer.

This workshop will be held in the newly renovated studio space at **Joshua Creek Heritage and Art Centre**, in Oakville, 1086 Burhamthorpe Rd., East (South of 407, Trafalgar Rd. exit, 1 km east of Trafalgar Rd.)

Cost is \$55.00 for the day. Bring your own lunch.

Information available from Heidi Rohde at rohde.heidi@gmail.com or 905-335-9866

Computer Tools for Artists

Space is limited so register early. Send your information and cheque payable to Pastel Artists.Ca. by Feb. 26th to:

Heidi Rohde, Workshop Coordinator,
1340 Monmouth Dr.
Burlington, On.,
L7P 3J6

NAME: _____

ADDRESS: _____

EMAIL: _____

PHONE: _____

REGISTRATION FEE (\$55.00)
CHEQUE CLOSED _____

A confirmation and receipt will be issued to all registrants. A 10% administration fee will be charged on refunds to March 12th. No refunds after March 12th.

(Please scan or photocopy this form if you wish to save newsletter.)



SPOTLIGHT
on
Horace Champagne

This time we are turning the Spotlight on a very special Canadian artist, **Horace Champagne**.

Horace lives on the Ile d'Orleans in the St. Lawrence River and spends 4 months of the year in Rose-Blanche, a fishing community on the southwest coast of Newfoundland; he paints in beautiful places across the country and in Europe, and revels in the time he has in his studio to work further from his sketches and photographs.

Horace is a major presence in Quebec, Alberta and British Columbia. He is collected widely in Canada and internationally (e.g. Jack Richeson has 12 of his paintings) and represented by art galleries across the country. Like many artists who come to painting full-time relatively late in life, Horace is passionate in his work, producing lushly painted, challenging still lifes and interiors, lively street scenes and spectacular landscapes of Newfoundland and the Rockies, in full celebration of the possibilities of colour with an unerring sense of place. You are there.

A brilliant still life by Horace Champagne is on the cover of **The Pastel Journal's** very interesting international issue this month, and of course there is an extensive article about him inside. You can read more about him and see more of his work on his web site www.horacechampagne.com.

A beautiful DVD of Horace Champagne with a brief biography showing the great range of his work and four very refreshing demonstrations of him painting en plein air in Newfoundland was produced and directed by Suzanne Godbout, president of **PSEC**, our sister Pastel Society of Eastern Canada. You can buy the DVD from PSEC - the information is in this newsletter.

Horace told me: "I would be very proud to be in your Spotlight ... whatever I can do to encourage and help our pastel artists realize what a great medium dry pastel is, and how much we can do with it, is my pleasure." And ours, to be sure.

Sally



Silence in the Forest

PSEC Master Pastellist - HORACE CHAMPAGNE ON DVD

There are still but a few accomplished Canadian artists that are able to testify of the impressionist approach that influenced the Group of Seven as can our Master Pastellist **Horace Champagne**. This living legend now offers an art lesson given in great simplicity and in breathtaking surroundings on this brand new DVD entitled *Horace Champagne Paints Newfoundland*.

Four exciting Plein Air demonstrations, covering more than 2 hours, are introduced in this superb Canadian production from Video-Media. Those people already familiar with the works of Mr. Champagne will be delighted to see him painting on site in the charming village of Rose Blanche. His comments and tips reveal the workings of his creative process. Whether challenged by the perpetual movement of the waves upon the rocks, or in the calm waters of the cove, the artist demonstrates once again the talent which is so widely admired.

This production is dynamic and shows ever-changing points of view. The close-ups show the artist's techniques while the overall views wrap it up for a perfect balance. Although the video is in English, an interesting demonstration entitled 'From Jackie's Wharf', was narrated by the artist both in French and English.

You can get a copy of this DVD by contacting Video Media Inc. (videomedia@vif.com) or call Suzanne at 450-742-3234.

