

# PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

## “Purely Pastel”

www.pastelartists.ca



**Sharon Fox Cranston** - *Fall Fashion*

**February, March, April 2011**



**Barbara Harris** - *Veronica*  
10” x 15” Sennelier sanded paper



**Susan Moore** - *Rapidly Approaching*

## *Finding Inspiration*

Page 5 to 7

(more paintings on  
the back cover)



**Dorothy Chisholm** - *Lake O'Hara*  
9” x 12” black Canson paper



**Mary Anne Sharpe** - *Kejimakujik*



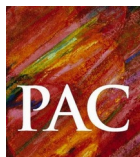
**Janet Knowles** - *Poole Creek*



**June Gauthier**  
*Snow Shadows*  
10” x 10” white Canson paper



**Claude Millette** - *Sunlight Forest*  
17” x 17” Sennelier sanded paper



## 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

**Ruth Rodgers**, Little Britain, ON 705-786-9710  
Director, President [ruthpastelartists@gmail.com](mailto:ruthpastelartists@gmail.com)

**Jessie Grant**, Burlington, ON 905-332-5255  
Director, Vice President [jessie-nanny@cogeco.ca](mailto:jessie-nanny@cogeco.ca)

**Sally Jackson**, 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 [philip.allanson6@gmail.com](mailto:philip.allanson6@gmail.com)

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

**Barb Harris**, Flesherton, ON 519-924-3792  
Membership & Archives [northof44art@gmail.com](mailto:northof44art@gmail.com)

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

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

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

**Sharon Fox Cranston**, Bloomfield, ON 613-624-5672  
Publications [sfox@telus.com](mailto:sfox@telus.com)

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

**Rosemary Simpson**, Burlington, ON 905-335-8074  
Submissions Coordinator [rasimpson@cogeco.ca](mailto:rasimpson@cogeco.ca)

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

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

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

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



## From the President's Easel

Recently I have purchased a number of excellent videos through North Light, including three by pastellist Richard McKinley. His two recent ones are excellent, but the one I want to mention here is an older one entitled *A Studio Session with Richard McKinley*. In this 3-hour, 2-disc DVD, Richard is shown completing an entire painting from concept to final touches, and along the way he explains a myriad of critical concepts including simultaneous contrast.

The painting Richard completes in this session makes use of a thin oil wash under-painting, and I really like the resulting serendipitous splatters, runs, and textures. This week I was reviewing older photographs for inspiration, and came across a photo that featured a narrow trail between rough low bush, spattered with snow. The textures reminded me of those on Richard's oil under-painting, so I thought I would give the technique a try.

Richard emphasizes that the under-painting is simply a set-up for the pastel, and encourages you to paint dark where you plan to add light pastel, light where you want to add dark pastel, warm under cool, and cool under warm. It is almost like painting a "negative" underneath the planned finished painting - which takes some thinking and planning, let me tell you!

I started my under-painting using VERY thin oil washes (thinned with Turpenoid) on white Dianne Townsend sanded paper. I did not stretch the paper first, but it didn't buckle or warp with the washes, and they dried within about 30 minutes. In the foreground, I dabbed additional Turpenoid onto the washes shortly after applying them, as I wanted additional runs and textures to appear. I set the paper upright on the easel to enable gravity to affect the paint runs.

Once the under-painting was thoroughly dry, I began to gently and slowly apply pastel, trying to respond to the existing textures and add only enough strokes to bring my concept into focus. In the finished painting, much of the evergreen trees and distant bush/tree-line is still the oil under-painting. The foreground has been made more textured with the addition of thin lines of pastel (made by repeatedly tapping the crisp edge of square Terry Ludwig

pastels across the surface, which gives a more natural effect than "drawing" the lines).

The snowy path has the most opaque application of pastel, particularly at the distant focal point, where I wanted the effect of warm sunlight on dense snow. On the left of the painting, near some big trees, I made the snow effect by simply dragging a medium blue pastel on its side across the under-painting, allowing some texture below to show through suggesting a thin layer of snow over scruffy underbrush. I discarded the idea of the leafless tree silhouette against the skyline I had in the under-painting by simply covering it over with the pastel I used in the sky. I found that the pale blue pastel over the warm gold under-painting gave a nice glow.

I enjoyed using this technique, and will definitely try it again soon.

