



# Pastel Artists. Ca

*"Purely Pastel"*

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

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

Winter Newsletter, November 2009

## AH! Winter

Canada's beautiful and longest season  
seen through the paintings of PAC members



*Nathan Creek - Dianna Ponting*



*Winter Stream - Karin Richter*



*And the Sun Came Out - Cathy Cullis*



*Cross Country Ski Trails - Susan Moore*



*Last Light - Glenda Krusberg*



## Pastel Artists.Ca

was founded in 1989. First known as Pastel Artists of Ontario, Canada, the name was changed in May of 2003 to Pastel Artists Canada. In August, 2007 it was incorporated under its present name, Pastel Artists.Ca., still expressed as Pastel Artists Canada.

**Pastel Artists.Ca (PAC)** is a mentoring Organization and as such we encourage artists at any level to participate in our activities.

### Learning and Fellowship Opportunities

If you are looking to improve your skills or knowledge of the pastel medium, PAC offers:

- workshops with well known instructors
- local one- or two-day member paint-ins/outs

### Public Appreciation

PAC sponsors two shows a year:

- members' show - open to members at any level
- juried show - entries are selected by a judge

### Recognition

PAC offers two levels of accomplishment:

- Signature status (PAC)
- Master status (MPAC)

### Newsletter and Website

Our quarterly newsletter and our website offer:

### Marketing Opportunities

- posting of teaching workshops
- advertising solo shows
- noting acceptance into various exhibitions

### Information Resources

- upcoming national and local events
- tips on painting and framing
- new products or marketing information

A sample of our newsletter can be viewed on our website - [www.pastelartists.ca](http://www.pastelartists.ca)

### Connections

- Pastel Society of Eastern Canada (PSEC)
- International Association of Pastel Societies (IAPS)

Membership is based on the calendar year and renewal is due on January 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



Sally Jackson  
Past-President  
Pastel Artists.Ca



Meet  
Ruth Rodgers  
President  
Pastel Artists.Ca

Well, fellow members, this is my swan song as your President, a job I took on willingly for a two-year term, and am now happily handing on to Ruth Rodgers, knowing that she will find it as enriching as I have, full of opportunities for creative management and contributions to a PAC that serves you well and inspires you in your practice as artists.

I want to use my last "Easel" to talk about our work - the very thing that brings us all together. What excites me is that there is more personal vision in our members' paintings than I have seen in any other group in the pastel world. The pleasure in the medium is there, but so also are personal exploration, very hard work, major challenges set and met, joie de vivre, bold compositions, analysis of shapes in difficult scenes, very personal palettes brilliantly mined, personal obsessions and sheer delicious colour indulgence, effectively deployed. Individual voices are heard, if one can say that about a visual medium.

I could start with the 2007 show on Salt Spring Island and how inspiring it was to see so many western members' paintings in among the easterners. This was followed by the ferment, eagerness to learn and fellowship at the Symposium in March '08 where life and abstraction courses were filled, and inspired you to explore new fields. These areas are not touched at an IAPS Convention. This was followed by our 2008 and 2009 Annual Exhibitions, both of them showing outstanding paintings that wowed the public and resident artists with their versatility. Our North American pastel world is quite small, but your work stands with the best, and you need to know that.

I have loved being your President; I am glad I took on the challenge at this stage in my life; the Executive Committee have been a dream to work with, I have been proud to represent you, just as Ruth will be in her turn as I leave you in her good hands. My fondest, best, wishes to you all.

**Sally**

I am honoured and delighted to have been asked to take on a term as President of the PAC, as of November 8th, 2009. I have very big shoes to fill, following Sally Jackson who has done such a stellar job building on Rosemary Simpson's legacy. Although I have been with Pastel Artists Canada only a short time (three years) and filled the position of Assistant Exhibition Chair for the first time only this past summer, I do have many years of experience chairing and serving on multiple not-for-profit organizations in my "real" job as a college educator. I am hopeful that the skills I have developed in these other positions will translate well into the PAC role.

The most important leadership skill I have developed is to build and nurture a strong executive team, and I have complete confidence in the fabulous working group that already exists in PAC. In fact, I would not have considered accepting this position if that had not been in place. However, if others are interested in becoming more active in volunteer positions, we would welcome you!

We have exciting changes to the website underway that will update and streamline our online presence and make it easier for members to make changes to their own galleries. Our 2010 show locations and dates have been determined, and plans for these events are already underway. We also hope to host one or more opportunities for learning with excellent pastel artists/teachers. If you have ideas or requests, be sure to let us know!

