

# PASTEL ARTISTS.CA

## Purely Pastel

November, December, 2010 & January, 2011

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

### 19th Annual Open Juried Exhibition

Prize Winners

(see comments on page 6)



*Chinese Jacket* - Robin Sheard Nyikos  
Terry Ludwig Prize  
(43"x 29")



*Inquisitive Woman* - Aili Kurtis  
Ursula Reese Grand Prize  
(36"x 24")



*Windswept* - Sharon Fox Cranston  
Pastel Studio Prize  
(9"x26")



## 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 Pastel*" 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

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## From the President's Easel

Our recent juried show (a superb exhibition of very high quality works in diverse genres) has caused me to think about the whole issue of competition in the realm of the arts. Arts organizations exist for a variety of purposes (community, companionship, and education among them), and most include some form of competitive exhibition. These competitions motivate members to rise to the occasion, perhaps trying something new—a new technique, format, subject, or approach—and work to grow their abilities in order to be successful. In this way, both our individual members and the medium as a whole develop and become more sophisticated.

Feedback from the process, whether it is information about why a work was not selected, or the awarding of a prize, serves to generate thought and action related to improving or stretching one's capacities. Every juror has his or her own biases and preferences, but those we select have experience in assessing the foundational principles of fine art, and seek to apply this knowledge in a fair and comprehensive judgment of the submissions. As this year's juror, Brian Smith noted, however, "in the end the only judgment that counts is that of the artist him or herself."

Those who choose to enter such competitions are seeking feedback on the quality of their work, and confirmation of their growth. The awarding of signature status, master pastellist status, and/or specific awards serves to enhance the artists' reputations and marketability, as well as generating well-earned pride and confidence among the artists so recognized.

The potentially negative aspect of competition in the arts is a homogenization of approach, wherein traditional styles and techniques are consistently rewarded over avant-garde or experimental works, leading to a narrower range of what is considered "good." Because of this danger, I was happy to see the inclusion of a variety of styles and techniques showcased in our recent show, from grand gestural minimalism to finely wrought detail. All the wide and deep possibilities of painting in pastel were illustrated among the 42 works, which serves to educate and inspire both our members and the viewing/buying public. There are many artists, of course, who choose not to enter

competitions. Their reasons vary, no doubt, but there are many good reasons to make such a choice. For some, painting is highly personal, and they seek neither the criticisms nor the accolades of others. Others are beginners, and do not yet feel ready to enter the competitive arena. Others simply paint for the pleasure and expression it provides, and do not seek to produce marketable works. Our annual (non-juried) members' show may provide a setting for those in any or all of these categories—or perhaps these artists prefer not to exhibit at all.

Whatever your opinion on art competitions, we welcome you, and hope that you will enjoy viewing and/or submitting to our shows, learning from our workshops, sharing with like-minded artists, and participating in our community.

In terms of workshops, a PAC News Update was sent with information and registration form for a **Painting Workshop** with American pastelist/oil painter M. Katherine Hurley in the Gatineau Hills of Quebec in May 2011; deadline for registration, December 1, 2010 and information and registration form for Brian Smith's workshop, **The Figure in Pastel** (live models) at the Neilson Park Creative Centre, Toronto, in February 2011; deadline for registration, December 17, 2010.

We are also planning a session with IAPS Hall of Fame member Elizabeth Mowry in 2012. I hope you'll join us—and maybe you'll learn some things that will put YOUR work in the winners' circle!

## PAC Founders Honoured at 19th Annual Open Juried Exhibition Opening - September 30, 2010



All who attended the Opening Night were pleased to meet two of the PAC Founding Members, Connie James and Sue Rizvi. See page 10 for more on the PAC Founders.

## **Membership Report** – Barb Harris

It is a pleasure to welcome new members who have joined since the Fall newsletter.

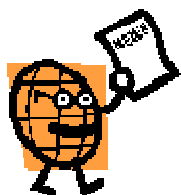
Donna Anders, Edmonton, AB  
Kathy Dolan, Espanola, ON  
Claude Millette, Oakville, ON  
Judy Seifert, Cambridge, ON

**It is that time of year again.** Time to renew your PAC membership for 2011 (renewal card in this newsletter). Please fill it out, circle your choice of membership and mail it with a cheque payable to **Pastel Artists.Ca** to the address below. If you have any interests or comments please note them on back of the card. We look forward to hearing from you.