To view Ruth's under-painting and finished work, go to: [www.ruthroddgers.com](http://www.ruthroddgers.com) or see the President's Blog on the PAC website [www.pastelartists.com](http://www.pastelartists.com).

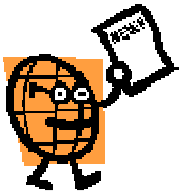
## Are you a paid-up PAC Member for 2011?

Membership is based on the calendar year and is due January 1<sup>st</sup> of each year. If you are planning to renew your membership we urge to do so soon. If you are not a paid-up member of Pastel Artists.Ca, by **March 31, 2011**, your name will be removed from the membership list and this will be your last newsletter. If you have a **PREMIUM** membership and have a presence on the website, as much as visitors to the website enjoy it, you will be removed from the gallery. A **SLIM** membership must also be renewed to keep your link on the site.

You must be a member to be eligible to enter the Members' Show, that will be held in The Centre for the Arts, in Cambridge, ON., this year, April 14 to May 17, 2011. The registration form for the Show is on page 5.

**The Kay Hurley Workshop** - PAC members will be given preference over non-members in signing up for the 3-day workshop that will be held in and around Eldora Taylor's home studio in Meaford, Ontario. The registration form and details are on page 10.

**PAC 20th Annual Open Juried Exhibition**  
Janet Parker and Jessie Grant are finalizing the details for the exhibition that will be in the Neilson Park Creative Centre from September 26 to October 16, 2011. Further information to be announced later.



## Member News.....

**PAC Founding Member Jean Spencer** sends her best wishes to the Pastel Artists. Jean expressed her regret for being unable to attend the PAC 19th Annual Juried Exhibition last November. She also congratulated the group for the wonderful growth our artists have made. Jean was awarded the Best Pastel Award in the Art Guild of Scarborough Fall Show, that ran November 6 & 7, 2010 in the Centennial Arena, Scarborough, ON.

**Cathy Cullis's** painting *Low Tide* was accepted into Visual Arts Mississauga 33rd Annual Juried Show of Fine Arts. The exhibition runs January 13 to February 26, 2011 in the Art Gallery of Mississauga, ON.

**Rae Smith** is a member of Visual Arts Nova Scotia (VANS) and he has two pastel paintings in their exhibition *Paris Salon*, The Craig Gallery, 2 Ochterloney Street, Dartmouth, NS. February 4 to 27, 2011. Gallery hours: Tuesday to Friday - 12 noon to 5:30 pm, Saturday - 9 am to 5 pm, Sunday - 11 am to 4 pm. 902-461-4698. [www.alderneylanding.com](http://www.alderneylanding.com)

**Claude Millett** will be displaying his paintings at **The One of a Kind Art Show** - in the Direct Energy Centre, Exhibition Place, Toronto, ON. March 30, 2011 to April 3, 2011. Hours: during the week - 10:00 am to 9:00 pm, Sunday - 10:00 am to 6:00 pm.

## Mini-Bio

**Wei Yan** was born in Beijing, China, in the late 1960s. Wei graduated from Capital Normal University in Beijing, China in 1991. After coming to Canada, Wei set up his art studio in 1995 where he works full time as an artist. Most of his artworks are commissioned pieces. Wei also teaches in his studio and a lot of his students have gone on to enrol in different art schools in Canada and the U.S.A. Wei says "I like using pastel the best!" and welcomes you to his website [www.yansart.com](http://www.yansart.com) (See *On the Road* on the back cover.)

**Important Notice:** Several members of the PAC Executive Committee would like to step down from their positions, so we are looking for new volunteers. Most of these members have been on the executive for several years and although it has been fun and rewarding work they would like pass the opportunity on to other PAC members who could bring fresh ideas to the organization. If you are interested in helping please contact PAC President, Ruth Rodgers.

## PASTEL ARTISTS.CA WORKSHOP WITH KAY HURLEY MEAFORD, ONTARIO MAY 13, 14 & 15, 2011

Join us for a landscape workshop in Meaford, on beautiful Georgian Bay between Collingwood and Owen Sound. We will have the use of Eldora Taylor's studio (2 Glen Abbey Court) as a home base and for any rainy days. For 3 days, pastellist Kay Hurley will lead us through her colourful approach to landscape painting in pastels. Kay has studied with renowned colourist and landscape painter Wolf Kahn during her 30-year career as a painter. View Kay's work: [www.mkatherinehurley.com](http://www.mkatherinehurley.com).

