

PASTEL ARTISTS.CA

“Purely Pastel”

May, June, July, 2010

What do these four paintings have in common?

See page 9 for the answer.



Unravel - Guo Yue Dou



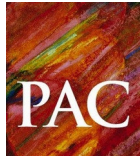
Coast of Etretat, France - Page Samis-Hill



Egg Swirl - Dianna Ponting



The Portrait - Glenn Bernabe



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

Past "*Purely Pastal*" newsletters 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

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From the President's Easel

What an exciting time to be a member of the PAC!

The newly redesigned website has just been launched, and the feedback has been very positive. As with any big project, there were glitches and minor crises, but in the end we have a website that presents a fabulous PAC face to the world. I hope you will visit the site soon, check out the new member-managed galleries, the refreshed Tips and Tutorials, the community calendar, and the frequently updated news on PAC activities. There is also a video and a set of print instructions to help you access your new features. A huge thank you is due to all who worked so hard on this project: Tim Daniels in the initial stages, Sally Jackson, Cathy Cullis, our designer Aniko Kiss, and our developer Chris Klimek. And, one more time, a tip of the hat to Rosemary and Todd Simpson for the great foundation they laid for us by designing and managing the original PAC site over the years.

I want to specifically recognize Cathy Cullis for her outstanding work on the website content development, and for her willingness to take on the demanding job of Web Editor. We are grateful for all the years that Cathy has handled our Publications portfolio, and are relieved that Sharon Fox Cranston has agreed to take on that position as Cathy moves on to focus on the website. Sally Jackson, our past-President, has stepped into the breach once again to focus on publicity and fund-raising activities. The PAC simply could not operate without the generous contribution of hundreds of volunteer hours, and we have a small and extremely dedicated slate of these people. If others wish to get involved in a more active way, you can be assured that you'd be welcomed with open arms!!

Our member show at the Oakville Town Hall was a big hit, with a great selection of incredible works. It just goes to show that our members have terrific talent that shows up in a non-juried show just as much as at our annual juried exhibitions. If you did not enter this year, I hope you'll consider entering in future. It is a great opportunity to get your feet wet if you are not ready for the juried experience. The short workshop on "negative painting" before the show opening was lots of fun, a great way to review the importance of value structures.

Changes to the designation of MPAC

The following changes to the MPAC process have been approved by all members of the MPAC committee.

Due to a variety of expressed concerns over the past several years about the existing process of designating MPAC (*Master Pastellist, Pastel Artist Canada*) status, the MPAC committee undertook a review over the winter.

On March 21, 2010 the committee made recommendations to the Executive Committee and the EC has approved the following new process. This new process will be implemented at the 2010 juried show, and new MPAC designees (as eligible under this new process) will be announced at the Juried Show Opening Reception. The Executive Committee will review PAC past and current show records each year, to determine who will receive an MPAC designation at the annual juried show, under this new process.

We hope that the new process will be both rigorous and equitable, and that the MPAC designation will be something that PAC members are proud to add to their signatures. Please note the new requirement for MPAC designees to provide a PAC community service as outlined below. We are confident that this new requirement will support the sharing of expertise and collegiality among our members, and support PAC in continuing vibrant growth.

1. **PAC** signature status will be automatically conferred upon members in good standing who are successful in being accepted into **three (3)** PAC juried shows. (Unchanged from current process).
2. **MPAC** signature status will be automatically conferred upon PAC members in good standing whose work has been accepted into **five (5)** PAC juried shows **and** who have received a minimum of **one (1)** PAC award (honorable mention or any other juried show award).

The MPAC designation is awarded for life, and does not expire. However, an MPAC designee must fulfill **ONE (1)** of the following requirements, within one year of designation:

- Write an article for the PAC newsletter,
- Create a Tip or Tutorial site for the PAC website;
- Deliver an unpaid workshop for PAC members, typically at an AGM;
- Deliver a critique for members, at the request of the PAC executive;
- Join a PAC committee for at least one (1) year.

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Membership Report – Barb Harris

Thank you to all members who have renewed their membership to PAC. We are also pleased to welcome the following new members.