My main goals for my term as President are to continue the wonderful work of PAC in terms of community and outreach, to expand our membership, and to consolidate our web presence. I look forward to working with many of you - old friends and new - as we pursue these goals collectively!

Sincerely,

*Ruth Rodgers*

## Bringing you up-to-date with changes in PAC

You already met our new President **Ruth Rodgers** on page 3. **Sally Jackson** will stay on board as Past President.

**Heidi Rohde** has stepped down as Vice-President but will continue as Education/Workshop Chair. Heidi's teaching load has increased and she finds she does not have enough time to give proper attention to both PAC positions.

This leaves the Vice-President position vacant. This position comes with responsibility for Publicity and Membership Promotion and is a good preparation to take over as President of PAC in the future. If you have any interest in being part of the PAC working committee, please contact Ruth at: roddgers.ruth@gmail.com or 519-283-6364. We would look forward to working with you.

We are also losing the Area Representative for Mid-Western Ontario. **Eldora Taylor** has been a tireless working representative of PAC for goodness knows how long. See **Eldora Taylor's Annual Paint-out-2010** information on page 6.

After many years of service with PAC, **Mette Baker** has decided to resign as a Director of PAC. Mette's travels take her around the world and she feels that in the best interest of PAC, she should make room for another member who can attend the meetings and be more accessible.

**Tim Daniels** has decided to step down as Website Manager and Master Pastellist Chair. His responsibilities to galleries have greatly increased and he is now doing a lot of teaching. He and Virginia leave for California in December and plan to spend three months on the west coast.

**Rosemary Simpson** will continue as Website Content and Technical Editor, with **Mila Rudnyk** assisting with data entry on the website.

It is great news that **Janet Parker** has offered to continue as Exhibitions Chair for another year. **Christina Edwards** and **Rey Baecher** have offered to help Janet with Exhibitions.

**Maureen Dorinda** and **Valerie Ashton** will stay on the MPAC Committee; however, we will be looking for a new chair-person. Are you interested? Contact Ruth if you are.

**Margo Pereira** has been taking care of the Newsletter distribution for some time now and she has also taken on position of AGM Social Convener, and those attending this AGM certainly enjoyed the lunch prepared by Margo.

This is a good time to thank all volunteers past and present who dedicated their time and knowledge so readily.

**Correction** - The front cover of the PAC Autumn 2009 Newsletter should read:  
Ann Kelly Walsh, PAC won the **Jack Richeson & Co. Unison Pastel Award 2**.  
Jiri Ustohal, PAC. Jiri received his PAC Signature Status in 2000.

## *Membership Report* – Barb Harris

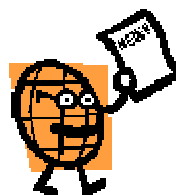
A warm welcome is extended to the following new members who have joined us since our summer newsletter. You will find Cliff Riviere and Zella Wolofsky's mini-bios on next page.

Rey Baecher, Ridgeway, ON - reybae@aol.com  
Ann Bickle, Roslin, ON - stonehouse1850@hotmail.com  
Janet Goldstein, Kirkland, QC - goldsteinjanet@yahoo.com  
Cliff Riviere, Mississauga, ON - nancistory@sympatico.ca  
B. A. Stuyt (Bea), Pender Island, BC - abstuyt@shaw.ca  
Zella Wolofsky, Toronto, ON - wzella@gmail.com

Hopefully, you have noticed your renewal application in this issue of the newsletter and are planning to re-join the group. I am going away this winter and your speedy renewal would be appreciated - then I will not leave too much work for June, who will be looking after things in my absence, as well as her newsletter duties.

Please direct your questions regarding membership or any changes to your information to [barbh@pastelartists.com](mailto:barbh@pastelartists.com) or mail inquiries to:

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



## *Member News.....*

**Sharon & Guy Cranston** opened their show *Artistic Relations* on Thanksgiving weekend. The show is held at their new gallery/studio, Gallery on Main, 31 Main Street, Westport, ON. Phone: 613-273-5273. For more information on the gallery go to [www.galleryonmain.ca](http://www.galleryonmain.ca).

**Aili Kurtis'** show "*Big Sky*" ran from October 1 to 31, 2009 in the Rothwell Gallery, 1718 Montreal Road, Ottawa, ON.

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The Big Sky Series was inspired by Aili's road trip back from the west coast. It was then that she concluded that the fine line between abstraction and realism could be realized through the abstract configurations of clouds in the sky. Most of her paintings, over the last few years, have been based on the infinite configurations of water, but now - instead of looking down - she is looking up. This show is Aili's tribute to the abstract majesty of the sky above us and the world around us.