Cost for the 3 days is \$ 325 for members, \$375 for non-members. PAC members will be given preference. Lunches for the 3 days will be included. Eldora has room for some overnight guests, but you must sign up quickly to take advantage of her offer, especially since Eldora can only accommodate so many in her studio.

**Please download and send form below with your cheque made out to Pastel Artists.Ca to: Heidi Rohde, 1340 Monmouth Dr., Burlington Ont., L7P 3J6**

**PAC 3-day workshop with Kay Hurley, May 13, 14, 15, 2011, Meaford, Ontario.**

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

**Registration fee \$325.00 members, \$375.00 non-members. Due March 16, 2011.**

**Amount enclosed \_\_\_\_\_ No refunds after due date unless a substitute can be found.**

**Indicate if you are interested in staying at Eldora's. Very limited.**

**State your preference (share or not)**

**Registrants will be mailed information on required supplies, and directions to Eldora's studio in Meaford, as well as a list of accommodation and restaurants in the area.**

**Direct any inquiries to Heidi Rohde at 905 335-9866 or [rohde.heidi@gmail.com](mailto:rohde.heidi@gmail.com)**

**Please keep a copy for your own records**

# Members' Show 2011

The Cambridge Centre for the Arts  
60 Dickson Street  
Cambridge, ON  
N1R 8N1

April 15 to May 14, 2011

Opening Reception - April 15, 2011 - 7 to 9 pm.

**This is an artist's choice show. Enter your best work. Deadline for entry is March 18, 2011. Terms of Entry:**

- Open to all PAC members in good standing. Each member may submit 1 (one) piece, completed within the last 24 months. **Selection will be made on a first-come-first-served basis.**
- All work must be original; the final finishing layer must be predominantly dry pastel. The essential qualities of the painting must have been achieved with dry pastel.
- Work must not have been shown in any PAC Show.
- A 25% commission will be charged on sales. You may wish to account for this in pricing your work. Paintings are insured while on the premises.

**Entry fee: \$20 per member**

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

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

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

**Drop Off: Friday, April 15, 2010 - 9 to 11 a.m.**

**Shipped Work:** Can be sent to Janet Parker, 71 Watson's Lane, Dundas, ON L9H 1T4. The painting must arrive no later than April 5, 2011.

Exhibition Chairs - Janet Parker, 905-627-0222  
janetparker22@sympatico.ca and Jessie Grant,  
905 332 5255, jessie-nanny@sympatico.ca

**Pick-Up: Friday, May 14, 2011 - 9 to 11 a.m.**

**Enter early** and send a digital image of the piece entered to: Rosemary Simpson at rasimpson@cogeco.ca. Your painting may be one of the works selected for the posters and publicity.

**Cambridge, Ontario is a very interesting town** with unique stores, antique shops and restaurants. Plenty of things to keep you occupied between dropping off your work and the reception at 7 pm. A mini- workshop may also be available, details will be announced by email at a later date.

# Members' Show 2011

April 15 to May 14, 2011

Entry Form - Members' Show 2011

Deadline: March 18, 2011

Artist Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Postal Code \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

Entry details:

Title \_\_\_\_\_

Size: HxW \_\_\_\_\_ inches. Price \_\_\_\_\_

Sales price for insurance purposes \_\_\_\_\_

Membership: Paid for 2011 \_\_\_\_\_

Please mail entry form with cheque for \$20 made out to **Pastel Artists.Ca** to: Rosemary Simpson, 3019 Britannia Rd., Burlington, ON. L7M 0R7.

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

## Finding Inspiration

It is interesting how ideas seem to travel by telepathy. I had just read an email from Clarence Porter (see next column) in which he mentioned what inspired him to paint the series of nine pastels depicting Ottawa Street North on exhibit in the Art Gallery of Hamilton until February 14, 2011. I thought what a great idea it would be to ask what inspires other PAC members to start a painting. It would also help me to fill the newsletter I was working on. Inspiration! While I was putting the mass email together my computer pinged and the article below arrived from Vicki Brophrey. Now is that telepathy or coincidence? *June*

### Winter Reading Can Inspire

I discovered this gem after reading a book review in the local Guelph paper titled: *Artists & Photographer's Guide to Wild Ontario*, written by Rob Stimpson, photographer, Lake of Bays and Craig Thompson, writer & TV producer, Stratford, Ontario. The book reviews the best places to sketch, paint & photograph Ontario wilderness. It was developed in part under the Ontario popular "Arts in the Wilderness Program". Each region's art history is discussed, galleries to visit are listed, places to stay and art programs that are available. They take you inside various artist's studios with plenty of photos to inspire you. My book is well used and is part of my art "stuff" when I am travelling and painting.