Mary Dorland, Ottawa, ON
Evalynne McDougall, Coldstream, BC
Ann Rochefort, Chateauguay, QC
Margaret Tough, Peterborough, ON
Donna Vacca, Richmond Hill, ON

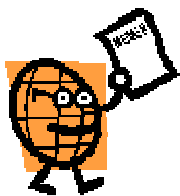
Returning member from 2003:
Ghada Fasho, Ajax, ON

Would you rather receive your newsletter by email instead of a printed copy by mail? There would be a saving to PAC on the printing and postage costs and several members have told us they prefer receiving an email copy. If you would like to join them, let June know at: ebackline@gmail.com and she will take you off the newsletter mail list and add you to the newsletter email list.

Those of you who would like our yearly, printed provincial list of members, either mailed or emailed to you, please let me know and I will send it to you. Remember, this list is private and confidential and for PAC members networking use only.

Direct your questions regarding membership or any changes to your information to balahar@sympatico.ca or mail inquiries to:

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



Member News.....

Gwen Tooth participated in the exhibition *TGIF* (Thank Goodness It's Friday) at Neilson Park Creative Centre, Etobicoke, ON. The show ran from April 19 to May 9, 2010.

Judith Martin has an exhibition of works at the Visual Arts Alberta Association Gallery, Edmonton, AB. The show is called *Escapes* and runs from April 27 to June 6, 2010. You can find more information about the show on www.vaaaartblog.com.

Ann Oakley has some of her work in the exhibition *Art and Age, Elder Vibrancy* taking place at Joshua Creek Heritage & Art Centre, Oakville, ON. The show runs from April 25 to May 23, 2010. This show is hosted by the Ontario Network for Prevention of Elder Abuse. Ann is particularly pleased to be in a show that features paintings by **Doris McCarthy & Naolo Matsubara**.

Rey Baecher was one of four artists in *Time, Shadow and Light*, held in the Glenhyrst Art Gallery of Brantford, Brantford, ON, March 27 to May 16, 2010.

Barb Harris and **June Gauthier** will join four other **Painters of the Hub** in an art show and sale in the boardroom of the Walter Harris Memorial Library, Markdale, ON, May 22, 2010, 10am to 4pm. Opening reception, May 21, 2010, 6 to 9pm. If you are in the area, please drop in and say hello.

Page Samis-Hill of North Vancouver, BC, has been sponsored to exhibit her work in the Red Dot Miami USA 2010 and the Red Dot Basel in Switzerland in 2011. These exhibits are large and difficult to get into. Visit Page's website to learn more www.artbypage.com

Peterborough Artist, **David Parson**, had quite a night at the 28th Annual Juried Exhibition at the Art Gallery of Bancroft, April 30th, 2010. He walked away with the Rentals 247 Award, Honorable mention, oil painting, for *White Delight*, the Dr. Aliliha Award for best pastel, *I Otter* and *Temagami*, won both the Bancroft Times Award for best oil painting and the David Milne award for best in show. In his words, "It was such an overwhelming evening, an artist getting such recognition in one event!"

Cliff Riviere exhibited some of his recent pastel paintings in The Mississauga Art Society annual art Spring Show and Sale, April 23 to 25, 2010. The show was held in the Visual Arts Mississauga Centre. The group showcased an eclectic collection of 32 artists in a variety of media, watercolour, oil, acrylic, pastel, encaustic and mixed media.

Maureen Dorinda had a solo show *Lines & Spheres* at the Scugog Council of the Arts, Scugog Arts Resource Centre, Port Perry, ON., during the months of February and March 2010.

For the second year in a row **Judy Miner** had a painting selected into the Annual Juried Exhibition at the Art Gallery of Northumberland, in the Victoria Hall, Cobourg, ON. The show ended March 27, 2010.

Sharon Fox Cranston & Guy Cranston invite you to drop in to their gallery any time you are in the area. **Gallery on Main**, 31 Main St. Westport, ON. Phone: 613-273-9273.

