



Pastel Artists.Ca

"Purely Pastel"

Member of IAPS www.pastelinternational.com

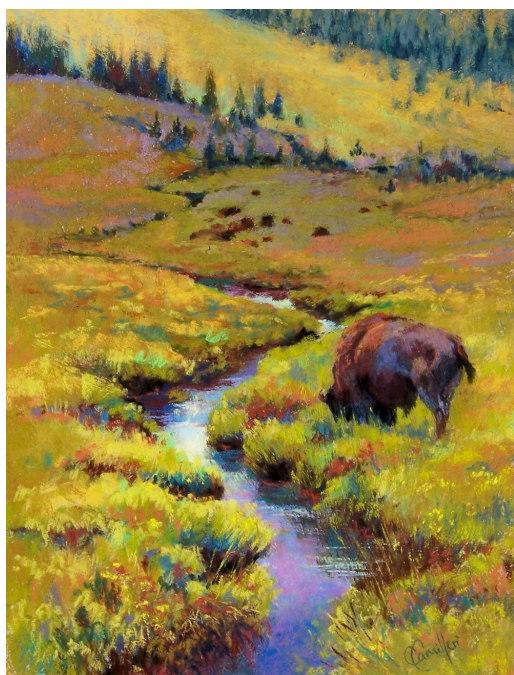
February, March, April, 2010



Linda VanWyk, *Summer in Gairloch Gardens*
(See page 6)



Janet Knowles, *Lady Slipper*



Christine Camilleri, *Summer Pastures*
(See page 3)



Aili Kurtis, *Convergence*
(See page 3)



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
- Annual 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 your 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

Affiliations

- 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 1st. New members joining after September 1st will have the following calendar year included with the initial membership fee.

Annual Membership: \$50 CAD
Outside Canada: \$60 US

PAC Contacts

Ruth Rodgers, Lakeside, ON Tel: 519-283-6364
Director, President rodgers.ruth@gmail.com

Sally Jackson, PAC, Oakville, ON Tel: 905-844-0207
Director, Past President sally@pastelartists.com

Lynne Ritchie, Toronto, ON Tel: 416-604-3315
Director, Secretary lynne@pastelartists.com

Philip Allanson, Flesherton, ON Tel: 519-924-2202
Treasurer allanson@bmts.com

Heidi Rohde, PAC, Burlington, ON Tel: 905-335-9866
Workshop Coordinator heidi@pastelartists.com

Barb Harris, PAC, Flesherton, ON Tel: 519-924-3792
Membership & Archives barbh@pastelartists.com

June Gauthier, PAC, Flesherton, ON Tel: 519-924-2202
Director, Newsletter Editor newsletter@pastelartists.com

Margo Pereira, Mississauga, ON Tel: 905-273-3017
Newsletter Mailings margopereira1@sympatico.ca

Cathy Cullis, PAC, Burlington, ON Tel: 905-333-5409
Publications cathy@pastelartists.com

Janet Parker, PAC, Dundas, ON Tel: 905-627-0222
Exhibitions Chair janetparker22@sympatico.ca

Jessie Grant, PAC, Burlington, ON Tel: 905-332-5255
Submissions Coordinator jessie-nanny@cogeco.ca

Brittani Faulkes, PAC, Richmond, BC Tel: 604-916-0458
Director & Western Canada brittani@pastelartists.com

Vicki Brophay, PAC, Guelph, ON Tel: 519-822-8603
Southern Western Ontario vicki@pastelartists.com

Sharon Cranston, Westport, ON Tel: 613-624-5672
Ottawa & Area cranston@kingston.net

Guy Cranston, Westport, ON Tel: 613-624-5672
Ottawa & Area gcranston@supergraphics.ca

Ina K. Gieysztor, PAC, Montreal, QC Tel: 514-939-4321
Montreal & Area inak@pastelartists.com



From the President's Easel

As we continue with our plans to bring internationally renowned pastellist Sally Strand to our area (Registration form sent out by email. Contact Heidi Rohde at rohde.heidi@gmail.com or 905-335-9866 for more information.), I've been ruminating on the value of attending workshops. My day-job as a teaching/learning specialist has made me very alert to good (and bad!) teaching, and at this stage of my development as an artist I am quite selective about where I spend my education dollar. That said, I have achieved great satisfaction by selecting my workshops on the basis of the following questions:

Is this artist better than I am currently, at this stage in my development (in my own opinion, obviously)? Not a lot of point in spending money to study with someone who doesn't have much to offer me as an individual.