*La Cloche Country - Its History, Art & People* by Derek Coleman, Jim Waddington and D'arcy O'Neil is the next book I recommend. I found it in Turner's General Store in Little Current, Ontario, off Manitoulin Island. It is printed in Espanola, Ontario, by O J Graphix. This book has a wealth of information on the history of the area surrounding the La Cloche Mountain area including the famous village of Willisville where the Group of Seven painters like, Carmichael, Lismer, Jackson, MacDonald and Casson and many well-known contemporaries chose to paint. A. J. Casson is quoted as saying "I don't think I ever got anywhere as much material as I did around La Cloche. You don't have to hunt, you could get in one spot and work."

After many years spent sailing the North Channel and visiting the various inlets and islands, I never realized the fascinating history this area held until I read this book. In the last few years Eldora Taylor has organized several painting excursions in the area of McGregor Bay and Whitefish Falls, which is part of the La Cloche country.

I am sure this book will inspire many others to consider this your next painting destination, either as a group or strike out on your own, as I did this past summer!

Happy Reading, *Vicki Brophrey*

### Clarence Porter

My inspiration for a series of paintings came from quietly observing the revitalization of Ottawa Street North in Hamilton, the city where I now live. I would walk down the street when the shadows were at their longest, capturing in my lens the old signage mixed with the new, the sharp angles, the intensity of colours against the blues and purples of the sky. I chose a common colour palette for all the pieces, to link them forever together even while the signs and storefronts on the street are upgraded or replaced. It is a moment to contemplate the past while looking forward to a vital, bustling future.



Clarence Porter - Photo by John Rennison/The Hamilton Spectator

In an interview with Terri Pecoskie of *The Hamilton Spectator*, Clarence he said he was inspired to try something new after a visit to Burlington artist Tim Daniels' lake-front studio a couple of years ago. "I saw his pastels and fell in love with his work." So Clarence gave up commercial illustrating in favour of a part-time job at Burlington's Lee Valley Tools and the freedom to create what he wants, when he wants to do it. "If I have to pump a little gas now and then, that's what I'm going to do," he said grinning. "I love what I'm doing, so it's OK." (No. 6 of series on back cover.)

### Susan E. Moore

My painting, *Rapidly Approaching*, was created from a photo I took standing on the shores of the rapids at Burleigh Falls near Lakefield Ontario. Amid the roar of the rapids, what was rushing through my mind was, how am I going to capture the movement? I had to mentally throw myself in, and move with the raging water! I was totally inspired to make my fingers just somehow mould the waves. I entered the painting into a juried show here in London, Ontario and won an Honours Award! Inspiration is a wonderful motivator! (*Rapidly Approaching* is on the front cover.)

### Sharon Stewart

Approximately 29-30 years ago, my family were in Jamaica on vacation. My sister, her two young children and I were taking photographs of an old plantation and found squatters living on the property. This young couple appeared and they were expecting their first child. We started talking to them and my sister mentioned that she would keep in touch with them and would bring clothing, that her children had grown out of, the next time we came to Jamaica. Approximately a year and a half later we returned and found the family. Their little girl Chrisoney had been born. When we commented on the beautiful name, they thought that they were naming their little girl after my nephew because when we first met them my sister kept calling her little boy Christopher "Chris honey". I took a bunch of pictures of their little girl at that time and this year I decided to put this painting together from those photos. I often wonder what ever happened to this beautiful little girl who now would be in her late 20's early 30's. This painting was primarily painted with pan pastels and pastelmat paper. (*Chrisoney* is on the back cover.)