Zella Wolofsky would like to know if there are any Toronto-based PAC Members who are either already in a group, or who would like to start a group to meet reasonably regularly in Toronto to do some landscape painting? If you are interested please contact Zella at dougzel@gmail.com



Karin Richter received the **Immigrant of Distinction Award** in the **Art and Culture category**, at a recent gala evening in the Westin Hotel, Calgary, AB. This award honours individuals who have made a significant contribution to the art community through their skills, passion and vision.

New Members' Mini-Bios....

Janet Goldstein lives in Kirkland, QC. From a very early age painting and drawing have always been a very important element in Janet's life. Her interest now lies in recreating the luminosity and brilliance of everyday objects. Whether she is painting landscapes, still life, portraits or the human figure, what remains a constant, is the ever-changing interplay of light and shadow. Janet has taken a variety of art courses in watercolour, oil painting, acrylic, life drawing, etc., throughout her adult life. Janet's painting *Red Cherries* is on the back cover.

Judith Martin is a transplanted Easterner, who fell in love with the Albertan landscapes. The light and shadows that are unique to this latitude along with the ever-changing weather patterns have inspired Judith's art. Colour and line are her tools to capture this wonderful province where earth meets the sky. She enjoys pastels, oils, acrylics, watercolour and all drawing media. Judith attended Canterbury High School in Ottawa, graduating with the scholarship for the highest art marks, then a four-year program majoring in Fine Art while taking the Commercial Illustration program at the College of Art in Toronto. Today, Judith is painting, teaching, having solo and joint shows, winning local awards as well as Provincial awards in advanced categories. Her art is in the collections for the City of Spruce Grove, The County of Parkland and the Province of Alberta as well as in private collections across Canada. Judith belongs to several art societies and enjoys weekly life-drawing sessions at Harcourt House. Judith's painting *Rockie Mountain Splendor* is on the back cover.

Krista McMillan is a graduate of George Brown College's jewellery arts program. She worked as a goldsmith and taught herself to carve gemstones winning three prestigious AGTA cutting edge awards for her carvings. In 2005, she was inspired to learn pastel painting by Leslie Harrison, an American pastel artist. Krista entered the *Artist's Magazine 2006* competition and won 2nd place in the beginners category. In the past few years she has experimented with different techniques and subject matter. Pastel with all its luminous layers remains her favourite medium. Krista's future goals include plein air painting in Niagara and continuing with her detailed animal portraits. Krista's painting *Yellow Lab* is on the back cover.

Rae Smith started painting at a very early age. At about the age of 12 he attended Saturday art classes at the College of Art in Halifax. Rae worked at construction most of his life and often had much of the winter off allowing him time to pursue his passion for painting. In his 30's he joined the Atlantic Amateur Artist Association and eventually became President, serving for seven years. In 2000 he built a loft on the second floor of his home in Sackville, NS., where he enjoys spending time every day. *"I feel lost if there is not a painting in progress on my board. First thing in the morning and the last thing at night, I look at my work in progress and plan my next moves."* Rae paints from scenes captured by camera from his sailboat, as well as pictures taken on his travels. On January 30, 2010 Rae started a new venture, teaching **Introduction to Soft Pastels**, at the Art & Jules Gallery in Halifax. *"I look forward to helping new artists discover the talents which will enrich their lives in the same ways art has enriched mine!"* Rae's painting *Halifax Farmers Market* is on the back cover.

Pastel Artists.Ca Call For Entry 19th Annual Open Juried Exhibition 2010

Neilson Park Creative Centre
56 Neilson Drive
Etobicoke, ON
M9C 1V7

September 27 to October 17, 2010

Submission Deadline July 1, 2010

**Download Call for Entry from the PAC Website
www.pastelartists.ca**

Need a printed registration form contact:

Sally Jackson

905-844-0207 or sally@jackson.to

Pastel Artists.Ca

Members' Show 2010

Oakville Town Hall
1225 Trafalgar Road
Oakville, ON

April 9 to May 7, 2010



Howard Rafuse writes: On April 9, 2010, the North Atrium of the Town Hall of Oakville was the scene of our PAC Members' 2010 Show. It is a wonderful, spacious, well-lighted facility to have the art of our group displayed, and we were grateful to ArtWorks Oakville for making our show part of their 2010 exhibition program. A large range of artistic presentations were in the show - landscapes, seascapes, portraits and abstracts. The works of art all well organized and professionally hung by ArtWorks Oakville volunteers. They did a superb job of presenting all the art work to their best advantage and they certainly deserve a big vote of thanks for, "A job well done".