Do I admire his/her work - do I see something I'd like to learn to emulate (not copy, but integrate)?

Is his/her work in my genre and overall "style"? There may well be things to learn from artists whose style is wildly different from your own, and such experiences can be refreshing and stimulating; nevertheless, when you are actively trying to master your own style, such detours can sometimes be frustrating dead ends.

Do I like what I read about this artist? Do they seem like people I'd like to know? For me, achieving a rapport with my teacher is important to my learning - many of my workshop teachers have become treasured friends.

What do my artist friends say about their experiences with this person? I have been grateful to hear honest praise (and horror stories) about many of the artists currently on the pastel "circuit" and have chosen based on these recommendations or warnings - not that one person's nightmare might not be another's dream, but listen closely to what you can expect from this person, and judge your own preferences accordingly. I know that I want someone who is supportive but honest, who encourages questions, who doesn't insist on painting on my work (or at least asks my permission first), and who will give me individual attention at some point during the session—your expectations may be different, but knowing what they are helps in finding your perfect match in a teacher.

So, what have I learned from workshops?

From Richard McKinley, I learned to slow down on the "finish" step, to add subtle detail and polish.

From Susan Ogilvie, I learned to select colour temperature more consciously.

From Elizabeth Mowry, I learned to look for the poetry in the everyday.

From Glenn Bernabe, I learned to use the standard proportions for the human figure and head.

From Sally Jackson, I learned to be more conscious of shapes.

From Sally Strand, I learned to take more time at the beginning of the process, to create a strong value design before laying out the painting - and to experiment with more textural strokes.

I hope you have had great experiences with PAC-sponsored workshops, and will have more this year. I'd love to hear from you about which ones you have liked, and would like us to organize in future. We'll do our best to meet your needs!

Pastel Paintings Place First in three out of five categories

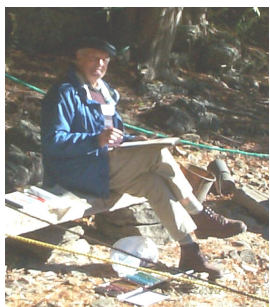
The Artist's Magazine

26th Annual Competition - The Year's Best Art

This competition is open to artists working in all painting media anywhere in the world. Typically between 10 and 14 thousand entries are received, so it is no mean feat to be selected. In the Animal/Wildlife and the Abstract/ Experimental categories, first place and an honourable mention were given to works in pastel. A pastel placed first in the Still Life/Floral category.

PAC members, **Aili Kurtis** and **Christine Camilleri** were finalists, Aili in the Abstract/Experimental category with her painting *Convergence* and Christine in the Landscape/ Interior category with her painting *Summer Pastures*. (See both paintings on the front cover.)

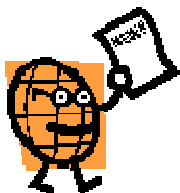
The call for entry for the *The Artist's Magazine* 27th Annual Competition is now available on their website: www.artistsmagazine.com. The deadline for entry is May 3, 2010. Let's see a lot more PAC members published in *The Artist's Magazine* of December, 2010.



Eric Bell, a long time member and friend of PAC passed away on December 19, 2009.

Many PAC members enjoyed Eric's company in the workshops and paint-outs we attended. Eric was one of the inventors of the only Canadian-made pastel paper, St. Armand (also known as Sabertooth). Eric's son Ian emailed Brittani Faulkes the sad news of his father's passing. Britt's reply speaks for all of us.

"I met Eric only once, when he attended the Paint-Out in Steveston (Richmond) BC, hosted by Pastel Artists Canada. He and I went out together on several plein air painting "missions" and had a good opportunity to get to know each other. Your father was full of wonderfully entertaining stories and wisdom, and we passed many happy hours painting and chatting."



Member News.....

