

# PASTEL ARTISTS.CA

## Purely Pastel

August, September, October, 2010



*Arizona Arroyos*, Barb Harris  
(See page 4)



*Abandoned*, Madeleine Barg  
(See page 4)



*Key West*, Fred Fielding



*Sparkle in Blue*, Rey Baecher  
(See page 4)



## 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](http://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**, Little Britain, ON  
Director, President      [ruthpastelartists@gmail.com](mailto:ruthpastelartists@gmail.com)

**Sally Jackson**, PAC, Oakville, ON      905-844-0207  
Director, Past President & publicity      [sally@jackson.to](mailto:sally@jackson.to)

**Lynne Ritchie**, Toronto, ON      416-604-3315  
Director, Secretary      [lynnerritchie@rogers.com](mailto:lynnerritchie@rogers.com)

**Philip Allanson**, Flesherton, ON      519-924-2202  
Treasurer      [allanson@bmts.com](mailto:allanson@bmts.com)

**Heidi Rohde**, PAC, Burlington, ON      905-335-9866  
Workshop Coordinator      [rohde.heidi@gmail.com](mailto:rohde.heidi@gmail.com)

**Barb Harris**, PAC, Flesherton, ON      519-924-3792  
Membership & Archives      [balahar@sympatico.ca](mailto:balahar@sympatico.ca)

**Cathy Cullis**, PAC, Burlington, ON      905-333-5409  
Web Editor      [rcullis@cogeco.ca](mailto:rcullis@cogeco.ca)

**June Gauthier**, PAC, Flesherton, ON      519-924-2202  
Director, Newsletter Editor      [jgautpac@gmail.com](mailto:jgautpac@gmail.com)

**Margo Pereira**, Mississauga, ON      905-273-3017  
Newsletter Mailings      [margopereira1@sympatico.ca](mailto:margopereira1@sympatico.ca)

**Sharon Cranston**, Westport, ON      613-624-5672  
Publications      [sharoncranston@kingston.net](mailto:sharoncranston@kingston.net)

**Janet Parker**, PAC, Dundas, ON      905-627-0222  
Exhibitions Chair      [janetparker22@sympatico.ca](mailto:janetparker22@sympatico.ca)

**Jessie Grant**, PAC, Burlington, ON      905-332-5255  
Submissions Coordinator      [jessie-nanny@cogeco.ca](mailto:jessie-nanny@cogeco.ca)

**Brittani Faulkes**, PAC, Richmond, BC      604-916-0458  
Director & Western Canada      [bffa@shaw.ca](mailto:bffa@shaw.ca)

**Vicki Brophay**, PAC, Guelph, ON      519-822-8603  
Southern Western Ontario      [vbrophay@kw.igs.net](mailto:vbrophay@kw.igs.net)

**Guy Cranston**, Westport, ON      613-624-5672  
Ottawa & Area      [granston@supergraphics.ca](mailto:granston@supergraphics.ca)

**Ina K. Gieysztor**, PAC, Montreal, QC      514-939-4321  
Montreal & Area      [inak.gi@gmail.com](mailto:inak.gi@gmail.com)



## From the President's Easel

What inspires you to paint? For some, it is the challenge of capturing the changing light and atmosphere in a plein air scene, or recapturing those elusive qualities from a photo of a landscape. Others are determined to capture the likeness of a person, or perhaps an animal or bird. Still others spend hours arranging a perfect still life with nuances of light and shadow revealing form. Or perhaps you simply respond to the qualities of colour, shape, line and expression in the abstract. Whatever your muse, we hope that inspiration has struck this year and that you have sent in your submissions to the PAC annual juried show. I await with great anticipation to see the selections made by the juror, Brian Smith, and look forward to enjoying the quality of your work at our opening reception.

If you are new to the PAC, please try to come to the opening, whether or not you entered the show - it is a wonderful chance to meet and greet other pastel artists, enjoy great refreshments, hear from the juror, AND bid on the terrific pastel supplies donated by the generous sponsors of our silent auction! Check our website and this newsletter for details, and I hope to see you there.