The reception in the heart of the atrium went off very well with light refreshments provided by the Town of Oakville and was enjoyed by all. There were quite a number of the artists, family members and friends present and they were impressed with the caliber of the art on display. Several city hall workers and the passing public stopped for their own viewing and their comments were promising. The venue allowed us good exposure to traffic within the city hall.

The following members participated in the show many submitting a miniature painting (m) along with their regular work:

Josephine Antaya	Open Late Life with Lavender (m)
Rey Baecher	Colour Fantasy
Wendy Boyd	Daydreaming with Blue Bowl
Vicki Brophey	White Caps
Gloria Burgoin	Nasturtiums Fieldcote Museum
Margaret Clark	The Lily Pond The Hydro Pond (m)
Cathy Cullis	Across the Lake Valley Inn Marsh
Meena Dhar	Cityscape #1 Cityscape #2 (m)
Tim Daniels	Tea Fire #3 Tea Fire #4 (m)
Maureen Dorinda	Positions & Pathways Positions & Pathways 2 Wondering (m)

Guo Yue Dou	Night on Queen Street Practice Break
Connie James	Strata
Mae Giroux	Rockies
Jessie Grant	Beverly Swamp Mount Nemo Backdrop Winter Ancaster Creek
John Gunstensen	Pear Trio III
Karen Lesllie Hall	Pear 27 Pear 35 (m)
Sally Jackson	Eggplant, Grapes & Plum Four Plums Nebula (m)
Maria Liedl-Ellrott	Pidgeon Island, NZ Left High & Dry (m)
Evalynne McDougall	Sewing Notions Say Cheese (m) Afternoon Nap Swampy Walk Killarney Rocks The Rem
Krista McMillan	Gone Wild
Karin Meilinger	Solo
Ann Oakley	Charmers (m)
Nancy Osadchuk	ToFina Beach Study
Eileen Oswald	Madam Lulu's Barn Crawford Lake (m)
Janet Parker	Birch Cove At the end of Day Sunset at Steiner Centre
Howard Rafuse	Complementrees Fallen Oak Blush (m)
Cliff Riviere	Follow the Leader
Ruth Rodgers	Preserving Peppers
Heidi Rohde	Portrait of a Pear (m)
Lois Shaw	Hidden, Drag Lake Fall Colours, Algonquin (m)
Rosemary Simpson	Barns
Ann Kelly Walsh	Winter Shine
Wei Yan	Morning Calm Lotus

An added feature to the Members' Show this year was a workshop on *Negative Painting* given by Ruth Rodgers. See page 10 for more details or go to the new PAC website to view more photos. www.pastelartists.ca

With the **PAC Open Annual Juried Show** just a couple of months away, we asked PAC Member and International Juror Dianna Ponting:

What do Jurors Look For?

Wow, that's a hard one to define and it's often more a matter of what jurors don't find that makes all the difference. There are not a set of rules written somewhere in stone for one to follow while we learn the process. It is trial and error for jurors just the same as it is for artists and we learn by doing and by association with our peers.

If you do not read any further then please just do the following. Send us your stunners; your high contrast, high impact pieces that cannot help but catch the juror's attention. These are the show-stoppers that are not only accepted but win awards. You know those pieces...you finish one and go YES!!! Many successful artists keep these gems aside just for major exhibitions and competitions.

That being said we cannot expect every painting to be of such a caliber but if what you are thinking of entering is not what you would consider your best effort to date, you lessen your chances of success. We all must start somewhere and often the first goal is to just be accepted into an exhibition with no visions...well not many...of grandeur. To that end, I will give you a little insight into my experiences as a juror of many types of events and hopefully you will glean a few salient points to assist in choosing your entries.