### Barb Harris

My inspiration for the *Veronica* painting came upon me suddenly while walking down our driveway to get the mail. The woods to the south of me were in bright sunshine casting a wonderful light onto the wild veronica that shows up in springtime. I had a free day and was determined to capture this scene. Gathering all I would need, I set up on the driveway and painted away for a couple of hours. My favourite paintings are done plein aire and I do not get out and do it enough - thus, a good day. (*Veronica* is on the front cover.)

### Rey Baecher

Over the years, Rey has worked consistently with pencil and his subjects are mostly contemporary structures. Rey is drawn to light and shadow, reflections on glass buildings and anything with strong composition in an abstract sort of way. One sunny morning as he was admiring his assortment of art-deco bottles and vases on his window sill, a piece of stained glass and its suction cup slid down the window and in behind the collection. This was the inspiration that lead to an amazing compilation of art-work! Pastel's versatility and the vivid colour allow for Rey's glass creations to sparkle like gems. (*Colour Fantasy* is on the back cover.)

### Janet Knowles

This is a winter picture of *Poole Creek*. The creek is near my home – I liked the winter scene – the shadows, bridge and trees. (*Poole Creek* is on the front cover.)

### Mary Miller

My Uncle Joe was such an interesting, caring soul. When my brother and I visited him this past Spring, we took some fun pictures with him and my aunt. I wanted to capture him in pastel as he was at that time. I wanted to focus and work with shading, so using white and some black pastels I worked this portrait of my Uncle Joe on the sheet of black paper.



*Uncle Joe* - 12" x 9"

### Claude Millette

My show in the Neilson Park Creative Centre until February 14, 2011, includes 30 landscapes in pastel. They represent a retrospective of the last three years and show the progression of my work over that time period. Someone asked why I would share some of the earlier pieces that are less sophisticated in technique. This show is not only about sharing paintings, it is about sharing the struggle to learn to see the world with artistic eyes. I hope the viewers will notice the gradual improvement in the work and come to appreciate how this struggle has become a central part of my life. It allows me to look at the world differently and notice the color of light instead of the darkness that was my world. That is why the show is called, *The Color of My Darkness*. (Claude's painting *Sunlight Forest* is on the front cover.)

### Anne Laidlaw

The hollyhocks in my painting grew in my backyard and the vibrant colours combined with their delicate texture gave me the inspiration to paint this picture. Colour is usually my main interest with dramatic light being the runner-up. (*Hollyhocks* is on the back cover.)

### **Dorothy Chisholm**

This is a plein aire sketch I did at *Lake O'Hara* - it is the most beautiful, peaceful place one could ever visit. Lake O'Hara was a favourite painting location for members of the Group of Seven and John Singer Sargent (who found it very uncomfortable, but needless to say painted a masterpiece on site!). I have been fortunate enough to visit Lake O'Hara several times with the Canmore Artists & Artisans Guild. In September, we can expect all weathers from lovely fall days to snow - this pastel was painted in the pouring rain while sitting under the overhang of a cabin overlooking the lake. Notwithstanding, I can't wait to go back again..... (See front cover.)

### **Michael Chesley Johnson**

I painted *A Grand View* with the thought of doing a larger format, more panoramic painting. We get so trapped in standard sizes such as 9x12s, and it's fun to burst out of the box and do something different. I had some scrap sheets of Wallis paper, so I cut off a 9x24 section - and it proved to be just perfect to capture this mountain ridge in Sedona, Arizona, where I am spending the winter. I really liked the early morning sun on the cliff. (See back cover.)

### **Sharon Fox Cranston**

Living in Westport, ON, I am surrounded by some of the most beautiful and diverse countryside in Ontario. The Autumn colours are breathtaking. Each year I rejoice in being able to capture these colours to pastel. This year I wanted to do more, to experiment with the application of colour. My vision was to apply the colour in a new contemporary way, different to my usual style. This painting is a result of that experiment - I call the technique "Bitillism". It was a lot of fun to paint, and well received. Of the four paintings I produced in this technique all were sold within weeks. Not bad for an experiment... **Fall Fashion**, 10x24 on Clairfontain PastelMat with a water-colour underpainting. (See front cover)

### **Pat Lindley**

I have recently completed a series of pictures of boats at rest. I started by painting a 'portrait' of a friend's boat that had recently been replaced by a newer, larger vessel. It was a lovely old wooden boat and I felt it needed to be recognized. I became interested in the juxtaposition of the solidity of the boat and the fluidity of the water. Not a new theme, but one that I found interesting in terms of how to accomplish the latter with pastel ... which is anything but fluid. (See one of the *Boats at Rest* series on the back cover.)