If your information has changed (email address, home address, etc.) please let us know so we do not lose contact with you. Send to [northof44art@gmail.com](mailto:northof44art@gmail.com) or:

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

**Note:** If you are not receiving the PAC News Updates sent out by email between the quarterly newsletters, it is because we do not have your correct email address. Do not miss hearing what is PAC current news - send us your address.



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

### **Happening Now:**

**IAPS 17th Juried Website Exhibition** - Only 72 works were selected from over 850 entries & 4 PAC members were among the 72. **Glenn Bernabe, The Laundromat, Joan Larson, Musical Ride XX, Jennifer Ross, Merkat Cross** and **Dianna Ponting, Primary Box.** Visit [www.pastelinternational.com/COMPETITIONS/seventeenth-web/seventeenthjuried.html](http://www.pastelinternational.com/COMPETITIONS/seventeenth-web/seventeenthjuried.html) to see the show.

**Ann Oakley** had two of her works, *Pan Piping* and *Self Portrait* accepted into the Oakville Art Society Juried Show. The show ran from October 12 to November 19, 2010 in the Society's offices in Oakville.

**Valerie Elmhirst** donated the use of her painting to the TPH Charitable Greeting Card Campaign for 2010. The cards are available now. 100% of proceeds are donated to food programs across Canada. (See Valerie's painting at: <http://www.tph.ca/charitable/greetingcards/artists.aspx>)

**David Parsons** will be featured in a **Retrospective Public Art Show** at the Art Gallery of Bancroft, November 3 to 28, 2010. A Reception in David's honour was held on November 5, 2010.

**Karen Richter's** painting *Backalley Splendour* is currently in the 13th Biennial National Exhibition of the Degas Pastel Society in Hammond, LA. Karin is the only Canadian in the show. [www.degaspastelsociety.org](http://www.degaspastelsociety.org).

**Karin's** work was also accepted into the Northwest Pastel Society's 24th Annual International Exhibition, Tacoma, WA. Running November 13 to 21, 2010.

**Margaret Ferraro's** home/studio, 113 Terraview, Kinburn, Ontario is on the Red Trillium studio tour. November 27 & 28, 2010, 10am to 5 pm. She is adding a wine and cheese night on Friday, November 26, 6-9 pm. This would be a good time to view the collection of paintings that are in her book *A Time to Dance*. (See **Other News** on next page for more information on Margaret's book.)

### **Happening now & continuing in 2011**

**Rey Baecher** has a show titled *The Subject Is Clear - An Exhibition of Paintings in Pastel* at the Port Colborne Public Library, 310 King Street, Port Colborne, ON. There are 12 works of various sizes on display from October 15, 2010 to January 15, 2011.

**Rey's** painting *Undercurrent* was accepted into the Glenhyrst Art Gallery of Brant's 2010 Juried Exhibition, *Forces of Nature*. The show will be in the gallery from November 6, 2010 to January 7, 2011.

**Lois Raw** is having a solo show at The Rail End Gallery, Haliburton, Ontario titled *Townscapes of Haliburton, Minden and Kinmount*, December 4, 2010 to January 15, 2011. The show will have approximately twenty works, all of the area, hung in the main gallery.

**Claude Millette** will have a solo show of his work at the Neilson Park Creative Centre, 56 Neilson Drive, Toronto, ON., January 25 to February 13, 2011. Gallery hours: Monday to Saturday 9am to 4 pm, Tuesday evening 7 to 9 pm, Sunday Noon to 4 pm. Open reception January 25, 2011 from 7 to 9 pm.

**Claude** will also be at **The One of a Kind Art Show** in the Direct Energy Centre, Exhibition Place, Toronto, ON., March 30 to April 3, 2011. Weekday hours 10 am to 9 pm Sunday 10 am to 6 pm.

## Other News

**Marija Petricevic-Bosnjak** had two paintings accepted into the Canadian Institute of Portrait Artists 2010 National Juried Exhibition at Mount Royal University, Calgary, Alberta, September 21 to October 29, 2010. Marija's painting *Timeless Patience* received the Nicholas de Grandmaison Award for Excellence in Pastel, it also was awarded Honourable Mention at the Federation of Canadian Artists, Journey in Art Exhibition, held at the Resolution Gallery, Calgary, from July 1 to 31, 2010.