Speaking of the juried show, I would like to give a vote of heartfelt thanks to the team of volunteers that make the PAC shows possible, especially Janet Parker (Exhibitions Chair), Jessie Grant (Submissions Coordinator), and Sharon Cranston (Publications, assisted by Cathy Cullis, who has transitioned to Web Editor this year). Supported by the other executive members in a variety of ways, these three look after the myriad details of the shows and ensure that it all goes smoothly.

This year, Jessie Grant is shadowing Janet and will move into the Exhibitions Chair next year, and I am very pleased to welcome former President Rosemary Simpson back as the Submissions Coordinator to replace Jessie. Janet has done yeoman service as Exhibitions Chair for many years, and we are very grateful she has carried the position for so long - enjoy a well-deserved rest, Janet! And let us know what position you would like to fill next!

As for me, what inspires me to paint is a change of scenery, or new experiences. This summer I have had plenty of inspiration: After the fun of watching Sally Strand

inspire a group of eighteen pastelists at our May workshop, I had an early summer trip to France, where I painted with International Pastel Hall of Fame honoree, Elizabeth Mowry in Monet's gardens in Giverny (see my blog posting on our website), and I have recently moved my household about 200 k. east, to a lovely home on Lake Scugog north of Port Perry. My studio, at the time of this writing, is still full of unpacked boxes, but my mind is full of images of the new landscape surrounding me, and I can't wait to get back to the easel. I hope your surroundings or, alternatively, your interior experiences, are inspiring you!

## Make your own Charcoal by Bert Huizinga

Just a word about negative painting with black pastel mentioned in the last newsletter. It is very useful to do some black and white paintings or drawings, especially for the beginning artist. Charcoal is an other material useful for negative painting.

If natural willow is not in your art supply store, make it yourself.

Use young willow tree branches about one year old and a metal can large enough to hold them. Make a few small holes in the can, remove the bark from the branches and place them in the can, close the can, then place the can in a fire until the branches become dry and charred. This will give you an excellent medium for drawing or negative painting.

This portrait drawing was made using homemade charcoal.



## **Membership Report** – Barb Harris

We welcome these two new members who have joined over the summer –

Marg Roller, North York, ON  
Mary Friesen, Niagara Falls, ON

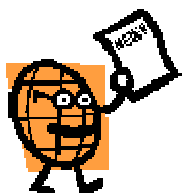
Please notify us if you have any questions or ideas on how we can serve you better.

If any of our members know of someone interested in pastel and would like to join PAC, please direct them to our website [www.pastelartists.ca](http://www.pastelartists.ca) to follow directions there to become a member, either Basic \$50 (with access to the PAC calendar), Slim \$70 (with access to their own website) or Premium for \$100 (to post their own paintings on the member's gallery page) per calendar year. Then they send their cheque to me at the address below.

If the person has no email address, please inform them they can also join by sending their cheque, their address, phone number and their interests to the address below.

Any changes to your information to [balahar@sympatico.ca](mailto:balahar@sympatico.ca) or mail to:

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



## **Member News.....**

**Barbara Harris** received first place for her painting *Arizona Arroyos* and an Honourable Mention for *Bartletts, Bosc and Bings* at the **First Annual Meaford Juried Show** held at Meaford Hall, Meaford, Ontario. The show closed on June 26, 2010. (See Barb's painting on the front cover.)

**Rey Baecher** received an Award of Merit from the **Society of Canadian Artists' 42nd Open National Juried Exhibition** at Todmorden Mills, Papermill Gallery, Toronto, Ontario for his painting *Red Spread*. The show was held on July 7 to July 18, 2010. Also, Rey's painting *Sparkle In Blue* was accepted into the **ArtWorks Oakville 11th Annual Juried Show** which ran from May 8 to June 19, 2010. (*Red Spread* was printed on back cover of the PAC Autumn Newsletter and won the PanPastels

Colors Award in the PAC 18th Annual Open Juried Exhibition "Purely Pastel". You can see *Sparkle in Blue* on the front cover of this newsletter.)