**Judy Miner's** inspiration came from the photo on the left of their cat *Gizzy*.

### **Mary Anne Sharpe**

When a young friend commissioned me to do a painting for her wedding, and we discussed the various elements she wanted included in it, I reviewed some landscape photographs I had taken several years before in Nova Scotia. I had enjoyed exploring the seaside portion of Kejimikujik National Park, and had taken numerous photographs of it. The choice of which photograph to replicate in the commissioned painting became obvious with her reaction: "Oh, that's the Adjunct; it's our family's favourite hiking trail." Needless to say, I was very pleased when her various relatives immediately recognized it in my painting! (Finished commissioned painting on front cover.)

### **June Gauthier**

One day in March I looked out our front window and saw *Snow Shadows*. How could anyone who paints not be inspired by the beauty of the freshly fallen snow and the lovely, richly coloured shadows dancing under a large spruce tree. The late afternoon sun was really the artist in this painting. (See front cover.)

### **And now we will leave the final word to John Cutt, Editor of the NZ Pastel Artist (New Zealand).**

PANZ member, Cathy Shemansky wrote "*The Hardest Part to Painting is the Beginning!*" John says, how true is that!. It certainly rang a bell with me. I often have a subject I want to paint, but equally often keep putting off starting it, because of "fear" I will not be able to make that all important first stroke of the pastel to kick start what I hope will be a successful work. I have a half-finished piece on my easel as I write, that has been sitting there for

three weeks! It is sitting there because of fear that I have left it so long, I will not be able to complete it. And I have got other subjects wanting to be tackled. Might sound a tad silly, I know, but true nonetheless. Whenever I am in this position I have to really force myself to face up to the easel again.

It is not only a matter of confidence, but one of being disciplined, perhaps even committed enough to keep painting/drawing every day. The longer you put off beginning, the longer you will be reaching the end. And it is reaching the end that is important. I keep looking at my half-finished painting on the easel and each time think I must finish it! The only way to accomplish that is to DO IT.

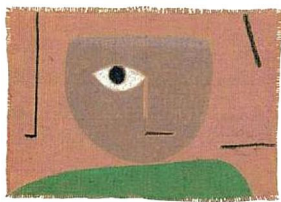
I hope I have talked you into doing the same. Do not put it off, do it and if it does not pan out the way you expect, it to, then do it again. If I can adapt another saying, it might not happen overnight but it will happen and when it does happen, WOW, what an individual accomplishment you have made.

Sales should not be our sole goal for painting. Enjoyment should be. So go to it, get started and get finished. Those paintings might well end up in the 2011 Juried Show.

## More on *Finding Inspiration ...*

Still unable to quell my fascination with what inspires an artist to paint a certain picture or adopt a certain style I turned to my art history books and the internet.

In 1938, it was a support made of a strip of jute from a gunny sack, mounted on cardboard that inspired Klee to paint *The Eye* in pastel. The frayed edges and loose weave became part of the painting. He applied pastel powder to the previously moistened jute which was quickly absorbed into the material allowing the weave to show through and gives a light, airy texture, similar to that of watercolour.



18" x 25 1/4"

In 1960, at the age of 26, artist Sam Szafran received a box of pastels. This was an important event, that would lead him to abandon oil painting. Thanks to Lucien Lefevre-Foinet, owner of an artist supply shop in Paris, Szafran discovered the exceptional quality of the pastels

fabricated by the Roche sisters. Although pastel was a medium used both in the 18th and 19th century, it had been overlooked by many artists as a serious painting medium in the early 20th century.

Szafran's series of paintings depicting plants was inspired by the masses of leafage he found in greenhouses. Lush vegetation fill his paintings leaving very little room for anything else. This is clearly visual in his painting *Atelier au Feuillage avec personnage*. In this large pastel painting the plant with Matisse-like foliage surges up filling the picture and a lone isolated figure of a man or woman is relegated to the lower left corner of the composition.