**Kathy Hildebrandt** had two pastel paintings in the Canadian Institute of Portrait Artists 2010 National Exhibition, Calgary, Alberta. *Little Girl Lost*, which received a Second Place award in the November 2009 Federation of Canadian Artists Mad About Art show, and *Removing the Burden* were in the show which ran from September 21 to October 29, 2010. Kathy's pastel portrait, *Bus to Higuery* received a Second Place award in the Federation of Canadian Artists, Journey in Art show held at Resolution Gallery in Calgary, Alberta, from July 1 to 31, 2010.

**Bert Huizinga** received the Juror's Choice Award for his painting, *Hills in August* and an Honourable Mention for *Promising Fields* in the East Central Ontario Art Association Show, held in the Belleville Public Library from July 24 to August 26, 2010.

*Practique des Arts*, is an arts instruction magazine published in France. A special issue was dedicated to pastel with the title, *Pastels From Around the World*. **Margaret Ferraro** was selected to be one of 25 pastel artists chosen to have their work featured. Two landscapes in there are examples of plein air painting; the scenes are close to the retreat where Margaret teaches in the Dordogne region of the south of France, (see page 10 for workshop information). The work *Dusk in the Dordogne* won an honourable mention in the spring PSEC show in Montreal. The magazine is widely distributed in Europe. [www.practiquedesarts.com](http://www.practiquedesarts.com).

**Margaret Ferraro** launched her small coffee table book, *A Time to Dance* on November 14, 2010. This book chronicles an afternoon in the giggling life of two teenagers who love to dance. It is a collection of 125 paintings, the majority of them are in pastel, others in acrylic and oil. Margaret talks briefly of the wonderful confluence of mediums, and how pastel is the optimum medium for spontaneity and true colour choice. For more information on the book 613-839-5241 or [margferraro@xplornet.ca](mailto:margferraro@xplornet.ca).

**Margaret Ferraro's** paintings *Ruffles in the Sun* and *Getting the Dirt*, both from the collection, *A Time to Dance* (see above) have been accepted into the Pastel Society of Eastern Canada (PSEC) show held at Ogilvys' department store, in downtown Montreal. The show ran from November 5 to 14, 2010.

**Pat Lindley** was invited by the Club Commodore of the Saint Margaret's Bay Sailing Club, French Village, Nova Scotia, to show a number of her paintings at the **Treat your Senses** event on October 30, 2010. Pat was the only artist displaying at the event which featured wine tasting & a jazz trio.

**Joan Larson** has just finished the first public exhibition of the *Musical Ride Series of Art Works* (all of these works are in pastel). For this show, Joan partnered with noted Canadian artist Ken Kirkby. The exhibition was a fund raiser for the Ucluelet Aquarium. More information about the show can be found at [www.kirkby-larson.com](http://www.kirkby-larson.com).

**Page Samis** taught Art at the Canadian International School in Ho Chi Minh City, Vietnam for the summer. 400 students from kindergarden to grade 10 learned primary and secondary colors of the wheel. She spoke in English about Canada and created an illustrated colouring book about Canadian Ducks, Totem Poles, Plants, Trees, Bugs, etc. View her updated web.. [www.artbypage.com](http://www.artbypage.com)



### *'Purely Pastel'* **PAC 19th Annual Open Juried Exhibition**

This outstanding exhibition demonstrated the high-caliber of work achieved by our members. The opening reception on September 30, 2010 brought PAC members and friends from as far away as Montreal and Halifax. Although I was able to meet and talk to many new and old members I missed many others - time just flew by.

Although Margaret Ferraro and I having been exchanging emails for years it was the first time we have met face to face. Below is Margaret's thought on the Exhibition.

*June*

I have rarely even seen any of the PAC juried shows, just one or two, and a long time ago. So this one really hit me. All the paintings were of a similar level skill wise. Drawing was very good as well as conceptual idea, composition, and execution. When I think back to the few shows I had seen in the past, I would say the quality has really

improved. It seems like it shot up, but since I have not seen these shows in a while, it was probably more gradual. Ursula Reese would have been very pleased with the show because she always complained there were very few figure entries—all those years ago. That seems to have changed. I was really impressed though, and felt good about having one of my paintings accepted into the show. Only briefly was I able to talk to people. I wish there were 48 hours in a day!