**Madeleine Barg's** painting, *Sleeping Giants*, won the Best of Drawing award at the **Red River Exhibition Juried Show**. Her painting, *The Algae Bloom*, won first prize and *Abandoned*, won second prize at the **Manitoba Interlake Juried Art Show**. (See *Abandoned* on the front Cover.

This year's July weather has made outdoor art viewing very pleasant. July 3<sup>rd</sup> was a beautiful warm sunny day so we decided to see what was happening at the **Meaford Art Fest on the Bay** in Meaford, Ontario. We expected to see **Eldora Taylor** exhibiting there but to our surprise **Karin Meilinger and her husband Manfred** who is a photographer were also exhibiting.



Here we are in Eldora's booth.

While walking around the other exhibits we came across several other artist friends who work in acrylic, pen and ink, watercolour and oil. All in all it was a very enjoyable day, so much so, that when July 17th promised to be another beautiful warm and sunny day we set off to Southampton, Ontario, to see the **Up your alley Outdoor Art Show and Sale**. This is not as large an exhibit as the Meaford show, it takes place in the alley between the Southampton Art School and Gallery.

Once again we met a few fellow artists we knew and we were especially pleased to meet one of the newer members of PAC, **Gwen Tooth** who joined in December 2009.

*June Gauthier*

It was a great pleasure to meet June and Philip at the Southampton, **Up your alley Outdoor Art Show and Sale**. John and I had a wonderful time meeting other artists and teachers and art associates. Everybody in Southwestern Ontario is very friendly and we always enjoy that aspect.



Gwen Tooth prepared for the sun

It was a new experience for me. Very windy in the morning (I had to fasten down my paintings with duct tape). Very hot in the afternoon. Our two beach umbrellas lasted quite well and provided relief from the heat but John re-taped them for me with duct tape a couple of times. (Remember the Red Green show?)

*Gwen Tooth*

## The Sally Strand Workshop

Eighteen PAC pastelists stretched and focused as they responded to the inspiring teaching of Sally Strand from May 11-13, 2010 at the Joshua Creek Heritage and Arts Centre in Oakville.

Sally is known for her masterful depictions of everyday people and objects elevated by the surrounding light, she held nothing back, sharing her process, materials, and techniques with a rapt audience. A dedicated teacher, Sally also ensured that each person received ample personal attention as she helped each one to take steps forward in their own work.

Day one included working from still life as Sally encouraged the painters to design their paintings using a value structure before considering colour, plus a figure set-up for applying the same principles to a colourful and complex beach scene.



Jenny Angold and Carol Francisco comparing how the colour of your light can change your painting.



Day two opened everyone's eyes to the fact that colour IS light through a fascinating exercise with coloured lights on still life setups.

Day three challenged the participants to apply everything they'd learned to a day-long pose of a chef in white--an iconic Sally Strand-like scene.

Participants were warm in their praise of Sally's supportive yet challenging approach, and indicated that they had been inspired to reach further and learn more than ever before. The resulting work was astonishingly beautiful and varied, as these photos show.

Staging such a large workshop with an internationally-renowned teacher is a huge undertaking, and heartfelt

thanks are due to PAC members (especially Heidi Rohde, Janet Parker, Jessie Grant, Ann Kelly Walsh and Cathy Cullis) who helped organize the workshop, hosted Sally, and contributed many household items for the props--we couldn't have done it without you, but your efforts paid off handsomely.

Do you have you an idea for another pastel teacher you'd like us to investigate? Please let us know!

*Ruth*

Have you marked **Thursday, September 30, 2010** on your calendar?

**The Opening of "Purely Pastel"**

PAC 19th Annual Open Juried Exhibition

is **7 to 9 p.m.** at

Neilson Park Creative Centre

56 Neilson Drive

Etobicoke, ON

M9C 1V7

**We are looking forward to meeting you there!**

## Connecting Shapes and overcoming the tyranny of the photograph

Learning to paint shapes rather than objects is a critical stage of an artist's development. When working from photographs it's difficult to overcome the urge to reproduce the photo; there's always the implication that, somehow, a photograph is "the Official Version of the Truth". This is a very difficult task; more important, it leads to really bad paintings. I use the following exercise in my own studio practice and I frequently begin my workshops and classes with the same project.