**Karen Leslie Hall** was one of the 23 artists and artisans who participated in the *16th annual Fall Beach Studio Tour*, Toronto's longest-running studio tour, on October 16 to 18, 2009. Karen had work in pastel and acrylic, including still life (lots of pears!), figures, abstracts, and more. Details about the tour can be found at [www.beachstudiotour.ca](http://www.beachstudiotour.ca).

**Cristina Sidhu** of Amherst, NS., was one of the artists in the *Art Across the Marsh Studio Tour* on October 17 & 18, 2009. It was Cristina's first year as a participant and she was probably the only pastellist represented. For more information see [www.artacrossthemarsh.ca](http://www.artacrossthemarsh.ca).

**Eileen Oswald** had three shows this October. *Lakeshore Art Trail* - October 17 & 18, 2009, in Sheridan Nurseries, 606 Southdown Road, Mississauga, [www.lakeshorearttrail.com](http://www.lakeshorearttrail.com). *Image Matrix Printmakers* - October 23 to 25, 2009, at Visual Arts Mississauga, 4170 Riverwood Park Lane, Mississauga, ON., [www.theimagematrix.org](http://www.theimagematrix.org), and *Creative Studio - 15th Annual Show* - Celebrating 16 years of creative, experimental fun!!! With Eileen were PAC members, **Evelyn Gracey** and **Doriel Laing**. The show ran from October 30 to November 1, 2009 also at the Visual Arts Mississauga, ON.

**Tony Vander Voet** will do a 2-day workshop on pastel batik on November 28 & 29, 2009, at Beaux-Art Brampton. Information is on the BAB website at <http://www.beaux-artsbrampton.com>. Tony also invites you visit him at Studio 203 in the Alton Historic Mill, 1402 Queen St., Alton Village, Caledon, ON. He is usually there on weekends. Starting November 14, 2009 to January 3, 2010 the Mill will be featuring *Twas the art before Christmas* - A Seasonal Shopping Event. Visit their website for more information: [www.altonmill.ca](http://www.altonmill.ca).

**Ruth Rodgers'** pastel work, *Reflecting on Choices*, won an Award of Excellence at the Clarington Visual Arts Centre annual juried show. The show was held at the VAC in Bowmanville, ON to November 15, 2009.

**R. Duane Hendricks** of Calgary has had two paintings, *Winter Gold* and *An Early Winter Day* juried into the next show at the Whyte Museum of the Canadian Rockies, 111 Bear Street, Banff, AB. The show, which opens November 14, 2009, is titled *Small Treasures*, and paintings are to be no larger than 144 square inches, with an emphasis on winter scenes in the Banff area of the magnificent Rocky Mountains.

**Mae Giroux, Ann Oakley & Heidi Rhode** joined 21 other Oakville artists for the Oakville Art Society 2009 Studio Tour, November 7 & 8, 2009. There were many open studios and other venues in which artists welcomed visitors and showed their work.

**Ann Oakley** will have a solo art show December 1, 2009 to January 5, 2010 at CJ's Cafe, 2416 Lakeshore Rd., Bronte/Oakville, ON. Opening reception is December 1, 2009 at 6:20 pm. Ann's painting *George Lake* received an honourable mention in the 2009 Oakville Art Society's Juried Show. The paintings were hung in the Oakville Town Hall, Oakville, ON., until October 30, 2009.

PAC members have certainly made their presence felt in this year's *Pastel Society of Eastern Canada's annual juried show Les Pastellistes*. The show ran from November 6 to 15, 2009, at Ogilvy's Tudor Hall in Montreal, QC.

**Cathy Cullis'** paintings, *Every Which Way* and *Waterfall Study I*, gained Cathy Signature Status in PSEC. Also accepted into the show were **Sally Jackson's** - *St. James, Nevis* and *Lace*; **Margaret Ferraro's** - *Orange Sticks of the Sun* and *Solar Powered*; **Beth Bouffard's** - *Rainbows for Dinner*; **Ina Gieysztor's** - *La grande montee* and **Ruth Rodgers'** - *Birch Path*. Congratulations all for the great showing.

PAC members **Christine Camilleri** and **Aili Kurtis** are both finalists in this year's *Artists' Magazine* competition, chosen from 14,000 submissions! In addition, pastel paintings won many of the top prizes this year, which bodes well for all of us working in this medium.

**Cheryl Roller** was in the *Friends in Art* show, Ocean Park Hall, 1577 128th Street, South Surrey, BC., November 13 and 14, 2009. Some of Cheryl's recent paintings were inspired by a summer trip to France. Every artist in the show donated a painting that was raffled off at the show. All monies collected were donated to the *Peace Arch Hospital & Community Health Foundation - Partner in Caring*.