Patrice Landry
Editor of PastelPost, PSEC

PLEIN AIR PASTEL WORKSHOP WITH MARGARET EVANS

CANMORE, ALBERTA, CANADA - SEPTEMBER 14, 15, 16,17, 2009 - 10:00 a.m. – 4:30 p.m. each day

Paint with Instructor Margaret Evans in beautiful Canmore, Alberta. Margaret is well known for her pastel paintings and an accomplished teacher, she is featured regularly in *International Artists Magazine* and is an instructor at IAPS. Many PAC members will remember her from the PAC Workshop at Sault Ste. Marie several years ago.

Canmore is conveniently located 1.5 hrs west of Calgary's International Airport, nestled in the Northwest corner of Kananaskis Country, home of a multitude of provincial and wild land Parks. It is 5 minutes east of Banff National Park and 20 minutes from the town of Banff.

To take advantage of the low key Alpine village atmosphere and the many galleries and unique gift shops, the workshop will be based at The Drake Inn, centrally located in downtown Canmore. Accommodation is available to workshop participants at a reduced rate. Contact Stephanie@drakeinn.com

The workshop will include two day-trips to the nearby parks including the most painted mountain in Canada, Mt. Rundle (see R. Duane Hendricks painting *Rundle in Summer* on front cover) as well as taking advantage of the scenery close by including the famous Three Sisters Mountains.

For more information contact Heidi Rohde, V.P., Pastel Artists.Ca at rohde.heidi@gmail.com

Accommodation: The Drake Inn, Canmore, Alberta, Canada. Check the web: www.tourismcanmore.com. **Arrangments have been made for reduced accommodation at the Drake Inn. Contact: Stephanie@drakeinn.com**

Fee: \$450.00 for PAC members. \$500.00 for non members. This includes two day-trips to nearby Banff Park and other attractions. Park fees included. **Full amount is due with Registration.**

Participants: A minimum of 12 participants is required to run the workshop. Maximum is 16. More information on supplies, etc., will be sent to registrants.

Registration Coordinator: Heidi Rohde, 1340 Monmouth Dr., Burlington, ON, L7P 3J6
Phone 905-335-9866. Email rohde.heidi@gmail.com

On Site Coordinator: Duane Hendricks, Email rduehndricks@shaw.ca

Registration: 4-day workshop with Margaret Evans - September 14,15,16,17, 2009 - Drake Inn, Canmore, Alberta, Canada			
Name_____	Email_____		
Address_____	Phone No_____		
City _____	Province_____	Postal Code_____	
Circle: Member \$450.00	Non Member \$500.00	Amount Enclosed_____	
Full payment is due with registration. Refunds subject to 10% administration fee. No refunds after August 28, 2009			
Signed _____			
Mail cheque payable to Pastel Artists.Ca and send with this registration form to: Heidi Rohde, 1349 Monmouth Drive, Burlington, ON. L7P 3J6			
(Please scan or photocopy this form if you wish to save newsletter.)			

Are you a paid-up PAC Member for 2009?

Membership is based on the calendar year and is due each January 1. We will be updating our membership list in time to be mailed out to all members in the next newsletter.

If you are not a paid-up member of **Pastel Artists.Ca** by the newsletter deadline, **April 15, 2009**, your name will be removed from the membership list, this will be your last newsletter and you will not be eligible to enter the **Members' Show, May 27 to June 14, 2009**.

Gallery Space:

Wall and/or floor space in the North and South Gallery at the Meaford Hall Arts & Cultural Centre, can be rented by Community Groups: \$100/month plus 30% commission (plus GST if applicable) from sales. All other individuals, organizations & Professional Galleries: \$250/month for combined galleries plus 30% commission (plus GST if applicable) to display works of art. For more information visit their website: www.meafordhall.ca or contact Susan Lake at: 519-538-0463 ext.1209 or slake@meaford.ca. **Meaford Hall Arts & Cultural Centre, 1 - 12 Nelson Street East, Meaford, ON., N4L 1N6**