You'll need a black and white photograph (newspaper photos or old, historical photos are excellent), or a black and white photocopy of one of your photographs, a 4B or other soft pencil, an eraser and a sheet of paper to draw on (8 1/2 x 11 is large enough).



Begin by making a line drawing of the photo; no shading just contours and edges).



Now, turn your drawing and the photo upside down. Where different objects, or the objects and background, have the same or similar **values**, erase the line that separates the different shapes. Next, fill in the values that are in the photo. Four values is usually sufficient. The resulting drawing will now be composed of connected value shapes from white to black.



In my example the final drawing is made up of white, black and very dark values. Notice how the dark and light values are connected. Note especially how the darkest value shape moves diagonally from the upper left to the lower right corner of the image.

I think that this approach strengthens the abstract design of my paintings. Try this exercise and you'll take your painting to a new level.

Ps. email me if you have questions.  
tim@timothydaniels.com

**John Cutt**, Editor of PANZ the New Zealand Pastel Artist newsletter found this quote in the *Art of Painting in Pastel*, published in 1927.

"...every medium should be used in the way for which it is most naturally adapted; that its limitations should be frankly recognized and its characteristic qualities emphasized rather than obscured.

A pastel should not look like an oil or watercolour as if were ashamed of its origin."

## Plein Air Painting in Toronto

by Gwen Tooth

**Zella Wolofsky** put a request into the last PAC Newsletter asking for anyone interested in outdoor sketching or painting in the Toronto area to contact her. I emailed Zella and we started meeting immediately (sometime in late April).

We have both been working in pastel each week. Zella has shown me some tips she has learned about working small with pastel papers and inserting them between pages of a tracing pad. I enjoy the quickness of pastel sketching. I can do 3 or 4 small sketches in an afternoon. The greatest benefit aside from meeting like-minded people is that we all learn from each other and get new ideas about supplies, process and methods.

We usually meet at 1:30 pm and work until 3:30 or 4 pm. Sometimes, some of us will stay until 6 pm if we are on a roll. We each have invited a friend who came, and so on and so on. There now is a core group of 2 to 3, but one day 7 people came. Although pastel is encouraged, most people paint in more than one medium and cannot be expected not to switch when the artistic whim calls. At the moment, two work in watercolour, three in pastel and two in acrylic.

If you are thinking of starting a painting group I recommend that you start with a group that are not too large and within manageable geographic areas. It is easier to meet regularly if it is not too far away. We usually stay in the west Toronto lakefront area, but plan, in the fall or cooler weather, to have a few all day or early morning outings - for example, at Belfountain Park near Orangeville, and parks along the Bronte area of Lake Ontario.

### **Our current regular locations are:**

**Humber Bay Park East** - south off Lake Shore Blvd directly across from the Park Lawn exit of the Gardiner. In addition to Toronto skyline views, there is a pond, a small creek with lovely tall grasses and reflections, and a small waterfall by a footbridge. There are many birds to listen to as well.

**Marie Curtis Park** - west side of the creek. There is a dock area, and a beach area. It is very hot in the morning sun but is more comfortable in the afternoon, as there are a few bushes for shade in the afternoon.

Right now, the group is small enough to be informal. We certainly welcome new members. Everyone is responsible for their own transportation, but we can occasionally pick up or drop someone off at a subway or west end GO station.

I send out an email every week saying where we are going and if you wish to be on the email list, please email Zella

I am thrilled to be sketching outdoors. I especially enjoy being inspired by water scenes as I paint in acrylics as well in a very intuitive fashion, expressing the energy of the body of water.



A plein air painting by Zella

## More on Painting Rules by Tony Vander Voet

I would like to add my thoughts to the subject of painting rules that appeared in the last newsletter.

Who makes these rules? I don't know, but I think it may be teachers who want everyone to paint like them. Who follows the rules? Perhaps the less venturesome - Painters who feel they have to paint like their instructors?? Are these rules made to be broken? **Definitely!**

These are not laws or taboos. Art is about stretching your self, and if that means breaking the so-called rules - go for it!!!