Several PAC members made their presence felt in the **Pastel Society of Eastern Canada's annual juried show, *Les Pastellistes***. The show ran from November 6 to 15, 2009, in Ogilvy's Tudor Hall, Montreal, QC. PAC member **Cathy Cullis'** paintings, *Every Which Way* and *Waterfall Study I*, gained Cathy Signature Status in PSEC. Also accepted into the show were PAC members: **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*. **Ruth Rodgers'** - *Buttercup Meadow*.

Barb Harris and June Gauthier are two of the sixty artists who donated a painting to: *Artists for Haiti*. This three-day blitz will be held February 26, 27, 28, 2010 in the **Squatters' Gallery**, Flesherton, ON. All proceeds from the sale of the paintings will go to the Foundation for the Children of Haiti. For information contact Jennifer Stenberg at leftsidegallery@bmts.com or call 519-924-0316.

Rey Baecher will be exhibiting his glass series paintings at the **Glenhyrst Art Gallery of Brant** in Brantford, Ontario from March 27 to May 16, 2010. For more information visit www.glenhyrst.ca or contact REY at reybae@aol.com or phone 905 894 0350.

Miriam Slan has been accepted as an elected member into The Society of Canadian Artists. Miriam is also excited to announce that she recently launched her own website www.miriamslan.com.

Jennifer Ross received an Award of Excellence, in the **Pine Ridge Arts Council Juried Art Exhibition** for her painting *Sea Air*.

R. Duane Hendricks of Calgary had two of his paintings, *Winter Gold* and *An Early Winter Day* accepted into the Whyte Museum of the Canadian Rockies juried show, **Small Treasures** which opened November 14, 2009 in Banff, AB. The paintings could be no larger than 144 square inches, with an emphasis on winter scenes in the Banff area of the magnificent Rocky Mountains.

Cheryl Roller participated in the **Friends in Art** show in South Surrey, BC., November 13-14, 2009. Every artist in the show donated a painting to be raffled off at the show. All monies collected were donated to the **Pease Arch Hospital & Community Health Foundation - Partner in Caring**.

Lois Raw writes: In September I got a grant from OAC. The grant is to help mount a show at the **Agnes Jamieson Gallery**, a public gallery here in Minden, ON. I was invited to be one of three artists taking part. The theme of the show is LOGOS and opened January 22, 2010. I have done three very large pieces, each about five feet by six feet. Each one consists of nine separate pieces of paper. I am having special mounts made so the grant was much appreciated. I will also have several smaller pieces. In September, I was interviewed for an article in the *Minden Voice* and the reporter, who is a partner in Highlands Media, has made a video about my series of small landscapes on Minden. I want to thank PAC, belatedly, for recognizing my work by awarding me the Abstract Award in the 18th Annual Open Juried Exhibition "Purely Pastel". I hope I can keep the ball rolling.

Karin Richter's exhibition entitled, *The Art of Being an Artist* will be on display from March 20 to April 24, 2010 at the Leighton Art Centre, Calgary, AB. The opening reception is March 20, 2010, 2 to 4pm. The show's intent is to enrich the public's perception and understanding of the artist experience and creative process. Through a showcase of diverse artwork and a variety of displays, Karin allows a rare glimpse into the daily working habits of a visual artist.

Membership Report – Barb Harris

We welcome these new members who have joined us over the winter months and hope they will find their membership in PAC to be rewarding and informative.

Jenny Angold, Waterdown, ON
Carol Francisco, Peterborough, ON
Donna Hull, Elora, ON
Judith Martin, Spruce Grove, AB
Krista McMillan, Vineland, ON
Colleen McQuade, Moonstone, ON
Rae Smith, Saskville, NS

We are also pleased to welcome a returning member.
Page Samis-Hill, North Vancouver, BC

Please direct your questions regarding membership or any changes to your information to barbh@pastelartists.com or mail inquiries to:

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

Are you a paid-up PAC Member for 2010?

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 **March 31, 2010**, 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, April 9 to May 7, 2010**. (See registration form for Show on page 10.)

New Member Mini-Bios:-

Donna Hull is a graduate of Concordia University in the Fine Arts programme. Post-graduate study at McGill University preceded decades of work in art education, teaching both at public and private schools. In spite of a busy schedule of both professional and family commitments, she has made a priority of drawing and painting regularly, often taking courses with other painters in order to stay current and get objective feedback. Over the past several years, Donna has shown her work in various venues in Wellington County, from street art shows to

galleries and museums. Her work hangs in many collections, both corporate and private. Donna's latest paintings are inspired by the beautiful views she enjoys every summer in Temagami, Ontario. "Plein air painting provides a wonderful opportunity to witness the magic that surrounds everything and is continually changing, renewing itself from one moment to the next." (Donna's painting, *Pine Inlet*, is on the back cover.)