Margaret

### The Artist's comments on their prize-winning paintings on the front cover:

#### Aili Kurtis - *Inquisitive Woman* (36" x 24")

My reverence for the land and its natural beauty have inspired me to paint the rhythms of the Canadian landscape. I try to portray not only "what is", but also explore the syncretic patterns that emerge from cast-off shadows and reflections - which adds an underlying abstract quality to my imagery.

#### Robin Sheard Nyikos - *Chinese Jacket, American Gadget, Canadian Girl* (43" x 29")

The 16-year-old model in this painting is wearing her great-great grandmother's jacket that was purchased in China in the 1920s. To make the posing easier for the model, I asked her to hold her iPod. I think it gives the portrait a timely appeal. I put the jacket on a mannequin with the yellow silk drapery in the background and was able to paint them from life which I particularly love to do when I am working on a sustained project. It is also so much fun to be able to paint the figure life size.

#### Sharon Fox Cranston - *Windswept* (9" x 26")

I constantly aspire to capture a moment that will engage the viewer so they explore their own personal interpretations. The joy of creating a story within a colourful image and to share that image with others continues to inspire me.



Robin



Sharon



Aili



*John* by Chuck Close  
64 1/2" x 54 1/2"

### Size Matters



*Dance Class* by Edgar Degas  
7 3/4" x 10 5/8"

### A Rant by Robin S. Nyikos

I love to look at art, even when it's in print or online. However I'm frequently frustrated. Frustrated by not knowing the size of the work that I'm looking at. This is particularly irksome when I'm faced with a page of small reproductions, where a large painting is shown the same size as the miniature next to it.

Imagine looking at a thumbnail size reproduction of a Chuck Close portrait on a page next to a Degas dance school scene. The viewer would be forgiven for thinking that the Chuck Close was an exquisite miniature and the Degas much larger, (due to its compositional complexity).

We would of course be completely wrong. Degas' small dance class scene might be only seven by ten inches, while it is hard to imagine the impact that a Chuck Close portrait has until you experience one on the wall. Close's paintings can end up looking like funky passport photos when they're reproduced two by three inches, while in reality they are often one hundred inches high and you need to stand at the far end of the room to take them in.

Artists often like to challenge the viewer's concept of an idea by presenting them with a small subject painted on a surface the size of a wall, or something large presented as a jewel-like miniature. All of this interesting artistic intent is lost if you have no idea the real size of the image you are looking at.

Also lost is your ability to appreciate the artist's technical skill, or lack thereof. When an image is condensed, the painting technique employed by the artist becomes more focused. A large work that's a little loose can end up looking more hard edged than it really is. A realistically rendered piece can end up seeming overly tight. But if you know the true size of the work that you are looking at, you can better imagine the artist's intent and technique.

There is another practical reason for always listing the size of any image, particularly on a website. The elusive purchasers of artwork like to know if what they see and like will fit into the space they want to fill on their wall. The price of a work does not always indicate its size.

So please think about size, inches or centimetres. It does matter. Then list it so that those of us who like to look can pay attention and imagine what your hard work and beautiful technique would look like on a wall.

## Master Pastellist, Pastel Artists.Ca

23 Members were presented with their MPAC certificates at the Opening of the 19th Annual Open Juried Exhibition. All have the PAC designation and with the new rules of qualification were eligible for the MPAC designation.



Back row left to right: Jiri Ustohal, Tony Vander Voet, Gloria Burgoin, Tim Daniels, Evelyn Gracey, Karen Leslie Hall, Sally Jackson and Robin Sheard Nyikos. Front row left to right: Glenn Bernabe, Vicki Brophey, Eileen Oswald, Janet Parker, Cathy Cullis, Maureen Dorinda, Ina K. Gieysztor, June Gauthier, Connie James, Rosemary Simpson and Margaret Ferraro. Missing from the photo: Brittani Faulkes, Enid Reed, Ann Kelly Walsh and the late Ursula Reese.

### Your Commitment to Pastel Artists.Ca now that you have been awarded the MPAC designation

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.

### Some Food for Thought

To celebrate their 50<sup>th</sup> anniversary this year East Central Ontario Art Association (ECOAA) presented each member with a book which featured member's stories, highlights of events and lots of photos taken over the years. It was a lovely reminder of the members attending the *Artists' Gathering* (see page 8) and members who are no longer with us.