As for not putting three primary colours in the same painting. I had never heard of this "rule". Neither had Piet Mondrian, Pablo Picasso, George Seurat, Jim Dine, Hans Hoffmann and many, many more well known artists.

In my opinion, really good art classes are where the instructor teaches techniques of managing materials and/or provides constructive criticism and artistic inspiration. One example was the one and only pastel course I took with Ursula Reese - a course which changed my artistic life. She taught me how to use pastels effectively, and encouraged me to use them to achieve my art objectives. Another instructor who really influenced me was Harold Klunder, who never "taught" me anything, but provided invaluable criticism while encouraging my individuality. Peter Kolisnyk was another fabulous teacher, who, again, didn't teach me as much as he encouraged

me to use my own voice, to experiment, and to listen to myself.

I also learn from the great masters - constantly reading art books and looking at good art.

I am not a fan of classes (or art books) where the instructor/author uses a step-by-step approach or demonstrations to paint like them - sometimes providing pre-set drawings. They propagate these so-called "rules". and the end results are often clones as opposed to individual works of art. There are also some who encourage a slavish dependence on reproducing the source material, i.e., people end

up painting the photograph - as opposed to "painting from the photograph". To me, the final painting must reflect the artist's individuality and inner vision.

I have begun teaching some classes, and try to emulate the best that my instructors have taught me. I do not demonstrate art - though I do demonstrate techniques. There are always some students who are a bit disappointed that I am not providing a template to guarantee them a finished painting at the end of the workshop, but most respond well to the approach. I am pleased when they tell me they are going to "try it at home".

All of this is a rather long-winded reply, but Painting Rules column hit a very sensitive spot.

## The Newsletter

I would like to thank PAC Members - Bert Huizinga, Gwen Tooth, Tony Vander Voet along with George Farrell of Highland Media Arts for their articles in this newsletter. I would also like to thank our regular columnists, Cathy Cullis, Tim Daniels, Barb Harris and Ruth Rodgers. Having people willing to write something for the newsletters certainly makes my job as Newsletter Editor easier.

I have been the PAC Newsletter Editor for nine years now and I think it is time to ask if someone would like to take over some of the responsibility.

The following is an outline of what is involved in publishing the newsletter and sending out the PAC News Updates that go out between publications.

- Look for information that may be of interest to our members.
- Contact members who might be willing to write an article for the newsletter, such as Bert, Gwen and Tony did for this newsletter.

Ask members to send in images of any events they take part in and also to send in any images of their paintings that might be used on the front and back covers.

- Thanks to Madeleine Barg, Guo Yue Dou and Barb Harris for sending images of their prize paintings for this newsletter cover.
- The newsletter is written and put together in *Microsoft Publisher Software*. I work from a template I have created so that newsletter appearance stays consistent. Knowledge of *Publisher* will be needed to help me in this area.
- A draft copy of the newsletter is emailed to Ruth Rodgers for content and so she can write her President's Easel column. Presently Barb Harris and Philip Allanson do the proof-reading, however, this is a task that never has enough eyes.
- Mailing labels have to be made. This requires someone with the computer knowledge to transfer an up-to-date membership list into labels.
- There are approximately ten members who prefer to have their newsletter by email. This is usually done by the newsletter editor.

Most of the above tasks are done via email, so no matter where you live we will welcome you as a volunteer.

The next steps in getting the newsletter into the hands of our members are printing and mailing. Stirling Print Solutions is located in Hamilton, Ontario. We would like to stay with these printers as they do excellent work at a reasonable price.

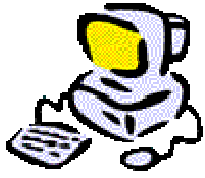
Unfortunately, Sharon Cranston, our new publications person and I live many miles away from Hamilton. We urgently need a volunteer to follow all our publications through printing, pickup and arrange to get them into the hands of the people responsible for the distribution. Fortunately, most of our membership live in the Golden Horseshoe Area of Ontario. We would really appreciate someone stepping forward and taking on this task.