Bea Stuyt has followed her creative voice in the arts during a lifetime on the farm. Very remote areas encouraged an understanding and an appreciation of nature. Between the potato fields in Pemberton, kiwifruit in New Zealand, the raspberry rows in the Fraser Valley and the tidal rhythms of Pender Island, Bea's appreciation for nature flourished. Bea has always had the privilege to stand still and listen to the rain and birds chirping; also to see the first crocus in spring and wonder in awe looking up at huge Douglas fir trees. She tries to capture these moments in her paintings. She hopes to share her enthusiasm with the viewer. She invites you to come walk her country road. (See Bea's painting, *Stamp River*, on the back cover.)

Gwen Tooth studied at Humber College and the Ontario College of Art and Design, completing her Bachelor of Fine Arts in 2005. She credits Graham Coughtry for encouraging her to paint what she feels in her own style, which is a blend of Expressionism and Fauvism. Gwen will be teaching classes in design basics, collage and acrylics at Beaux Arts Brampton; also, Contemporary Drawing and Responding Expressively to the Landscape, at Southampton Summer Art School this year. Gwen held a solo show of acrylic paintings called *Rhythms of the Sea*, at Beaux Arts Brampton and at George Brown College in 2009. She held another show *Fauvist Style Portraits and Figures*, at Beaux Arts Brampton in January 2010. Gwen has recently revisited pastel and plans to do some plein air studies in pastel. (Gwen's painting, *Idyllic Woodland Impression*, can be seen on the back cover.)

Of 175 European artists **Page Samis-Hill** of North Vancouver, B.C. was the only Canadian to have her painting *Maine Island B.C.* selected into the 2008 *4th International Biennial Pastel Exhibit in Nowy, Poland*. This exhibit traveled throughout Europe until October, 2009. Her pastel *The Gathering* was exhibited in Giverny, France with the Art du Pastel en France and *Lavender in Naramata* will be exhibited at the *TOSH Olympic Exhibit*, in the Old School House, Qualicum Beach, BC., February to March, 2010. Page also has submissions pending in New York, France, California and Canada. Page's painting *Water Everywhere* (on the back cover) is a submission for Ducks Unlimited and Wildlife Canada for a Canadian Stamp! If she has time it will also be a submission for a large sculpture in 2012 made out of steel.

Painting the Portrait and Figure

With
Glenn Bernabe

Eleven people had the pleasure of attending Glenn Bernabe's weekend workshop on November 28/29, 2010 in the Burlington Art Centre.

Glenn's striking figure paintings are well known among PAC members, as he has won several awards at PAC shows over the past few years, and the workshop participants expected to learn a lot about accurate figure and portrait painting - we were not disappointed!

On Saturday, with a female model, Glenn explained how to determine accurate proportions for a head and shoulders portrait, and painted a lovely demo to inspire us. In the afternoon, we applied his teaching to our own versions of the portrait, with quite good results all around. (Photo on right.)



On Sunday, we learned how to measure and lay out the full figure, and Glenn again demonstrated his lessons by painting a quick sketch of the male model. By Sunday afternoon we had all made attempts to paint a full figure painting.



I certainly found Glenn's clear and thorough instructions helpful, and his demonstrations inspiring, and I think my work will benefit from the workshop. As well, we enjoyed Glenn's enthusiasm, energy, humour, and encouraging critiques. I look forward to studying with Glenn again some day and can heartily recommend his sessions to others interested in improving their figure painting skills.

Ruth

PASTELMAT by Clairfontaine

Trying out a new pastel painting surface

By Linda VanWyk

I was the lucky silent auction winner of the new Pastelmat block of paper that took place at the opening of the PAC 18th Annual Open Juried Exhibition in August, 2009. I was intrigued by the paper because I enjoy painting on Velour paper and this new surface was described as combining the advantages of two papers traditionally used: Velour surface and pounce (fine sandpaper). There are 12 sheets in the pad I purchased with each sheet being 9.5x12 inches. There are 3 sheets of each color white, natural sienna, brown (dark taupe) and anthracite (charcoal) and each sheet is separated by a sheet of glassine.