There are the standard criteria by which a painting can be judged and I will expand on that but first, let's look at the jurors themselves. A juror and a curator may well be interchangeable in some situations, but most often, jurors are themselves artists and curators at times need only have an art background. A juror tends to think of their duty as being asked to select the cream of the crop, whereas a curator may consider it their job to select images based on how well they hang together, at times relegating good works to the 'decline' pile in favour of pieces that will form a cohesive grouping.

The style of the work the jurors produce will usually have some, but not always, a lot of influence on their decisions. Sending in work we feel will appeal to a certain juror doesn't always produce the desired effect, since it is in their own areas of expertise, they tend to be most critical. I know this is true for me; being mainly a realist, my bugbears are drawing, perspective and application and I can tell in a flash if they are not present. At the opposite end, I tend to judge an abstract painting more on composition, design and application by mentally applying many of the fundamental rules of good art but also, intuitively, by that

excitement I experience when I see a very good painting. Having worked with many fine artists with varying styles, I seem to sense that jurors whose work is representational appear to be more open-minded when viewing the abstract, whereas, I have run across quite a number of abstract jurors who have difficulty finding the value in a realistic approach. This is by no means the rule.

For those of you who wish for something more concrete, here is a checklist of salient points to which a juror might refer. This is by no means complete, as we all have our unique bugbears and one cannot define that instinctive quality that every juror puts into decision-making. I have not presented these in any specific order although 'technique' may well be the first deciding factor in selection or elimination.

- **Technique:** Is the handling of the medium technically competent?
- **Composition and Design:** Are the elements arranged in an interesting manner within the chosen format? Does the symmetry/asymmetry work? Does the eye move about the painting in a manner that retains interest and is free of hang-ups?
- **Drawing:** Is the drawing accurate and proportional?
- **Depth:** If linear perspective was used, was it done well?
- **Values:** Is there a variation and good range of values and are they consistent throughout? Are there subtle variations within elements that create shape and interest?
- **Subject:** Is the subject fresh or is it hackneyed? Is there a deliberate / non-deliberate relation between elements that intrigues the viewer? Is it suited to the suggested theme? Is it suitable to public viewing as per the venue?
- **Colour:** Are the colors of a unified nature that interact well together?

Assist the jurors by insuring that the image fills out the entire frame, showing no distracting mat, frame or background. The focus should be clear and what the juror sees should accurately depict the colors, values and contrast of your original.

Jurying is at best subjective and if you have faith in your work, let nothing hold you back! Bonne chance!

Dianna Ponting is an internationally sought after juror and instructor. Her upcoming European workshop and painting holidays can be viewed on both her website and Facebook pages. www.ponting.com

Tim's Tips #7 - by Tim Daniels

Learning from Photography

Artists, art teachers and art critics have always had a very conflicted view of photography. It's been said that Monet used photographs extensively in his studio. However, when he was asked about it he would bristle indignantly at the question, as if his artistic integrity would be tarnished. Today, it's not uncommon to read instructional articles that warn against "slavishly" copying photographs. To be sure, photographs alter our perception of the world around us. Visual information is altered, added and deleted when compared to our initial visual impression...as if that can really be measured. Space is flattened into two dimensional pattern; a good thing in my book. Colours are altered and colours are definitely missing when compared to our visual acuity. In spite of all these concerns, a lot of us of us regard cameras and photography as tools that make us more productive. They allow us to be visually engaged, anytime, anywhere. That's a good thing; Facebook notwithstanding.

When I teach, I like to have at least one session talking about photography. I like to show the photographs of Henri Cartier-Bresson in the belief that his work will teach students everything they need to know about composition. Go to Google and look him up. Once you get over his famous models (Marilyn Monroe, Jean-Paul Sartre, Pierre Bonnard, to name a few) you will be astounded and informed by his compositional sense.



Another photographer whose work I like to show is Josef Sudek, a Czech artist who passed away in 1976. He worked thematically in long series. For example, he photographed the view from his studio window for over fourteen years. These photographs are interesting because they are not loaded with information, at least not in the way that we think photographs are. They're filled with mystery, vague shapes and many questions. They capture what Stuart Shils calls "The perceptual moment".



Look at Stuart's work online to see how he deals with the perceptual moment in his paintings and photographs. A small plug for Stuart Shils here; he's a brilliant painter who also knows how to teach. I did a life-altering workshop with him in Philadelphia last spring. Seriously!