**Glenn Bernabe** now has Giclee prints and Greeting Cards of his work on sale through his Online Gallery at FINE ART AMERICA, <http://fineartamerica.com/customshop/glenn-bernabe.html>. The prints vary by size with a wide selection of paper or canvas to choose from. They can also come loose (rolled in a tube), framed or on stretched canvas.

**Rey Baecher**, winner of PanPastels Colours Award at the PAC 18th Annual Open Juried Exhibition "Purely Pastel" will be exhibiting his glass series paintings in soft pastel at the Glenhyrst Art Gallery of Brant in Brantford, Ontario from March 27 to May 16, 2010. For more information visit [www.glenhyrst.ca](http://www.glenhyrst.ca) or contact Rey at [reybae@aol.com](mailto:reybae@aol.com) or phone 905-894-0350

### *New Member Mini-Bio's .....*

**Cliff Riviere's** paintings are reflective of his lifelong passion for both science and art. A retired biologist, he now devotes most of his time to cultivating his artistic technique. His work shows a clear understanding of the elements of painting, while still displaying a unique personal style. Cliff emigrated from the Caribbean to Canada in 1973. He joined the Etobicoke Art Group, attended workshops and took courses. Through classes on art and spirituality at The Rudolph Steiner Centre in Thornhill, Ontario, he gained understanding of Goethe's theory of colour, which has given him a new perspective on the use of colour to express form. His preferred medium is oil, although he also does paintings in acrylic, watercolour/gouache, pencil, and pastel.

**Zella Wolofsky** originally trained as a modern dancer; she

moved from performing arts to the fine arts through clay figure sculpture. It was another way that Zella could interpret movement and the human body. She studied life drawing with Meghan Williams and Thomas Hendry, who both emphasized seeing the 3 dimensionality of what was being drawn and the movement of the eye within the painting. Zella fell in love with pastels while at a plein air workshop in New Brunswick, and has studied with Tim Daniels, Aline Ordman and Susan Low Beer. Zella finds the very act of creating a pastel painting a deeply satisfying activity. The immediacy of colour; the physicality of mark making; the challenge of interpreting the environment on a small piece of Canson or Wallis paper; the elusiveness of light.

Editor's Note: It is always interesting to see how artists interpret what is before them; go to the back cover to see how Zella and Cliff express their view of *Early Light*.

## **Eldora Taylor's Annual Paint-out Bay Villa Lodge, Whitefish Falls, ON. June 19 to 26, 2010**

For the past few years Eldora's paint-out has been held on Vim island in McGregor Bay. This year she has decided to stay in the same area but on the mainland. Whitefish Falls is on the western boundary of Killarney Park and offers panoramic vistas, massive rock formations, harbours, streams, waterfalls, and you should see the rock colours. **Wow!** Read on to see what Eldora has arranged.

The Bay Villa Lodge - [www.bayvillalodge.com](http://www.bayvillalodge.com) - offers clean, fully equipped housekeeping cottages - bedding is provided but bring your own kitchen and bath towels.

#### Mainland Cottages - Weekly Rates (3 piece bath/shower)

- #A - \$625 - 2 Bedrooms - 1 Queen, 2 Double (6 people)
- #1 & #2 - \$605 - 3 Bedrooms - 3 Double (6 people)
- #3 & #5 - \$585 - 2 Bedrooms - 1 Double, 2 Twin (4 people)
- #4 - unavailable

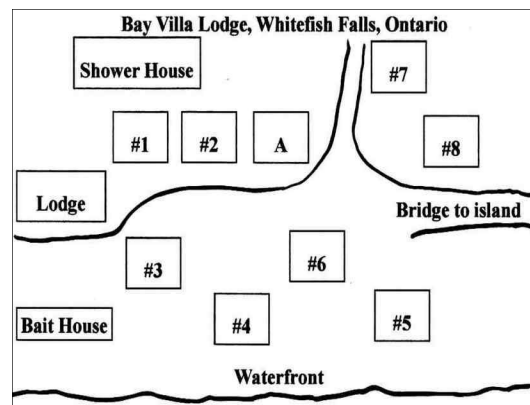
- #6 - \$525 - 2 Bedrooms - 2 Double (4 people)
- #7 - \$675 - 3 Bedrooms - 2 Double, 2 Twin (8 people)
- #8 - \$550 - 2 Double (4 people)

#### Island Cottages - Weekly Rates (Water & flush toilets)

- #9 & #14 - \$530 - 3 Bedrooms - (6 people)
- #10 - \$490 - 2 Bedrooms - (4 people)