The paper is quite amazing in that both bold and more intricate linear marks adhere to the paper and become very distinct and it accepts many layers of pastel and the pastel stays put.

While I did not do a watercolour underpainting, I did apply watercolour to a separate sheet to see how it reacted. I had read an article by Richard McKinley about this paper and he had mentioned that he had followed this technique. The watercolour adheres beautifully to the paper and appears quite vibrant on the white sheet. The paper remained flat.

I have not yet investigated where the paper can be purchased locally but I am sure Mixed Media in Hamilton, ON will be able to help us out.

My painting *Summer in Gairloch Gardens* (see front cover) was created on this new paper. Gairloch Gardens is in Oakville, ON and I spent a summer evening there in July with a painting group capturing all of the flowers around us.

Members' Show 2010

Oakville Town Hall
1225 Trafalgar Road,
Oakville, ON

April 9 to May 7, 2010

Opening Reception - April 9, 2010 - 3 to 5 pm.

This is an artist's choice show. Enter your best work. Deadline for entry is April 1, 2010. Terms of Entry:

- Open to all PAC members in good standing. Each member may submit 1 (one) piece, completed within the last 24 months and 1 (one) miniature (surface area of a miniature must be 25 square inches [5" x 5"] or less).
- All work must be original; the final finishing layer must be predominantly dry pastel. The essential qualities of the painting must have been achieved with dry pastel.
- Work must not have been shown in any PAC Show.
- A 20% commission on all sales will be split between ArtWorks Oakville and PAC. You may wish to account for this in pricing your work. Paintings are insured on the premises.

Entry fee: \$20 per member

Title and price listed on the entry form must be identical to the painting delivered. Any discrepancies could lead to rejections. Labels and show listing are made from the information on the entry form, which is considered "official".

Identification Label: Please copy the entry form and attach it to the back of your painting.

Framing: Paintings need to be suitably framed with acid free materials and fitted with wire. *Place wire 1/3 of the height from the top of the frame.* Faulty framing can lead to rejection of the painting.

Drop Off: Friday, April 9, 2010 - 9:30 to 10:30 a.m.

Shipped Work: Can be sent to Janet Parker, 71 Watson's Lane, Dundas, ON L9H 1T4. The painting must arrive no later than April 5, 2010.

Exhibition Chair - Janet Parker, 905-627-0222 or janetparker22@sympatico.ca
Show Coordinator - Ann Oakley, 905-338-1635

Pick-Up: Friday, May 7, 2010 - 9:30 to 10:30 a.m.

Enter early and send a digital image of the piece entered to: Cathy Cullis at cathy@pastelartists.com. Your painting may be one of the works selected for the posters and publicity.

Ruth Rodgers is planning to run a mini-workshop between 10am - 1pm on drop-off day, April 9, 2010. A 70 minute video of M. Katherine Hurley doing a negative painting will be shown, then participants will be invited to try out the technique of negative painting themselves.

There are several very good restaurants in the area and we you will take the advantage of having leisurely lunch out and return to the Oakville Town Hall for the Members' Show 2010 Opening Reception at 3 pm.

Entry Form - Members' Show 2010 Deadline: April 1, 2010

Artist Name

Address

City

Postal Code

Phone

Email

Entry details:

Title

Size: HxW _____

inches. Price _____

Miniature Title: _____

Price _____

Insurance value if work is not for sale _____

Membership: Paid for 2010 _____

Please mail entry form with cheque for \$20 made out to **Pastel Artists.Ca** to: Jessie Grant, 1095 Skyview Drive, No. 14, Burlington, ON L7P 4W7.

If you can help with delivery or pick-up of paintings please indicate your area below.

Pastel Care Sheet

Karen Margulis is a pastel artist who lives in Marietta, Georgia. She gives all the visitors to her studio a business card, bio and a pastel care sheet to take home with them. We thought this a novel idea and asked Karen if she would share it with our members.