47.2" x 31.5"

In the book *Pastels from the 16th to the 20th century*, published by Skira, the technique Szafran used in his greenhouse series was explained. I became so fascinated with the theory that I had to try it myself. Unfortunately, without the same success. The abstract leaves alternating in an opaque or transparent mass with only their contours accurately outlined, eluded me. It was only then that I remembered reading a biography by Galerie Hus which said: "Sam Szafran is an artist for whom expositions are rare. Some call him a misanthrope practicing a forgotten art: the pastel. Because of his obsession with quality, he produces very little."

Szafran's technique requires the use of two sheets of paper. Cover one side of a sheet with a thin coat of ultramarine blue cobalt pastel, then lay the sheet, pastel side down, on top of the other sheet. The foliage motif is then drawn on the top sheet which prints the design onto the support (similar to using carbon paper). I am sure someone who has more patience than me will be able to produce beautiful paintings using this method.

(To see the beauty of Szafran's work in colour, Google the paintings title and the artist's name.)



**Meet**  
**PAC Founding Member**  
**Enid Reed**



*Be a part of*  
*PAC's*  
*Website News*  
[www.pastelartists.ca](http://www.pastelartists.ca)

Enid now lives in Antigonish, Nova Scotia. She was born in Montréal, Quebec, and studied fine art at l'Ecole des Beaux Arts, graduating with honours. Enid then went on to practice graphic design at various printing companies and fabric design for Canadian Textiles. She then moved to Toronto, Ontario where she lived for many years, where she pursued her studies at the Ontario College of Art, taking life classes in both drawing and oil painting with George Pepper.

Enid developed a particular interest in portraiture and as she continued in her artistic career, began to explore dry pastels. She found they best suited her interpretation of form and colour and enhanced her love of drawing. Enid has had a distinguished career as a portrait artist, having done thousands of portraits at shows and private sittings.

Enid has also expressed her love of landscape and nature through her artwork, painting through Ontario from southern areas to Muskoka and north of Lake Superior. She has explored and painted Nova Scotia, Newfoundland, Arizona, Mexico, Greece, Spain and England. Enid shares her feelings for both rugged landscapes and rural towns and farmsteads as her landscapes capture the moods of changing seasons and atmosphere.

A member of the Pastel Society of Canada and a founding member of Pastel Artists of Ontario, now known as Pastel Artists.Ca., Enid has been a great promoter of the pastel medium. In little more than two decades she has seen membership in this national society grow dramatically from seven to two hundred. Enthusiasm for the medium has gained momentum among artists, prompting Enid to teach many classes and workshops in pastel painting.

Enid has exhibited her artwork extensively in Ontario. Her pastel paintings have been selected for juried group shows in numerous art associations including the Buckhorn Festival art show, Pastel Artists Canada, Central Ontario Art Association, Burlington Fine Arts and Scarborough Art Guild. Enid Reed's landscapes and portraits have won awards for excellence and hang in corporate and private collections around the globe.

Welcome aboard to all our new premium and slim members. To date we have 29 gallery (Premium) members and 9 Slim members. We have had a flurry of new members since the new year began and now that the holiday season is over we hope to see that trend continue.

Joining the website is an easy process. Just visit our 'About/Join/Contact' page and click on 'Full Membership Information' under the 'Join Us' section. On the same page you will find a video tutorial on how to register.

The PAC website continues to get an enormous amount of attention. Website stats show us that in the last month alone we have had 1771 visitors to our website from 74 different countries. 72% of these world-wide visitors are new to the site coming from such countries as: Russia, England, Ireland, Saudi Arabia, Egypt, Poland, Ukraine, Germany, France, New Zealand, Australia, Mexico, Brazil, Argentina, U.S., Norway, and Sweden just to name a fraction of them.

We have a few new home strips on our main page that we hope you find of interest. President, Ruth Rodgers has posted a new article about underpainting with oil and we've posted a strip introducing you to Canadian artist Robert Genn and his community discussions on art. We've also assigned a strip to IAPS (International Association of Pastel Societies) of which PAC is a member, to keep members on top of what's happening at IAPS. The last addition to our main page is a home strip that introduces our founding members.

Take some time to visit the PAC website and view these new additions to our home page if you haven't already done so. I would also like to remind members to send me news about their latest awards, bits of information and reminders as well as Calls for Entry for other art organizations. Any new tips, tricks or links that you would like to submit are always welcome. Don't be shy!