#### Camp Sites

- Full Hook Up - \$30 per day or \$195 per week
- Other sites - \$25 per day or \$160 per week
- Motor rentals, boating, fishing available.
- Pets - \$45 surcharge



The cottages will be assigned on a first come - first-served basis. Put your own group together, decide on what cottage you would prefer (provide at least two options). A deposit of \$200 per cottage per week is required, and is non-refundable with less than a 45-day notice. Check-in 2 pm, check-out 10 am. Send your \$200 deposit to: Eldora Taylor, 2 Glen Abbey Court, Meaford, ON. L4L 1Y4

This offer is open to PAC members only until December 31, 2009. As of January 1, 2010 it will be open to other art groups. Act fast, put your group together and make your reservation soon, **THEN THE PARTY IS ON!**

## *An Italian Adventure*

For several years, a few of my friends had gone to Italy to study at the International School of Drawing, Painting and Sculpture in Umbria. I have been to Tuscany on two previous occasions to take art workshops with Urania Christie Tarbet, Margaret Evans and have spent vacations in Italy with my husband, Mike. I have been lucky enough to travel around the world but there is something about Italy that keeps calling me back.

So, in the fall of 2008, I decided to take a three-week course at the school which is situated in Monte Castello Di Vibio, which is about two hours north of Rome. I had visited the village and school the previous year and could not wait to return. I flew directly from Toronto to Rome, spent a night near the airport and the next day met up with other students for the bus ride to the school.

Monte Castello is a small (population 200) hill-top town, completely surrounded by a high wall that overlooks vineyards, olive groves and a 360 degree panoramic view of the Umbrian countryside.



The main part of the school is situated in an old convent where there is very basic accommodation (a small room with cot and shared bathroom facilities) for some students. Other students are billeted out around town. I was fortunate enough to get a room with a double bed and my own bathroom. I shared a house with two other artists, one from Boston and the other from Carmel, California.

Three square and tasty meals a day were provided at the school and because of the 35C weather, all meals were served on the terrace which overlooks the wonderful view. Many discussions, accompanied by a few bottles of vino, were started around the table and often went on late into the night.

The class of fourteen people were from all parts of the globe, some as far away as Shanghai and Hong Kong. We were each given a studio, mine was in an old 9<sup>th</sup> century building

and the panoramic view from my window was stunning. I spent many hours just looking out and marvelling at the scenery but found it almost impossible to paint. Just too beautiful, I guess.

Classes were optional, some students painted entirely alone but I studied three mornings a week with an instructor, Dan Gustin from the Art Institute of Chicago. Dan also has a home in Monte Castello and has spent the last twenty summers there. Due to his harsh criticisms, Dan was not popular with everyone, but I enjoyed his remarks and even when he critiqued one of my day's efforts as "the biggest piece of garbage I have ever seen" I wasn't offended as I knew he was right!

Dan would not discuss technique or subjects that most instructors teach, but would talk for hours about the philosophy of art and the reasons for wanting to paint. His stock phrase was "what are you trying to say?" He thought I conveyed way too much information to the viewer (he was right) and suggested I paint 6 x 6" canvases with a one inch brush and only spend twenty minutes on each. I did about forty of those, and I was pleased with the results. My paintings were looser and conveyed just as much to the viewer as ones packed with detail. Dan's parting words to me were, "I like your beginnings, hate your endings so go home and paint ten thousand starts before you even think about finishing a piece!" I am still trying to do that, but it doesn't come easy to leave a piece alone, as most of us know.

The village is quite isolated with no public transport, so for three weeks we lived and breathed art. Some people painted in their studios late into the night while others took advantage of discussions, visiting artists and slide shows at the school. We were given one trip per week to Rome, Florence and Assisi. We also went to an exhibition of Corot's work in Perugia. Boy, how that man could paint the Italian countryside is beyond belief!

Before I went to the school, I studied Italian for six months so I was able to converse a little with the people who lived in the village. They could understand my limited Italian but as soon as they replied, I was lost. They speak fast and with a dialect but with lots of hand gestures, an ever-present dictionary and lots of laughter, somehow we understood each other.

It was amazing how quickly time went by and I was sorry to leave. I forged some good friendships and no doubt, will meet up again with some of the people. I feel that the experience was invaluable both for my art and my mind. Now, whenever I paint I am always thinking "stop ... stop ... remember, beginnings only"!!