Karen Elizabeth Margulis

2230 Woodberry Lane

Marietta, Georgia 30067

(770) 977-3386

kemstudio@yahoo.com www.karenmargulis.com

CARE OF PASTEL PAINTINGS

One of the reasons pastel paintings are so beautifully unique is the quality of the pure color particles and how these catch and reflect the light. Pastels are pure pigments applied to heavy paper or textured board. Pastel pigments are dry, held together with a small amount of binder and shaped into round or square sticks. These pigments are the same as those used in liquid paints such as oils or watercolors. However, well cared for pastel works from over 200 years ago are as fresh and brilliant as the day they were created because pastel does not discolor, fade or crack like liquid paints.

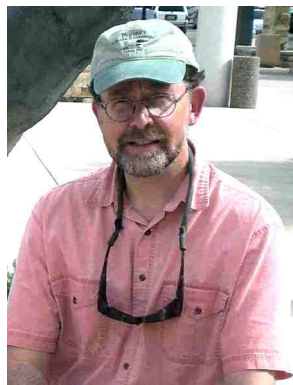
Pastel paintings are very resilient over time as long as they are properly cared for. In order to prevent damage, the surface of a pastel painting should never be touched. Pastel paintings need to be framed under glass. If you don't have framing experience, it is recommended that you use a professional framer. Keep the painting covered with a sheet of glassine paper or in a clear bag until it can be framed. Hang the painting in a place that avoids direct sunlight, extreme heat or high humidity.

A NOTE ON PASTEL DUST

As stated, one of the reasons pastel paintings are so beautiful is the quality of the pure colour and how these particles refract the light. Because using heavy layers of fixative can change the colours as well as destroy the refractive quality, I do not use fixative on my paintings. For this reason, in the process of moving or shipping a painting, small amounts of pastel particles may become dislodged. This in no way affects the quality of the painting. Using a spacer in framing will allow the particles to fall behind the mat.

Visit Karen's website to learn more about her challenge to complete a small painting a day.

Meet some of our PAC Members



Michael Chesley Johnson, MPAC, PSA
Welshpool, NB



Barb Harris, PAC
Flesherton, ON
PAC Membership



Cheryl Roller
Richmond, BC



Regis Doige
Minden Hills, ON



Jessie Grant, PAC
Burlington, ON
PAC Submissions Coordinator



Mike Zavits & Susan Dalton
Blind River, ON & Sudbury, ON



Margaret Evans, PAC, PSA
Perthshire, Scotland
&
Rosemary Simpson, PAC
Milton, ON

The Reinvention of Prior Art

Robert Genn lives in Surrey, BC, and sends an email letter twice a week with his thoughts and ideas on art. If you are interested in receiving his emails go to **The Painter's Key Website** and fill in your name and email address. (Permission to re-print received from Robert.)

When winter comes, it's time to look again at summer. Reinventing the experiences of stellar times, particularly plein air or live model events, can be a rich mine. Second-generation thinking refines images, facilitates better design and draws out creative truth.

Even third-generation work can take on a power and presence that initial efforts don't have. I'm not talking about taking field sketches to studio works. Field sketches often have a delightfully rough and uneven quality that eludes later pieces. I'm talking about capital works to capital works.

It's valuable to cruise earlier efforts--even online after they're sold--and try to think of ways to make them better. New feelings and dramas evolve, often merely with the passage of time. Changing size or format is generally a good idea. You need to think of your prior picture as a montage of often inadequate actors. As well as adding and removing bodies, feel free to shuffle them around. Get out your director's chair. While appreciating what you did right in the past, free your mind to reinvent and refine in areas previously not thought of. Here are just a few of the opportunities:

Simplify the cluttered and clutter the simple.

Mystify or abstract areas for greater interest.

See where softening or hardening would help.

Come further to light or to dark.

Come further to colour enrichment and sophistication.

Reinforce or reinstate negative areas.

Be more patient in areas where you were less before.

Be more flamboyant in areas where you were previously tight.

Look closely at focus areas with the idea of taking them further. Look around and try to identify timid areas and run scenarios of their improvement. Very often the addition of glow or the further development of activation and eye control re-jig to superior work.

Contemplate and philosophize on your prior work. Look around for new possibilities of metaphor, elegance, angst, synergy, syntagma, etc. Just because you've previously brought the mystery to a satisfactory conclusion does not mean the file has been forever closed.