Remember that I am always available to assist with membership registration or gallery input. Please feel free to contact me at: [rcullis@cogeco.ca](mailto:rcullis@cogeco.ca)

## Call for Entry

Jose del Riego, President of the Spain Pastel Society (ASPAS) invites you to enter the International Pastel Biennial in Spain, September 30 to November 12, 2011. The deadline for entries is April 30, 2011. Go to their website for full information: [www.aspas-pastel.es](http://www.aspas-pastel.es)

### For the Love of the Farm Fine Art Exhibition and Sale – 2011 Call for Artists

Application deadline 2 pm March 1, 2011

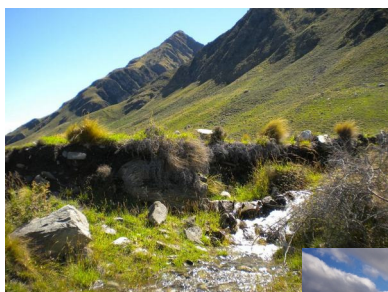
This art exhibition provides an opportunity for selected artists to show and sell their work over a four-day period in Building 72 in the Arboretum of the Central Experimental Farm, Ottawa, ON. K1A 0C6.

For more information [info@friendsofthefarm.ca](mailto:info@friendsofthefarm.ca) or 613-230-3276 or Office Hours: Monday to Thursday 9 am to 3 pm.

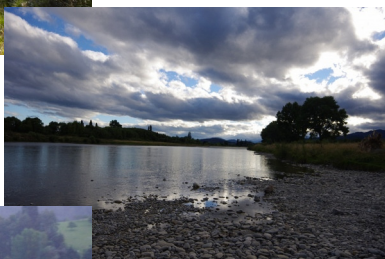
**Art for All Canada (AFAC) 3<sup>rd</sup> Annual Conference for Visual Artists**, March 5-6, 2011, with an Art Show from March 5 to 12, 2011 in the Metro Hall in downtown Toronto.

**Ruth Rodgers, President of Pastel Artists.Ca** will be speaking on **The Potential of Pastel**, Saturday, March 5, 2011, 10:45 to noon in R304.

AFAC has arranged a wide range of subjects & speakers to assist visual artists develop their skills and market their work. Save money by registering in January. The full agenda is on their website [www.artforallcanada.org](http://www.artforallcanada.org) or more information contact Sheila J. Mitchell at 416-756-3221 or [sheila@artforallcanada.org](mailto:sheila@artforallcanada.org)



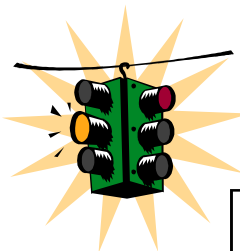
Where is Ruth Rodgers?



Maybe she will tell us



when she returns.



**Next Newsletter  
Deadline  
April 15, 2011**

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

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

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

## Membership Report – Barb Harris

Welcome to our new and returning members, many of whom are taking advantage of our self-directed website.

### RETURNING MEMBERS

Cathy Boyd, Midland, ON  
Terri Furlong, Woodstock, ON  
Heather Laws, Toronto, ON  
Sheila Mitchell, North York, ON

### NEW MEMBERS

Lynda Argue, Regina, SK  
Anne Besner-Johnston, Ottawa, ON  
Christine Brutin, Simcoe, ON  
Dalibor Dejanovic, Toronto, ON  
Leslie Kirton, Simcoe, ON  
Anne Laidlaw, Sault Ste. Marie, ON  
Pete Malaguti, St. Catharines, ON  
Terri Stelfox, Cold Lake, AB  
Pauline St. Pierre, Ottawa, ON  
Judi Williams, Oakville, ON

Those of you who haven't renewed please remember you must be a paid-up member to participate in the Members' Show, which we sincerely encourage you to do.

Direct your questions regarding membership or any changes to your information to [balahar@sympatico.ca](mailto:balahar@sympatico.ca) or mail inquiries to:

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

# *Finding Inspiration*

Page 5 to 7



Anne Laidlaw - *Hollyhocks*



Michael Chesley Johnson - *Grand View*



Rey Baecher - *Colour Fantasy*  
28" x 28"



Clarence Porter - *No. 6 in Series*



Patricia Lindley - *Boats at Rest*



Sharon Stewart - *Chrisoney*



Wei Yan - *On the Road*  
See Wei Yan's Mini-Bio on page 4.