- Margo Pereira stuffs the newsletters into envelopes, stamps, and takes them to the post office. Sally Jackson sees to the distribution to the promotional publications.

There are two other areas that go hand in hand with publications we need help with.

- We need photographers who attend PAC events such as the Juried and Members' Show Openings and send the images to the newsletter and the website.
- The *PAC News Updates* that go out between newsletters needs someone who will keep a list of all the members email addresses and when news comes type it into an email and sent to that list.

If you are willing to do any of the above please contact me and we can discuss how we can go about adding you to our list of volunteers



## PAC's Website Report

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

A hearty **'Welcome Aboard'** to our newly registered Premium and Slim Members!

I am happy to report that we now have 18 Premium Members and 5 Slim Members who have signed up using our easy online registering system.

It is truly a pleasure to visit the Gallery Pages of our 'Premium Members' where we can read their bio, see what they are up to and view their personal collection of paintings using our new slide-show feature!

#### Premium Members:

Shirley Black, Elsa K. Black, Sharon Cranston, Guy Cranston, Cath Cullis, Margaret Ferraro, Sally Jackson, Joan Lansdell, Sheila Mather, Nancy Osadchuk, Eileen Oswald, Janet Parker, Marija Petricevic Bosnjak, Clarence Porter, Ruth Rodgers, Heidi Rohde, Robin S. Nyikos and Ann Kelly Walsh

Our new 'Slim Membership' allows those members who have personal web pages to register a 'link' to their site in the 'Slim' section of our 'Members Showcase' page and therefore gain more visibility particularly from visitors expressly interested in pastels.

#### Slim Members:

Valerie Ashton, Christine Camilleri, Mary Dorland, Mary Friesen and Sharon Stewart.

#### Statistically Speaking:

I am happy to report that we had over 20,000 visitors to our new site the first month alone! Out of that number 70% were 'new' visitors (not having visited our site before). I can also report that 25% of the traffic is 'Direct' (using our PAC URL [pastelartists.ca](http://pastelartists.ca)) and 48% of traffic comes from 'Referring' sites (like ArtShow.com) while 25% come from 'Search Engines' (like Google).

Our website statistics show that the average visitor is spending approximately 5 minutes on our site and visiting at least 5 of our main pages. What this tells us is that visitors are finding the new design of the website easy to manoeuvre and interesting! That's exciting!

#### Membership Info:

The new website comes with many new features that we hope address the needs expressed by our members for an accessible, flexible, and inexpensive personal pastel

website. Membership fees have changed to incorporate 3 levels of membership:

Basic - \$50

Slim - \$70 (Basic \$50 + Link \$20)

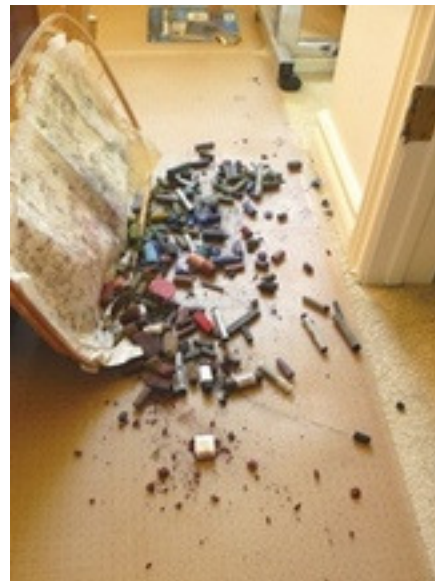
Premium - \$100 (Basic \$50 + Gallery Page \$50)

On our About/Join/Contact page you will find a link to our Registration Page with descriptions of the membership types you can choose from along with the Membership Form and a training video. Paid members who wish to post events to the calendar must fill out the automated form (at no cost) to register your password that will allow access to the calendar.

Paid-up 'Basic Members' who wish to upgrade from Basic and have a gallery presence (Premium Membership) or link to their personal website (Slim Membership) should fill out the automated form and mail in the additional fees (\$50 for Premium Membership or \$20 for Slim Membership). On the form you will register your password and create an account. You will then receive a confirmation email with an activation link that will enable you to start building your gallery right away. Just go to the login page and enter your 'log in name' and 'password'. Watch the video tutorial and see how easy it is!