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

Rosemary Simpson will no longer be the go-to person on the PAC Website and sends the following message:

I'd like to thank you all for being so wonderful to work with, for your patience at times and your suggestions. I always felt the website was a team effort. Your input was critical. So get your new images ready and save them until the new web site is in place. I am officially "signing off".

Rosemary

Just wanted to add my personal "Thank You" for all your many hours of work and dedication that you gave to building our successful web site. You always were very helpful and pleasant and that was greatly appreciated. Grateful for your leadership. *Eileen Oswald*

The PAC website redesign is progressing apace and we hope to launch our new look within a month or so. The new design will allow members easy access to their own galleries, including the ability to add or remove images, change their biography, or add information about upcoming events. We will also be making back issues of our PAC newsletter publicly accessible. Therefore, a "members only" section will no longer be relevant. Members will be provided with information, tutorials and support in managing their presence on the new site. **Stay tuned for more details in the near future!**

As we get closer to the launch and are transferring content over, the existing website support will wind down for a time, as noted by Rosemary in her above message.

I would like to take this historic moment to issue a huge vote of thanks to Rosemary and Todd Simpson for the initiation, launch, and maintenance of our original PAC website. When Rosemary and Ursula Reese decided to launch a website for PAC, their vision was ahead of its time, and the site has served us well for many years, providing exposure for the organization and its members, useful tips and techniques, and timely news about the world of pastel. Thank you both, from all of us!

Ruth

Call for Entry

Beaux-Arts Brampton, 70-74 Main Street North, Brampton, ON, L6V 1N7 invites entry to:

3rd Annual Open Juried Show – March 30 to April 24, 2010 - **Deadline for Entry: March 6, 2010.**

Open Juried Photography Show - May 2010

Brampton Square Foot Show – June 1 to July 3, 2010

Deadline to Register: May 14, 2010.

2nd Annual Open Juried Wildlife & Nature Show – September 2010. For more information and entry forms go to: www.beaux-artsbrampton.com or phone 905-454-5677 or 1-866-339-7779

Richeson 75: 3 different competitions in 2010, all media. Registration deadline for **Still Life, April 5 / Portrait, May 30 / Landscape, August 10.** \$30 - 3 (three) digital images. Information: www.richeson75.com.

IAPS - Butler Museum, Ohio: July 11 to August 29, 2010. 1(one) digital image \$35, additional images \$10. 35 paintings selected. **Deadline for registration April 26, 2010.** Information: www.pastelinternational.com

The Pastel Society of Colorado's 6th Annual Mile High International 2010 Exhibition. September 3 to 25, 2010. Western Colorado Center for the Arts, Grand Junction, Colorado. Jury by digital only. **Deadline July 9, 2010.** Juror Sally Strand. \$5000. cash and merchandise. **Also,** two - three-day Sally Strand workshops September 3-5 and 6-8, 2010. (first one full) For prospectus or workshop info: pencreasy@bresnan.net or www.pastelsocietyofcolorado.org.

The colouring books we grew up with lied!

An excerpt from **Carl Purcell's *Drawing Board***, printed in *The Artist's Magazine*, December 2009. (Permission to re-print received.)

I don't want to destroy any beloved delusions, but the colouring books we grew up with lied! There are not clear, easy-to-stay-within black lines around anything in the visual world, which is a complex tapestry of values relationships. Everything is defined by values changes, not lines. As much as your intellect would like you to believe, the reality of your visual experience is not clearly defined. In order to identify the objects around you, your intellect lifts them out of their context and resolves visual problems with the impression of a clearly defined surrounding. If you want your drawings to reflect visual reality, you have to sidestep this intellectual trap and look for the values relationships that really define the objects you see. The complexity of these relationships, with the combination of hard and soft edges, is the stuff of which beautiful drawings are made.

Time to starting thinking about your entry to the **PAC 19th Annual Open Juried Exhibition 2010 "Purely Pastel"** at the Neilson Park Creative Centre, Etobicoke, ON. September 28 to October 17, 2010. The Call for Entry will be in the next newsletter.