PAC has a much younger history but it is important none the less. Workshops, paint-outs and shows do not happen

unless they are supported and volunteers step forward. A newsletter only happens if members submit their ideas, information and events. By getting involved volunteers usually find that they get more back than they put in. However, people get tired and need a break. Do not be shy, make some history and step forward.

### HEY EVERYBODY!

We are still looking for people to help Sally Jackson with and then take over Exhibition Promotion and, particularly, Membership Promotion. They are two manageable jobs that require forward planning, best done by two people rather than one to spread the work around and bring some new faces on board. You would work with President, Ruth Rodgers, our new Publications Designer, Sharon Fox Cranston, and the other members of the Executive Committee in a collaborative way, often by email.

A new Membership Promotion programme is needed, and requires imagination and an inclination to reach out to people in a variety of ways. Exhibition Promotion is pretty straightforward.

If you think you'd like to pitch in, please contact Ruth Rodgers at [rodgers.ruth@gmail.com](mailto:rodgers.ruth@gmail.com), work 905 721 2000 ext 2540, or at home 705 786 9710.



Brian Smith awarding an Honourable Mention to Karen Leslie Hall for her painting, *Pear Trio II, Blue Platter* and to Rey Baecher for his painting, *Sparkle in Blue*.  
(See back cover.)





## Michael Chesley Johnson's Mentorship Workshop

**Lynne Ritchie** and **Rosemary Simpson** visited Campobello Island, NB., July 25 to August 1, 2010 and participated in Michael's workshop. Here is Rosemary's observations.

Lynne and I had a fabulous week with Michael. Campobello is located between Grand Manan, NB on the Atlantic side and East Port, Maine to the west; its seashores, cliffs and rolling landscape are an artist's delight. To get to the island you either drive across the US/Canada border and cross the bridge from Lubec, Maine or take two ferries, one from mainland New Brunswick to Deer Island and then to Campobello. We decided to take the ferried route and were not disappointed.

Michael's mentorship workshops only have four participants so you get truly spoiled with attention. We started off each day by gathering at his studio for some pearls of wisdom and/or critiques then off to the local spot for inspiration. Lynne and I worked with pastels and the other two students worked in oil. Michael did a demo each day changing from pastel to oil during the week. It was a pleasure to watch them all. Michael captured the light, form and colour effortlessly in both mediums. Everywhere you look on Campobello there is something that grabs you. Michael pushed us gently out of our comfort zones and encouraged us to explore and stretch our boundaries. Although we were hard at it from 9 am to 1 pm each day, the time flew by. The rest of the day was for exploring the island or more painting.

The island boasts the only internationally-run park in the world - Roosevelt Park. The park covers a large area including trails, beaches, camping, etc. The Roosevelt Cottage is not to be missed. The island is very friendly, having has one food store with a pharmacy, LCBO and bank machines (one for both currencies). Islanders cross the bridge to Lubec for a gas station, entertainment and shopping. Lynne and I stayed in a great B&B called the Owen House which had an island history connection to Ontario's Owen Sound. We explored the two restaurants and consumed as much lobster stew as the local market could bear.

By the end of the week we had five paintings each and were wishing we could stay longer. Evenings were quiet

but we enjoyed a top notch piano recital in Lubec and whale watched another evening. I think the best painting day for me was standing on a cliff at the most northern end of the island surrounded by the sea on three sides; serenaded by the repeated blow of fin back whales and the calls of whirling seabirds.

Thanks Michael for sharing this beautiful spot and your talent.

P.S. Michael is a PAC member and recipient of a 2008 MPAC award. He also offers mentorship workshops in Sedona, New Mexico during the winter. Some of you may remember that he was an instructor at our Symposium "It's Not Chalk" in Burlington. Check out his website for more information about Michael and workshops offered. [www.michaelchesleyjohnson.com](http://www.michaelchesleyjohnson.com) (see page 12).

## Artist Gathering in the Fall

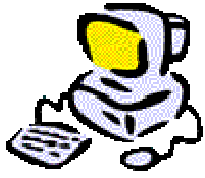
*Rosemary Simpson writes:*

YMCA Geneva Park on the beautiful shoreline of Lake Couchiching is a great spot for artists. It provides accommodation, great food and lots of room for workshops plus plein air opportunities.

Every year on the 3<sup>rd</sup> weekend in September there is a gathering of artists in this location. East Central Ontario Art Association (ECOAA) and Central Ontario Art Association (COAA) take turns hosting and planning the workshops for the weekend. Each of the associations has 50 years of history, workshops, membership, friends, good times and memories. I attended this year after an absence of a few years and felt renewed by the energy generated with the exchanging of ideas and catching up with friends.