I use photographs in conjunction with my sketchbook; looking for patterns, tonal pathways and the numerous little pictures that can lie within a single photo. I use photographs as reminders of visual events that would otherwise be quickly forgotten. In a strange way, using a camera is a bit like doing pushups; exercising and developing your visual intelligence.

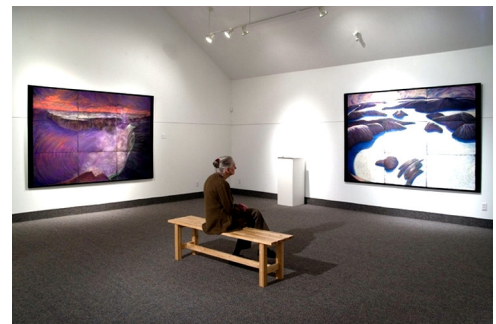
So...use your camera. No regrets, no guilt.

A Large Pastel Experiment:

In the last newsletter **Lois Raw** wrote that she was joining two other artists Michael Bainbridge and Wayne Rose in the show *LOGOS* at the **Agnes Jamieson Gallery**, Minden, Ontario. The exhibition ran from January 21 to March 13, 2010.

Logos in Greek represents the rational principle that governs and develops the universe. Today a logo means corporate identity. Coincidence they are related?

Lois's paintings each about five feet by six feet, consisted of nine large separate pieces of black *Arches* pastel paper. Lois had to have special mounts made, so the OAC grant she received was much appreciated.





*Be a part of
PAC's*

New Website

www.pastelartists.ca

Once you have made your decision about what level of web membership is right for you, please complete the appropriate online form found in **About/Join/Contact page on the website** (click the link that says full membership information and then on the join now link below your preferred choice, **Basic, Slim, Premium**) and submit it. Then, determine what you owe (be sure to SUBTRACT the \$50 membership fee you have already paid to PAC for your 2010 membership) and mail a cheque to PAC Membership Secretary Barb Harris at the address indicated on page 4 under Membership Report. If your choice is Basic no further money is required this year.

We would appreciate receiving your cheque within 2 weeks of your choosing to have a web membership, but you can create your gallery right away (if your choice was a Slim link, it will be visible right away). To protect ourselves, if we do not receive your payment within one month, we reserve the right to delete your link/images.

We hope you will find the new PAC website to be flexible, interesting, and informative. We are delighted to launch such a new design, and look forward to seeing it populated with all your pastel paintings and links in the very near future!

Now that the new website is up and running PAC members can decide what level of participation on the website they wish by choosing one of the following categories.

Basic Membership (\$50 per year PAC Membership Only.)

This category allows you to view the site, and add events to our communal calendar. If this is all you need, then the only action required is to fill out the on-line form where you will register your personal login name and password which you will use to gain access to the Calendar. Go to - **Once you have made your decision** below and follow the instructions on how to complete the appropriate online form..

Slim Membership (\$70 per year - \$50 PAC Membership plus \$20 per year Slim Membership)

This category includes all the benefits of the Basic Membership level plus it adds a link to your personal website from our galleries page. No images or bio are included, just an attractive link to your site. If you already have a personal artist website, this may be your best bet to

increase your exposure to people specifically interested in pastel paintings. Go to - **Once you have made your decision** below and follow the instructions on how to complete the appropriate online form.

Premium Membership (\$100 per year - \$50 PAC Membership plus \$50 per year Premium Membership)

This category includes all the benefits of the Basic Membership level plus you can create your own gallery with as many images as you would like, and easily change, add or delete images yourself, at any time without further payment. As well, you can write a biography and include information about anything you wish, including a link to a personal website if you have one - this information can also be changed by you at any time.

We know that this is a change from our previous process, and have done our very best to ensure that it will be both extremely easy to learn, and will meet the need expressed by our members for an accessible, flexible, and inexpensive personal pastel website. This is your chance to showcase all your recent and classic works! If the PAC site is your only web presence, then this is your best option, as it provides a professionally designed site that you can keep current, for a very modest annual fee.