I encourage you to **Come Aboard!** Register your membership as soon as possible. If you wish some personal assistance in doing so or have any questions, please feel free to contact me by phone or email and I will be happy to help you out.

**Cathy Cullis (Web Editor) at [rcullis@cogeco.ca](mailto:rcullis@cogeco.ca) or 905-333-5409**



Tragedy in the studio!  
Sally Jackson's cat meets her pastels.

## Interested in having your own artist video?

In the February/April 2010 "Purely Pastel" Newsletter we printed a note from **Lois Raw** mentioning that **Highlands Media Arts** had made a video of her series of small landscapes on Minden, Ontario. We asked Lois if HMA a nonprofit group located at the Minden Cultural Centre, in the Haliburton Highlands of south central Ontario would be interested in telling our members just what is involved in making an artist video. **George Farrell** of HMA sent the following information:

### **The Making of Minden RAW**

Minden RAW, the 4 minute (approx) video which features pastel artist Lois Raw, was shot over the course of several weeks in the summer and fall of 2009. It was produced with the purpose in mind of showing the arts community, and artists in particular, the power of video, and what it could do for them promotionally. In addition to a personal web page application, such a video can also be streamed on YouTube. In DVD form the video can be used as a fund raising tool, sent to galleries, and be shown in artists' studios at such events as studio tours etc.

Minden RAW was produced and lensed by HMA founding member George Farrell, and edited by Tammy Rae, HMA president. Mr. Farrell produces videos through HMA, as well as on his own.

Scenes for Minden RAW were shot in the artist's studio, along the banks of the Gull River in Minden, (where the artist can be seen working), and on the main street of Minden. We decided against a separate narration voice-over, and opted instead for the artist's own words, which were captured in a personal interview. Although Minden RAW took place over the summer, subsequent artist videos can easily be shot in one day, with prior organization, and cooperation from the artist.

### **Information on Highlands Media Arts**

HMA is dedicated to the education, exhibition & creation of new media & digital video.

At HMA we specialize in community based projects where we work with our clients in the video making process, which enables us to keep production costs to a minimum. We also help clients with fund raising concepts by working through such organizations as the Haliburton County Development Corporation.

Our membership is comprised of personnel who have worked professionally in the industry, and we can deliver lessons in various components of digital story telling. We also number among our membership those who have previously been learners, who now are helping with

production. Many of our projects are smaller, 3-5 minute promotional videos which are specifically designed for web page application.

In addition to our community based projects we also produce longer videos for private organizations and individuals. We have full production capabilities, and we can produce multiple DVD's with attractive, professional quality packaging.

I hope this is helpful to you. Should you want more information don't hesitate to get in touch.

George Farrell  
705-286-4343 or [georgefarrell3@gmail.com](mailto:georgefarrell3@gmail.com)

## Eldora Taylor's Annual Paintout

On June 19 to 26, 2010, seven members met for Eldora's annual paint-out which was at White Fish Falls this year.

*Eldora Writes:* We had two cottages but always ended up eating in one for some reason. The three in our cottage were all pastel painters with one of the men in other cottage giving the medium a try.

Our weather produced a lot of heavy rain showers but everyone produced paintings. The red rocks are beautiful. None of our group caught fish but it is a fishing area much loved by the Americans. One came in at 18 lbs and many more from that weight down. We had fun as usual & some good work was done.



The Group  
More photos on the PAC Website

## Call for Entry

**The Artist's Magazine Over 60 Art Competition,** \$1,000 in prizes. 10 Winners - \$100 each. The winners will be published in the March 2011 issue. All winners will receive a certificate suitable for framing. Go to: [www.artistsnetwork.com](http://www.artistsnetwork.com) for more information and to enter. **Deadline: October 1, 2010**

**International Art Search - 2011 Annual International on-line juried competition/paintings and drawings.** \$1,500 Best of Show and a total of \$3,250 in cash awards. Art works accepted into the show will be featured on their website for 2011 and published in a hard cover catalogue. The on-line exhibit will include email addresses and/or website of accepted artists to facilitate independent sales of work (no commissions). Juror is Greg Biolchini, PSA. Go to [www.internationalartsearch.com](http://www.internationalartsearch.com) for prospectus and entry form or [infor@internationalartsearch.com](mailto:infor@internationalartsearch.com). **Deadline: December 1, 2010.**

## If you are in Vancouver this Summer,

the Vancouver Art Gallery has what is reported to be extraordinary exhibit of rare drawing from France's Musee d'Orsay.