Friday is registration, followed by dinner and the first class. Saturday has classes all day. Saturday supper is followed by short AGM meetings for both associations then a "walk about" to enjoy what everyone has done so far in each of the workshops. The icing on the cake is the "Skit" ... a tradition. Talents soar and the audience love it. After all the laughter and applause for the presenters the party continues on for some but for others it's good-night. Morning brings the last wrap-up of workshops, lunch and goodbyes with promises to keep in touch. This year I just did my own thing as there was not a pastel class offered. Workshops can be in any medium if there is interest.

If any of you are interested in attending the Artist's Gathering on Lake Couchiching in the Fall of 2011, I am sure ECOAA and COAA would welcome you. Perhaps they would even welcome a pastel workshop by one of our member instructors. Keep it in mind and let us see what we can do.



*Be a part of*

*PAC's*

*Website News*

www.pastelartists.ca

We continue to have over 2000 visitors to our website each month, that is at least sixty visits per day and seventy-six percent of those visitors are new to our site. With visitors viewing at least four different pages on the site per visit, that's over 240 pages per day or 8000 pages per month that visitors are taking the time to view. Mind boggling!

Members galleries, tips and tutorials seem to be the most popular pages viewed. However, there is visitor traffic on all pages. We now have 21 gallery members and 7 slim members. All Master Pastellists and Signatures are now listed on the website. Check out the work of our newest Masters and Signatures.

A slide show of our **19th Annual Juried Show** is now posted on the Juried Exhibition page, on the right side, under 'Past Juried Show Galleries'. Take a look at the exceptional work entered this year as well as the award winners. In addition, on our Home Page strip titled 'Juried Show Highlights' you will find a write-up on the show and a few pictures from the opening reception.

We'd like to encourage members to take full advantage of the website. Below is a list of sections that you, as a member, are encouraged to contribute to.

**News/Calls for Entry** - send in your latest awards, bits of information and reminders as well as Calls for Entry for other art organizations that you think members would like to know about.

**Tutorials** - Of special interest to our new Master Pastellists - if you think you might like to contribute a tutorial to the website, sharing some valuable insights, processes and methods around how you work with pastel, please contact me and we will discuss what is needed.

**Tips** - If you have any valuable tips or tricks for working in pastel that you would like to share with others, please send them in.

**Links** - Please tell us about any art organizations, magazines, galleries, pastel suppliers, art directories, search engines or communities that you think would be useful and interesting and we will post it on our links page for others to see.

**Special Articles:** We are always looking for interesting material for the website. If you have an idea or subject matter that you think would be of interest to our members

and would like to see an in-depth article about it on the website please send me your suggestions and I will be glad to look into it.

And remember, if you are thinking about joining our web gallery pages and need a helping hand please feel free to contact me and I will be happy to help.

Contact Cathy Cullis: rcullis@cogeco.ca - 905-333-5409

## **The Only Limit is Your Imagination** **Different ways to start a pastel painting**

A pastel painting is very much a marriage of the medium and the paper. The two work side by side, creating an exciting combination of texture and colour. Pastel is such a versatile medium and there are a number of ways that we can create our own tinted ground or under painting rather than just working directly onto a coloured paper.

Three different ways to start a pastel painting on paper that accepts water are:

1. Begin the drawing using willow charcoal and start modelling the forms with light and shade by blocking in the darker tones with a wet brush in water (the charcoal dissolves creating a dark tone) and paint the lights in with white acrylic painting (watered down slightly). Work your tones up until you have a tonal under painting. Allow to dry, then spray with fixative before commencing pastel work on top. Try to keep parts of your under painting showing through and using minimal colours will help keep the whole tonal under painting feel to the finished work.
2. Begin the drawing using Indian ink and wash. Ink and wash drawings can be very expressive. Work quickly and intuitively, allowing the wash to flow outside any drawn lines to help create an unpredictable effect. Once again, when you apply the pastel do not cover too much of your ink work - the parts that might not have worked can be covered with pastel but the "happy little accidents" that look great can be left to show through.
3. A more experimental approach is to begin with a white paper and use teabags and instant coffee to tint your paper. The ancient Chinese used tea to stain papers. Rub a damp teabag over the surface of the paper, squeezing the tea out. Squirt water to allow more wetness. Sprinkle instant coffee into this randomly and watch the coffee dissolve, pick up the paper with both hands and allow the tea/coffee to merge into each other. Place on a flat surface and dry overnight. Next day look at your paper from every angle. What can you see? When you have decided, treat this as your under painting and pastel into it.