An online video for Premium Members, showing and telling exactly how to create and maintain your PAC gallery, will be posted later in the week, along with a set of print instructions. If you have any trouble with your gallery set-up, you can contact your web development team for assistance. Cathy Cullis at rcullis@cogeco.ca, Ruth Rodgers at rodders.ruth@gmail.com Sally Jackson at sally@Jackson.to

What do these three paintings have in common?

They all won international recognition:

Both **Dianna Ponting** and **Glenn Bernabe** were awarded Honourable Mention in the Pastel Journal Magazine's 2010 Pastel 100 Annual Juried Competition. Dianna for her painting *Egg Swirl* and Glenn for his painting *The Portrait*.

Page Samis-Hill had her painting *The Coast of Etretat, France* accepted by juror Lorenzo Chave for display in the 6th Annual Northeast National Pastel Exhibition at the Arts Centre, Old Forge, New York.

Guo Yue Dou won the Merit Award at the Richeson 75 International Art Competition - Pastels 2010, for his painting, *Unravel*.

Congratulations all!

SpectraFix Natural Milk Casein Pastel Fixative

By Rosemary Simpson

Members who attended the last Biennial IAPS convention brought back news about an innovative product, SpectraFix, which is a natural milk casein pastel fixative. After reading about it in the newsletter, I called up Della the creator of the product, in California. I ordered a number of bottles (concentrate 2oz) which arrived through customs just fine. Della included 4 oz spray bottles and a 12 oz size. (I prefer the 4 oz size). Only the concentrate is allowed into Canada due to the alcohol content in the regular spray. Concentrate size is also handy for workshops away. It is a snap to measure the right amount in the bottle and then add 4 ozs of either grain alcohol or modestly priced vodka! Clever lady!

I work with an air filter in my studio as I'm asthmatic; sprays have always been out for me. This spray is no problem at all and I'm enjoying experimenting, trying various papers with great results.

I tested the most finicky papers first: Canson, LaCarte and Suede Matboard. The Canson curled a bit but it straightens out just fine. It took a bit of practice but after a few tries the spray went down smoothly and fixed the pastel; meaning a finger touch with pressure came away clean. LaCarte doesn't like to get wet so I sprayed it before applying pastel and left the paper to dry completely. There were no surface problems; usually you can't even sneeze on this paper without holes forming on the surface. I sprayed a section of suede matboard also. When it was dry, the section sprayed was slightly darker, however, the surface wasn't changed and accepted pastel as usual.

Pastels applied to all the test papers showed little or no difference and the essence of the pastel remained the same. One of my students worked on a small piece of Sabertooth paper which has a lot of texture to it. Things didn't work out as expected so she allowed me to experiment with the piece (thank you Chris). I sprayed one half of the work only and worked the piece with more pastel then sprayed the same half once more. None of my students could tell which side had been sprayed. The colours were as bright as the same colours on the untouched side.

This is a great product and works with watercolour too. Mixed Media in Hamilton is interested in importing it. For those who like to use sprays it is a healthy choice that works well on a variety of pastel papers **and colours don't darken**. What a plus!

I know my framer will love it too.

For more info visit www.spectrafix.com

I do hope that you will consider entering our upcoming juried show. Details have been sent out via email and are repeated in this issue. We are happy to be back at the Neilson Park Creative Centre again this year.

As of this writing, the Sally Strand workshop is just days away. I have no doubt that those who attend will be delighted with Sally's intense and focused instruction. My experience with her in Chicago last fall was transformative, and inspired me to mount a whole show of figure paintings.


My life is tumultuous this spring, with not one but two moves (combining several households into one), a family wedding, and a wonderful trip to France to study in Giverny with Elizabeth Mowry. I am looking forward to spending time in my new studio later in the summer. Hope all of you find time to appreciate the spring through close observation, with a pastel stick in your dusty hand!

Ruth Rodgers




Negative Painting Workshop

After delivering their paintings to be hung in the PAC Members' Show on Friday, April 9, 2010, twelve members participated in a 3-hour workshop on "negative painting" facilitated by Ruth Rodgers. This workshop was inspired by a video on the process of negative painting by Ohio pastellist M. Katherine Hurley. The members created their own black & white paintings using black pastels and a variety of erasers. The exercise is designed to help artists review and practice the importance of a solid value structure, but as seen above, the procedure creates beautiful paintings in their own right!