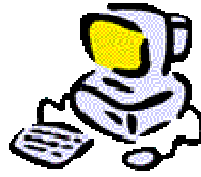
The Art Exchange, 247 Wortley Rd., at Tecumseh, London, ON., N6C 3P9 is a gallery area members may want to look into to schedule a show of their work. "It is one of the nicest galleries in the London area, in my opinion." says Ruth Rodgers. theartexchange@rogers.com or visit on line at: www.theartexchange.ca

The Parkdale Village Arts Collective (PVAC), in existence since 1994, operates and exhibits at Gallery 1313. The collective is made up of working artists. They are looking to add new members to their group. Gallery 1313 is looking for programming for the year 2009/10 for two of its rental gallery spaces. Shows are two weeks in duration. The gallery promotes the exhibition, assists with installation and monitors the gallery during the week. Exhibitors will have to monitor their exhibition on the weekends. The gallery takes no commission on sales.

The Main Gallery: \$1000, 130 ft. of running wall, 1380 sq ft of space, 14 ft. high ceilings.

Process Gallery: \$500, 35 ft of running wall, 100 sq. ft. of space, 12 ft. high ceilings.

Gallery space is also available for book launches, art events, concerts, seminars and photo shoots. **Gallery 1313 is located at 1313 Queen Street West, Toronto, ON.** Visit their website <http://www.g1313.org> for more information.



PAC Online
&
News Central
www.pastelartists.com

I hope every one had a wonderful holiday season. Both Webmaster and I took a break over the holidays. Thank you for your patience. This month, look for new work in the Online Gallery from members Denise Leman, Eileen Oswald, Eldora Taylor and Ina K.Gieysztor.

At the last AGM a committee was formed to look at the website. At the moment I am still looking after the website for the on-line artists. If you have any questions or concerns please contact me. Lots of artists have renewed but there are still some to come. Remember, to remain on the website members have to be current 2009 PAC members and pay the website yearly renewal fee of \$30. (**Online Gallery Artists Only.**)

If you'd like to join the online gallery it is a one time set-up fee of \$80.

This covers the setup costs which includes a bio page with image, a gallery page with 6 images, access to the Members Only Section, space to post your own events and a link to your home website. If you are interested please contact me.

Rosemary Simpson
3019 Britannia Rd. RR2
Milton ON. L9T 2X6
905-335-8074
rasimpson@cogeco.ca

Calls for Entry.....

Society of Canadian Artists 41st Open National Juried Exhibition, May 13 to 24, 2009 at the Todmorden Mills, Papermill Art Gallery, Toronto. \$4,000 in prizes. **Deadline: Mar 31, 2009.** www.societyofcanadianartists.com or contact Andrew Sookrah, sookrah@engineroom.ca or 416-968-1732.

Canada's National Portrait Competition, Kingston, ON. There is no limitation on acceptable styles of portrait and all Canadian artists are invited to participate. The Kingston Prize of \$10,000 is presented by the W. Garfield Weston Foundation. **Deadline: May 1, 2009.** www.kingstonprize.ca or contact Lorraine Pierce-Hull, Artistic Director, lph@kingston.net or 613-449-2537.

Northeast National Pastel Exhibition, Arts Centre/Old Forge, NY., is open to all living artists working in soft pastel.

Deadline: March 2, 2009. For Entry Form and more info: Visit www.artscenteroldforge.org or 315-369-6411.

39th Annual Art Auction, Dundas Valley School of Art, all media eligible. Accepting art submissions from **January 12 to March 6, 2009**. Auction will take place Saturday, April 18, at 21 Ogilvie Street, Dundas, ON. L9H 2S1. For more information www.dvsa.ca or contact dvsa@cogeco.net or 905-628-6357.

Friends of the Farm for the *Love of the Farm* Fine Art Exhibition & Sale, Ottawa, ON. **Deadline: March 2, 2009**, 2:00 p.m. Opening October 9, 2009. Exhibit dates: October 9 to 12, 2009. Submission Criteria: info@friendsofthefarm.ca or call our office, Monday through Thursday, 9 a.m. to 3 p.m. at (613)230-3276.