Really, we are only limited by our imaginations when it comes to how we choose to begin a pastel work.

Excerpt with permission of Karen James, Pastel Artists of New Zealand.

## **The Founding Members of Pastel Artists Ontario**

That went on to be Pastel Artists Canada  
and then incorporated into what we are known as today  
**Pastel Artists.Ca**

### **The founding members were:**

Ursula Reese PAC MPAC, Don Hamilton, PAC, Connie James, PAC, MPAC, Sue Rizvi, Jean Spencer PAC, Enid Reed PAC, MPAC and Lillian Hayter, PAC

In 1989, a small group of pastel artists living in the area of Burlington, Ontario banded together to support one another. They wanted locations to show their work and to present to the public the exciting use of dry pastel. They wanted an all-pastel venue. Previously thought to be only a drawing medium the popularity of dry pastel has grown with artists and art enthusiasts. Attitudes have changed. The painterly use of dry pastel has arrived. This has happened in the main due to the vision and hard work of this early group of people and others like them. Although founders Ursula Reese and Don Hamilton passed away in 2007 most of the founders have remained active to this day. Such is the seduction of this flexible spontaneous medium.

You cannot talk about the founders without a bit of history creeping in. After more than 20 years the association continues to thrive, starting off as Pastel Artists of Ontario (PAO) and changing its name (2000) to Pastel Artists Canada (PAC) to reflect the growing diverse membership that has spread well past the boundaries of Ontario. After Incorporation a few years ago the formal name is now Pastel Artists.Ca.

In the early days, Don Hamilton and Ursula Reese worked together as co-chairs with Sue Rizvi acting as general factorium looking after membership, money, minutes and newsletters. The lines were blurred and members took on more than one job. Connie James looked after workshops for many years. As the membership grew, paint-outs and workshops were offered. The group took every chance to inform the public and mentor fellow artists. The joy of the medium was infectious and still is. PAC is all about helping fellow artists with information and locations to exhibit their work. As the group grew (200) it became national and then international. Art stores started to carry quality products as more artists started asking for the materials they needed. Today the tradition started by this small group of Founders continues with paint-outs & workshops with local and international artists. Yearly, PAC Open Juried Exhibitions and Members' Shows encourage artists to compete and sometimes show for the first time. Since PAC now spreads across Canada, the newsletter, website and email keep the members connected. The association has the Founders to thank for their visionary guidance, their enthusiasm encouraged more hands to join together over the years to share the work and continue the dream.

Ursula Reese was the first President of PAC. Ursula loved the Escarpment and Algonquin Park. Ursula's dramatic paintings depicted her attachment. She hiked and painted these locations during all seasons. "Being outdoors gives me peace and tranquility, which I try to share with the viewer." A noted instructor, she won many awards and honours. Although Ursula worked for artists in other associations (COAA, IAPS, FASM, DVSA alumni) dry pastel and this association was her joy. She took the PAC from provincial to national and finally international status. Ursula passed away 2007 leaving behind a wonderful legacy.

Don Hamilton was co-chair with Ursula Reese from 1989 to 1995. Don loved to be outdoors, hiking and climbing. This love came through in his work. He used other mediums but his pastels were exceptional. Don passed away in 2007.

Connie James is still an active member. She loves to explore all mediums but keeps coming back to pastel. An avid plein aire painter, Connie is equally at home with representational and non representational subjects.

Sue Rizvi is no longer an active PAC member but worked tirelessly during the early years looking after the books, membership and newsletters. Her love now is fabric art.

Jean Spencer has always been a great supporter of PAC. Her love is botanicals.

Enid Reed a respected artist and instructor of note, is an accomplished artist with many awards. Enid is known for her gentle interpretations of the land and her sensitive portraits. She has enjoyed a long successful career and now lives in Nova Scotia.

Lillian Hayter was a very active supporter during the early years. Unfortunately we have lost track of her.