After many years of faithful service the Pastel Artists Canada logo has been retired.

Let us raise our glass in a fond farewell to a well used logo.



Dear Fellow Artists,

Thank you for your cards, letters, phone calls, funeral attendance offering sympathy and support when my husband of sixty and a half years passed away recently.

Sincerely,
Eldora Taylor.



Member Workshops

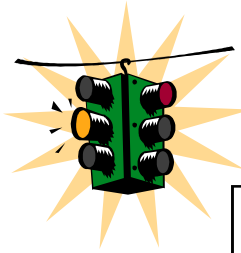
Janet Knowles will give an Introduction to Pastel Workshop - MMA0133, Sec. 561, at Algonquin College, Woodroffe Ave. Ottawa, Ontario K2G 1V8, June 5 & 6, 2010, 9am to 4:30pm. Price \$156.04. Register on-line: algonquincollege.com/onCourse School of part-time studies - Arts & Design - Creative Arts or phone: 613-727-7655 or 1-800-565-4723

Figure & Portrait in Pastel - Intermediate to Advanced by **Glenn Bernabe** sponsored by the Oakville Arts Society, 560 Bronte Road, Oakville, Ontario, L6L 6S1 June 21 & 22, 2010, 9 am to 4 pm, please bring your lunch. Cost \$120.00, \$115.00 OAS members Cost includes models fee. For more information contact: info@oakvilleartsociety.com or call 905-827-5711

A New Pastel Shop has opened recently:

Edward Hanson has opened a pastel & paper specialty shop - **QueenSquare Fine Art**, 14 1/2 Grand Ave. South, Cambridge Ontario. He represents for the first time in Canada both **Henri Roche Pastels**, and **Diane Townsend Handmade Pastels**, as well as the brands **Girault & Rembrandt**.

He has a complete range of fine art paper and has studio space where sample pastels and paper can be tested. His website is pastelstudio.ca (currently being updated with the new products). Phone: 866-536-9616 Email: queensquarearts@bell.net



Next Newsletter
Deadline
August 15, 2010

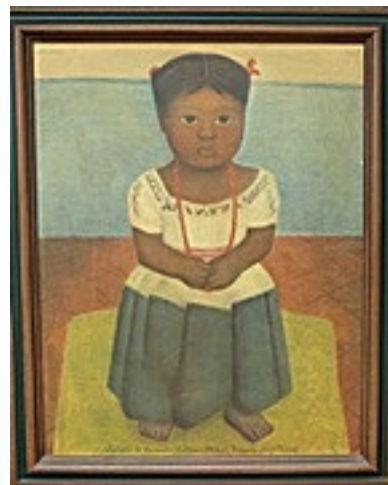
Send your information on shows, workshops, paint-outs, tips and photos of events to:

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Painting Rules by June Gauthier

I have always been fascinated by rules. Any kind of rules but particularly painting rules. Who makes these rules? Who follows these rules? Are these rules made to be broken?

An instructor in an art course I was taking some years ago quoted the rule: **Never put a figure in the center of a painting.** One of the favourite paintings in our house is a portrait of *la nina Delfina Flores* by Diego Rivera (note: it is not the original, just a very good reproduction).



Not only is Delfina in the center of the painting, she dominates the whole painting and if you were to fold the painting in half, each side is almost a mirror image of the other.

So, one day I carried this painting to the class to show the instructor how beautiful it was even if it did break the rule. His response: Rivera was a great artist, you are still learning, **follow the rules.**

Here is another rule that baffles me:

Never put the three primary colours in one painting. Have any of you broken this rule or know of a painter who did? If so, I look forward to hearing about it and seeing the results.

New Members' Mini-bios (see page 5)



Yellow Lab - Krista McMillan



Red Cherries - Janet Goldstein



Halifax Farmers Market - Rae Smith



Rockie Mountain Splendor - Judith Martin

Logos - Lois Raw (see page 8)