*Janet Parker*

For information about the school: [www.giotto.us](http://www.giotto.us)

## *Painting with Margaret Evans*

When Karin Meilinger was in Scotland in September, 2007 she asked Margaret Evans if she would come and give a workshop to some artists living in her area of Ontario. Margaret continues:-



Margaret taking time out at Devils' Glen

I have been looking forward to this return invitation to Canada for a long time, as it's actually my 4<sup>th</sup> workshop there. The first was at Crawford Lake in 2001, then 2 years later one in Ottawa, followed by Sault St. Marie at the Mad Moose Lodge, all memorable and enjoyable. When Karin Meilinger and Sheila Bannerman later came up with the idea of a workshop at Wasaga Beach, I was thrilled.

The group turned out to be a great meeting of friends from the previous workshops and some new ones – every one great fun and with a sense of humour. That is at the top of my list of 'what to bring' on a

workshop. Not the endless list of art supplies – I believe in each person bringing the materials they already have and learn to utilize their full potential instead of buying lots of new products you may never use again. More important to me is for everyone to bring an open mind for learning and experimenting, and a sense of humour!

We started on a glorious day at Sheila's studio with a demo on the 30-minute pastel technique which is great for field work, making sure you go for the important aspects of picture-making quickly. This set up everyone for their first outdoor experience across the road in the apple orchards with trees laden with fruit – what a subject!

The week progressed between rain and sunshine which gave us a great selection of moods of landscape to capture, and great locations like Devil's Glen, Wasaga Beach, and a beautiful converted church at Glen Huron to challenge our skills! The 30-minute pastel rules came in useful when dodging showers and avoiding sunstroke!

This is what plein-air painting is all about. I know many fellow artists who get to enjoy the great outdoors with fabulous and fairly constant predictable weather, but when you live in

Scotland, you have to take what you get, and go for it! If we waited for good, or even settled weather, we'd never go anywhere! So my training has been in the Scottish highlands, ducking and diving between showers, or even blizzards, and when we do get the good weather, the midgies eat us alive! Ah, the life of a poor artist!

I look forward to keeping in touch with the PAC members, and having more adventures in future years – of course, if they want a REAL challenge, they'll need to come to Scotland to paint!

*Margaret*



Here we are in Sheila's studio. Back row left to right: June Gauthier, Eldora Taylor, Karin Meilinger, Evelyne Richer, Barb Harris, Louise Falconer, Heidi Rohde, Barb Hundley, Doreen White, Margaret Evans and Mary Ewing. Front row left to right: Maire Carew, Sheila Bannerman, Fern Van Der Wijst and Regis Doige. Missing from the photo: Jack Cousins and Rosemary Simpson.

Karin and Sheila worked hard in planning and executing Margaret's workshop. They kept the price very affordable by using Sheila's wonderful studio. Sheila made lunch for us everyday, she also scouted the area and made maps indicating different painting sites. Margaret stayed with Karin and Manfred in their Wasaga Beach home and Margaret paired our workshop with another one she was giving in New York state, thus defraying the travel costs. A BIG THANK YOU to all of you from all of us.

We started each morning and afternoon with a 30-minute demo, then we would spend the rest of the morning and afternoon wrestling to accomplish what Margaret did in 30-minutes. Margaret came around to comment or give helpful advice. In my case, she asked, "What attracted you to this scene?" Me, "Why the light coming through at the bottom of the trees." Margaret, "Well, where is it?" I was so busy painting each blade of grass I had lost the picture. Margaret's recommendation: Step back often and ask **"Why am I painting this scene."**

*June Gauthier*

## *A Workshop with Sally Strand*

In October, Jessie Grant and I made the long (but beautiful, with autumn colours) drive to Chicago to spend five days studying with PSA Hall of Fame honoree Sally Strand. Known for her wonderfully textured and subtle still life paintings and scenes from everyday life, Sally has been near the top of my "must-study-with" list for years, and she seldom comes even this far east, so it was worth the trip.



Sally is a very thoughtful artist and a tireless teacher who finds ways to help even beginners understand the complexities of designing with value, and truly SEEING the colour of light. Through demonstrations, short lectures, novel and illuminating exercises with still life and live models, and plenty of 1:1 coaching, Sally patiently moved each and every participant a step or two along the way.

The workshop was held in a gorgeous Italianate mansion in downtown Chicago (see Jessie on the steps) now occupied by the Chicago Palette & Chisel Club--a romantic and evocative setting for our session, though we certainly got our exercise lugging supplies up to the third floor studio each day!



Jessie and I also squeezed in a whirlwind tour of the Chicago Art Institute on one evening--SO much to see, so little time!

Manet, Monet, Renoir, Toulouse-Lautrec, Sargent, Cassatt, Degas, Inness...fabulous.