The exhibition is called *The Modern Woman* and the majority of the works were created in the second half of the 1800's.

A period when French Artists were moving away from formal, polished portraits and scenes and were depicting everyday contemporary life. It was also a time when the artists were experimenting with new techniques and materials and many of the works in this show - the pastels, in particular - have never left Paris and will only be shown in the Vancouver Art Gallery.

Although the show is of the modern woman, Berthe Morisot is the only female artist in the show, however, the nearly 100 works are almost completely devoid of the male figure. Celebrated artists such as Degas, Fantin-Latour, Gauguin, Manet, Pissarro, Redon, Renoir, Seurat, Toulouse-Lautrec, and Vuillard are featured along with Other Masterpieces from the Musee.

The show runs from June 5 to September 6, 2010, so if you are lucky enough to be near Vancouver, make sure to drop into the gallery.

Vancouver Art Gallery, 705 Hornby Street, Vancouver, BC [www.vanartgallery.bc.ca](http://www.vanartgallery.bc.ca) Phone: 604-662-4700

## What's New:

Edward at Pastel Studio Canada was able to add Terry Ludwig Pastels to their stock of pastel brands as well as Clairefontaine Pastelmat, Canson Mi-Teintes Art Boards, Spectrafix Casien Fixative and for the first time in Canada a custom order of Diane Townsend Coated Pastel Paper. This past week he commenced an arrangement to bring Unison Pastels directly from England to their shop and should be available by September. Over the next few weeks Edward will be working on adding Great American and Smincke pastels to bring eight pastel brands to choose from. **Pastel Studio Canada**, 14 1/2 Grand Ave. S., Cambridge, ON, N1S 2L4 Phone: 866-536-9616 [www.pastelstudio.ca](http://www.pastelstudio.ca).

Mixed Media now has Clairefontaine Pastelmat large sheets in a full range of colours and a selection of other pastel papers. They also have, premixed Spectrafix Casien Fixative. **Mixed Media**, 154 James St. North, Hamilton, ON, L8R 2K7 Phone: 905-529-2323 Email: [mixedmediahamilton@gmail.com](mailto:mixedmediahamilton@gmail.com).



## Member Workshop

### Pastel workshop with Aili Kurtis

Aili has set aside a weekend for pastels only - All levels. Fall colours will be spectacular at this time of year. Lunch provided, tables and easels available. Maximum of 8 students. Lots of individual attention.

**Location:** Aili's studio on beautiful Pike Lake.

**Date:** Oct 16 & 17 - 9:00 - 4:30 each day.

**Cost:** \$175 for the weekend.

B&B's close by in Westport(10 min) and Perth(15 min)

More information on [www.ailikurtis.com](http://www.ailikurtis.com).

Contact Ali at [ailikurtis@hotmail.com](mailto:ailikurtis@hotmail.com) for registration.

## Paintings from the Members' Show

Oakville Town Hall - April 9 to May 7, 2010



*Pear 35*, Karen Leslie Hall



*Pear Trio on cheesecloth*, Karen Leslie Hall



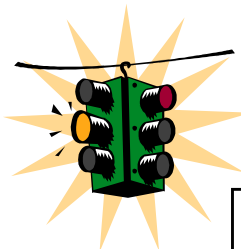
*Winter*, Ann Kelly Walsh



*Barn*, Ann Kelly Walsh



*Gone Will II*, Nancy Osadchuk



***Next Newsletter***

**Deadline  
October 15, 2010**

*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**

**New Email: [jgautpac@gmail.com](mailto:jgautpac@gmail.com)**