And here are some more PAC Members



June Gauthier, PAC
Flesherton, ON
Newsletter Editor

Aili Kurtis, MPAC, PAC
Perth, ON



R. Duane Hendricks
Calgary, Alta



Valerie Ashton, PAC
Stouffville, ON



Janet Parker, PAC
Dundas, ON
PAC Exhibitions Chair

Pastel Product Information

Holbein Canada Inc., are happy to announce that they are the exclusive Canadian distributors of **Uart Premium Sanded Pastel Paper**. Contact them for a Technical sheet with list of products available and a list of Canadian retailers where you can purchase Uart Paper. They also offer a **Free Sample** of Uart Paper upon request.

Holbein Canada Inc.

362 McArthur Street
St-Laurent (Montreal), QC
H4T 1X8

Tel: 514-933-4019 TF/SF: 1-888-456-4622

The following is a note from Isabelle Roché of Roché Pastels:

“A tree, its roots anchored in the ground, its branches reaching out to the sky, its leaves blowing in the wind, resisting all types of weather and continuing to grow strong and beautiful. May this tree be a source of inspiration for this New year!

“IAPS 2009 gave me the idea of communicating a little more, in particular with US and Canada, and I recently started building a Facebook page for la Maison du Pastel. For the moment, I have just added a photo album with the photographs of the 2008 Musée d'Orsay exhibition and my 2010 greetings, but I hope to add more with time and use Facebook to better communicate on the events around Roché pastels.”

Isabelle Roché

La Maison du Pastel
20 rue Rambuteau
75003 Paris
tél: +33(0)1 40 29 00 67 - portable: 06 22 92 06 16
www.lamaisondupastel.com

New Palette Trays for PanPastel

The new Palette Trays were ready to ship to PanPastel retail stores January 20, 2010!

Each palette includes a cover, and holds the pans securely in place. They are also stackable for easy storage. Two pallet sizes are available - for 10 & 20 colors:

Ref. 35010: Palette Tray with Cover - Holds 10

Pans Compact size. Great for plein air work.

Size: 8x11.25" (20x28.5cm)

Ref. 35020: Palette Tray with Cover - Holds 20 Pans

Great for studio / tabletop use.

Size: 11.25x14" (28.5x35.5cm)



Workshops

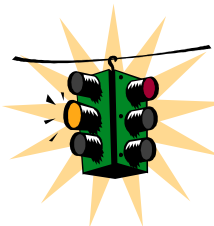
Michael Chesley Johnson, MPAC, PSA, will be giving Workshops this year in Arizona, Utah, Illinois, Indiana, Vermont, New Brunswick, Campobello Island, New Hampshire, Maine and Texas. Visit Michael's website: www.MichaelChesleyJohnson.com for more information. Michael has an online course: Prepare for Plein Air. "Not sure how to go about painting outside? Check it out at www.PrepareForPleinAir.com."

Margaret Evans, PAC, PSA, has her 2010 Workshops listed on her website: www.shinafoot.co.uk. Margaret has workshops in her Shinafoot studio in Scotland and Paintaways in many parts of the world. Email: enquires@shinafoot.co.uk or phone 01764 663639.

A week-long plein air Landscape Pastel Workshop is scheduled for July 25-July 30, 2010. It is lead by Susan Low Beer, a renowned Canadian artist. She has taught at the Ontario College of Art & Design & privately for many years. The Workshop takes place at Wintergreen Studios, an hour north of Kingston, Ontario & a short drive from the lovely town of Westport. For more information go to: www.wintergreenstudios.com/PastelsWithSusanBeer.php

A quote from E.H. Gombrich, a writer of art history.

Seeing depends on your knowledge
And knowledge, of course, on your college,
But when you are erudite and wise
What matters is to use your eyes.



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

Newsletter Editor:
June Gauthier
Pastel Artists.Ca
P. O. Box 351
Flesherton, ON. N0C 1E0

Email: newsletter@pastelartists.com

Next Newsletter
Deadline
April 15, 2010



Bea Stuyt, *Stamp River*
(See Mini-Bio on page 5)



Ann Oakley, *Swamp*



Page Samis-Hill, *Water Everywhere*
(See Mini-Bio on page 5)



Donna Hull, *Pine Inlet*
(See Mini-Bio on page 5)



Gwen Tooth, *Idyllic Woodland Impression*
(See Mini-Bio on page 5)



Denise Leman, *Toronto High Park*