We have now learned that our Eastern friends in PSEC are bringing Sally Strand to Quebec next May, and your executive are exploring the possibility of twinning a workshop in Ontario with her near the same time--stay tuned for more news about this over the winter. If it is arranged, I can only suggest that you slap your deposit down and save your pennies for the workshop--Sally's kind of expertise doesn't come cheap, but what you will learn will be well worth the cost.

This is a painting I completed shortly after the workshop (*Hard At It*, 23.25" x 18")--the influence is clear, but the subject (local roadworkers laying asphalt outside my city condo) is one I never would have considered before studying with Sally--great fun to paint!

*Ruth Rodgers*



(Editor's Note: Unfortunately Ruth's image will only be seen in black and white in the printed newsletter.)

### **Do not miss this issue:-**

Those of you who do not subscribe to *The Pastel Journal* or have a friend (like Barb Harris) who lets you read their copy, rush out and buy the December, 2009 issue before it leaves the newsstands. It has a short article on Horace Champagne and two paintings of his Quebec Studio. There is a long and interesting article on Sally Strand discussing her efforts to keep up, to keep painting and to keep growing as an artist as technologies advance, with several of her paintings. There is also a short piece on Pastelmat. In the next PAC Newsletter Linda VanWyk will write about her experience working on Pastelmat and her painting *Summer in Gairloch* done on Pastelmat with be on the cover. *June Gauthier*

## Copyright Law and Pastel Artists.Ca

By Brittani Faulkes

We have an artistic responsibility with regards to Canadian copyright issues and member obligation. I will point out some of the basic points of copyright. Ultimately, it would serve an artist well to do some research on the internet and stay up to date on changes in Canadian Copyright Law.<sup>i</sup>

What is “copyright”? Copyright is a legal concept with the purpose of protecting a creator’s exclusive rights to original work. Rights may be time-limited (e.g. x-number of years after an artist’s death, or finite) and may cover credit for work, adaptation of work and financial gain from work. It is a form of intellectual property.

There are differences between Canadian and American copyright laws. In some cases, Canadian copyright law with regard to artists and their creations lag far behind American copyright laws in that Canada has been slower to catch up with the changing times. Examples of this are copyright issues regarding digital media and enforcement of copyright.

When the issue is obtaining copyright, copyright is automatic if the country adheres to the Berne Convention standards. Otherwise registration is required. In some cases, copyright may belong to an organization such as a school over its students, or an employer over its employees, or reproduction rights made within a contractual agreement with a licensing body such as a reproduction company. Exclusive rights that go with copyright may include the right to produce and sell copies, to import or export the work, to create derivative works, to display the work publicly and to sell/assign rights to others.<sup>ii</sup> Any deviation from these artistic copyrights are considered prohibited by law unless agreed to between the artist and another party, and may be punishable by law.

What about Canadian copyright law? You can reference this law in the Constitution Act of 1867, section 91 (23), which has been periodically but not systematically amended since then. Canada is a part of the Berne Convention for the Protection of Literary and Artistic Works (1866), which is also occasionally amended. The Constitution Act protects all *original* artistic works. So what is considered “original”? It is described as such: “...it must be the result of the exercise of ‘skill and judgment.’”<sup>iii</sup> Criteria for originality are scrutinized, and unless source material falls within the area of public domain, originality must be proven. In Canada, copyright of a work lasts for the duration of the artist’s life plus 50 years from the calendar year of the artist’s death.<sup>iv</sup> Death and inheritance also affect the owner of the copyright of artwork and length of time of copyright.

As far as copyright dos and don’ts, common sense is a good place to start. Few things are within the scope of public domain. Take a good hard look at your sources. If a source is

licensed such as a registered store name, a café name, or a boat registration number, for example, unless you have written permission from the holder of the registered names or numbers, the use of such would be considered a copyright violation. Art stamps which have been designed and licensed by artists and sold for public use are not for private use. If you incorporate a licensed art stamp in your artwork and made the work available for sale, you are violating copyright. Taking pages from a book or magazine, whether music, art, photographs, or text, is also considered copyright violation. You would need written permission from the publisher. In some cases copyright has expired or is not visibly listed, but deeming the work public domain is not always a chance one would want to take. Another obvious copyright violation is incorporation of a product such as a candy bar wrapper, bag logo, soda pop bottle, or any commodity with a licensed name and recognizable logo or pattern or colour scheme. Your would need written permission to incorporated such items in your artwork. Consider something as minor as a friend or relative sending you by email a wonderful photo of a holiday scene. If you reproduce the photo without written permission, you are violating copyright law. If you use a model, you require a model release form; if you take a photo of an unknown subject and reproduce it to sell, you are violating the rights of that individual by making profit from his or her likeness. Finally, the tricky matter is “lifting” work from another artist’s work. There is a limitation to the amount of recognizable material you can “lift” from another artist. Just play it safe by not lifting *any* amount of work from another artist. And while modeling yourself after another artist’s technique may not be an obvious copyright violation, going too far can get you into trouble. It is not good enough to model your work after another artist and add to the title wording such as “In homage to, or After...so and so the artist.” If you are going to use source material that is copyright, *get permission in writing*.