Cathy Cullis, Publication Chair with **Ruth Rodgers**, who won a *F+W Publications* Subscription Award for her painting *Castles in the Air* at the Opening of PAC 17th Annual Open Juried Exhibition "Purely Pastel", August 14, 2008 at the Art Gallery of Hamilton.

Time to start painting for the Members' Show

Your entry form for the show is inserted in this newsletter. Check the dates on the Events Calendar at the top right corner of this page.

Calendar of Events.....

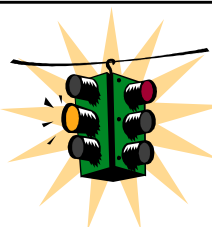
2009

- March 26 Computer Tools for Artists Workshop
9:30am to 3:30pm. Oakville, ON.
See page 7 for details.
- May 25 Take-in for PAC Members' Only Show at
Todmorden Mills, Toronto, ON.
- May 25 Paint-out at Todmorden Mills, Toronto.
- May 28 Opening of the the PAC Members' Only
Show.
- June 15 AM pick-up of Members' Show paintings.
- September Plein Air Pastel Workshop with Margaret Evans
14 to 17 10:00 a.m. to 4:30 p.m. each day, Canmore, AB.
See page 9 for registration form.
- October 15 to PAC 18th Annual Open Juried Exhibition,
November 28 The Art Gallery of Algoma, Sault Ste.
Marie, ON.



Members Workshops & Courses

Margaret Ferraro will be teaching week-long pastel workshops at the **Haliburton School of Fine Arts**, April 27 to May 1, then June 29 to July 3 and at **Algonquin College**, July 20 to 24. **Art adventures in France, with Margaret Ferraro**, May 12 to 25 is 10 days in the south of France at a beautiful centuries-old retreat for artists, followed by 3 days in Paris. For more information, please go to www.ferraro-art.com, call Margaret personally at 613 839-5241, or email marg.ferraro@sympatico.ca/marg.ferraro@sympatico.ca



Next Newsletter Deadline April 15, 2009

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

June Gauthier
Pastel Artists.Ca
RR #3
Flesherton, ON. N0C 1E0

Tel. 519-924-2202
Email: newsletter@pastelartists.com

The Lure of Velour By Karin Richter CSPWC, SCA, PAC, ASA, MPAC (Text on page 6)



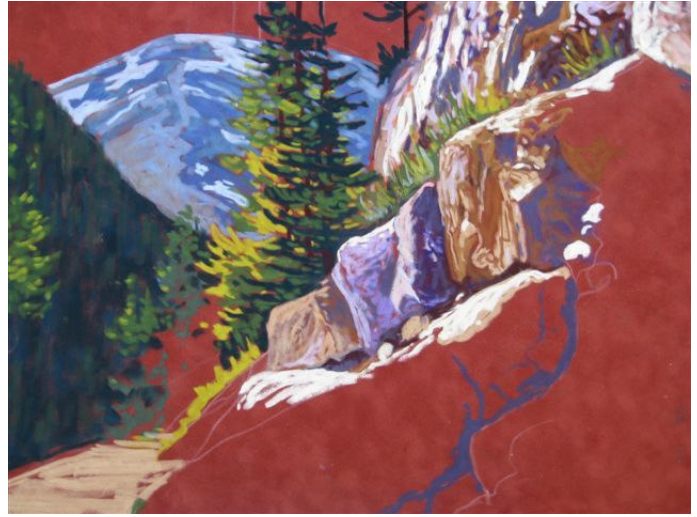
Reference Photograph: This scene depicts the curvy road going up to Red Rock Canyon in Waterton Lake National Park, Alberta.



Step 1 – Initial Drawing and Start



Step 2 – Getting a Sense of Colour and Form



Step 3 – Working on All Elements



Step 4 – Nearing Completion



Step 5 – Finished Painting "Canyon Road" 14" x 18"