## IAPS Ninth Biennial Convention

Albuquerque, New Mexico, June 2 to 5, 2011

Pre- and post-convention workshops and other events such as the opening exhibitions of the IAPS 18th Juried Exhibition and first Master Circle Exhibition will make this a wonderful week for pastellists.

Online registration - when you register online, you will know immediately that you were able to get into the classes you want. Classes and the hotel fill quickly, so sign up early!

If online registration does not suit, you can download a printable registration form to mail in or you can request one to be emailed to you (email Susan Webster, [susan-webster@verizon.net](mailto:susan-webster@verizon.net) and put "IAPS" in the subject line). Or, write to Maggie Price/IAPS, P.O. Box 46107, Rio Rancho, NM 87174-6107 to have a printed form mailed to you. (with a US money-order to cover cost of Stamps.)

There is a fantastic line-up of instructors, and a lot of new or improved events. [www.pastelinternational.com](http://www.pastelinternational.com)

If you will be attending the Convention please let someone on the PAC Executive know (see page 2 for names, addresses, etc.). We would like to have a get-together with all the PAC members. It is a great way to meet our widely spread out membership.

### PAC Founders



Ursula Reese, PAC,MPAC Don Hamilton, PAC Enid Reed, PAC,MPAC



## Member Workshops

**Michael Chesley Johnson, MPAC, PSA**, will be teaching a series of plein air workshops from December through March at his winter studio, **Pumphouse Studio Gallery, in Sedona, Arizona**. Michael offers a variety of programs from traditional workshops to special-topic advanced workshops as well as mentoring. For more information, please visit [www.PaintSedona.com](http://www.PaintSedona.com) or e-mail Michael at [mcj.painter@gmail.com](mailto:mcj.painter@gmail.com). (See page 8 for Rosemary Simpson and Lynne Ritchie's visit with Michael in Portobello.)

**Introduction to Pastel - Margaret Ferraro, PAC, MPAC**  
A weekend workshop January 15 & 16, 2011, in **Margaret's home/studio, 113 Terraview, Kinburn, Ontario**.

This course focuses on application technique and appropriate use of the many supplies available to the beginner. It is meant as a starting-off point, enabling students to work with pastel materials once they get home from the workshop. However, this class has been taught to artists who have used pastels on their own for years and many have said they learned more in the first day than in all their years of dabbling. For more information on the above contact Margaret at [margferraro@xplornet.ca](mailto:margferraro@xplornet.ca) or 613-839-5241.

Join **Margaret Ferraro** on an art holiday to France: **Painting, Touring, and Tasting in Southwest France** May 12 to 26, 2011. Explore this amazing retreat, le vieux Couvent ([vacancesenvie.com](http://vacancesenvie.com)) pre-historic caves, quaint villages, medieval castles, extraordinary food and wine. For a brochure, itinerary, go to Marg's website [www.ferraro-art.com](http://www.ferraro-art.com). For cost information or any other questions, please contact Margaret at the following address: [margferraro@xplornet.ca](mailto:margferraro@xplornet.ca)

### The Nude Figure in Pastel with Glenn Bernabe

Two Workshops at two different locations & dates.

- **November 27, 2010**, 10 am to 4 pm  
Georgina Art Centre & Gallery, 149 High Street, Sutton, Ontario. Cost: \$75 plus HST & material. More information: [www.gacag.com](http://www.gacag.com) or 905-722-9587.
- **December 10 to 12, 2010**, 9 am to 4 pm  
The Armstrong House, 42 Old Yonge Street, Thornhill, Ontario. Cost: \$175.  
More information: [www.gbeepastelart.com](http://www.gbeepastelart.com)



**Next Newsletter**  
Deadline  
January 15, 2011

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

**More Work from the 19th Annual Open Juried Show**

(To view all the painting go [www.pastelartists.ca](http://www.pastelartists.ca))



***The Long Waiting* - Roberta Combs  
People's Choice Award - Mixed Media  
(17"x 36")**



***Pear Trio II, Blue Platter* - Karen Leslie Hall  
Honourable Mention - F+W Media  
(12"x16")**



***Scouting for Salmon*  
Christine Camilleri  
(12"x 16")**



***Sparkle in Blue* - Rey Baecher  
Honourable Mention - F+W Media  
(29"x 29")**



***October Day, Newfoundland* - Robin E. J. Hamel  
(11.75"x 16")**



***View to Bonscour, Old Montreal* - Mary Dorland  
(17"x23")**