Ultimately, it is up to each artist to take responsibility for authorial originality. If PAC exhibits a member’s work which violates copyright law, the artist is responsible, not PAC. But it does not serve PAC well if a copyright violation slips by adjudication and ends up on the walls of the gallery or in the pages of the newsletter. Take the time to educate yourself and be responsible for what you present to the world. After all, it is your career and integrity on the line.

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<sup>i</sup> A good reference book is *Canadian Copyright* by Laura J. Murray and Samuel E. Trosow.

<sup>ii</sup> *Wikipedia* “Copyright,” author not disclosed.

<sup>iii</sup> *Wikipedia* “Canadian Copyright Law,” author not disclosed.

<sup>iv</sup> *Ibid*.



### **The Story Behind the Photograph**

This photo was taken on my recent (May, 2009) painting trip to the Texas hill country. We were staying at "The Bunkhouse" which is near Fredericksburg and where many well know artists, such as Ann Templeton and Bob Rohm, give workshops. My friend from Houston (whom I met at Urania Tarbet's Pastel workshop in Italy in 2000) joined me for a week's painting and as you can see we had plenty of company with the donkeys and also a three-legged one-eyed dog!

I asked why most of the ranches there had donkeys (one ranch even had three zebras who had been taken in when the zoo where they were, closed) and was told that by constantly walking near the house, they keep the rattlesnakes from going inside. As I am terrified of snakes, I was glad to hear that! Needless to say, I trod more carefully after that.

*Janet Parker*

### **Call for Entries**

**Pastel Painters of Maine** 11th International Juried Exhibition for 'Pastels Only', May 17 to June 14, 2010, Brick Store Museum, Kennebunk, ME. Digital entries only. Prospectus online at [www.pastelpaintersofmaine.com](http://www.pastelpaintersofmaine.com) or contact Caren Michel 207-854-2378. **Deadline: March 15, 2010**

**Southeastern Pastel Society's** Juried International 14th Open Exhibition 2010, May 17 to June 27, Oglethorpe University Museum of Art, Atlanta, GA. Prospectus online at [www.southeasternpastel.org](http://www.southeasternpastel.org) or #10 SASE to Mikki Dillon, SPS, 662 Dorsey Circle, Lilburn, GA., 30047-4037. **Deadline: March 20, 2010.**

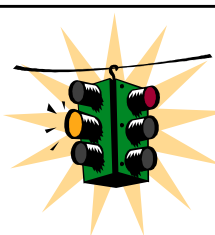
### **Great Lakes Pastel Society Pastel Convention - May 21 to 23, 2010**

The **Great Lakes Pastel Society** is sponsoring their 1st Pastel Convention at the Eagle Crest Resort near Ann Arbor, Michigan, May 21 to 23, 2010. This 3-day educational event is filled with presentations and demonstrations by well-known artists and experts in the business of art. It is designed especially for amateur and professional pastel artists. For further information check their website: [www.glps.org](http://www.glps.org). The registration form and complete information will be posted there soon.

**We hope you will be one of us in 2010!  
Your PAC 2010 Membership Renewal  
Card is enclosed in this newsletter.  
Please fill it in and send it with your  
cheque to: Barb Harris  
P.O. Box 351  
Flesherton, ON  
N0C 1E0**

**Thank you** to all the Members who sent in the wonderful images of Winter for this newsletter cover. We have used as many as the cover design allows without overcrowding. The rest will be kept on file for future newsletters. **Do you have any ideas for the Spring Newsletter covers? Do you have any workshop or travel experiences you would like to share with our members as Janet Parker, Ruth Rodgers and I have in this newsletter?** If so, see below and send me your thoughts and ideas.

*June*



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

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***Next Newsletter  
Deadline  
January 15, 2010***



Cliff Riviere

**New Member**

**Mini-bios**

Page 6

*Early Light*



Zella Wolofsky

**AH! Winter - continued**



*Winter in Summerland* - Irene Gray



*Winter* - Madeleine Barg



*First Snow* - Karin Meilinger



*Winter* - Vicki Brophey