

WWW.PASTELARTISTS.CA

PURELY PASTEL

MAY, JUNE, JULY 2011

2011 Members' Show



Early Morning
Heidi Rohde



Grey Wolf and Birch
Ann Bickle



Cross Currents
Christina Edwards



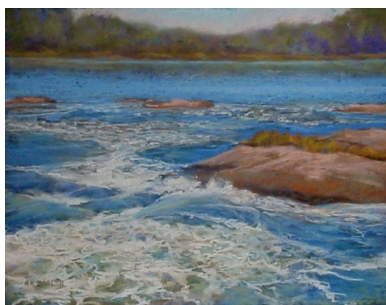
Early Evening, Kawartha Lakes
June Gauthier



Luscious Fruit
Gwen Tooth



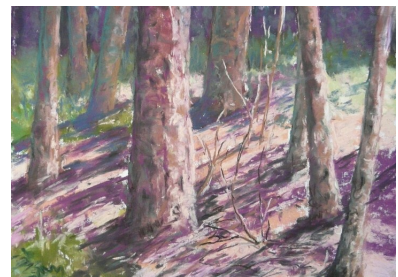
On The Edge
Tim Daniels



Below the Rocks
Ann Walsh



Snow Covered Links
Elora Taylor



Late Afternoon
Cathy Cullis

See page 4 for Ruth's write-up on the 2011 Member's Show
More images on the last page

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. 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

Affiliations

- Pastel Society of Eastern Canada (PSEC)
- International Association of Pastel Societies (IAPS)

Membership is based on the calendar year and renewal is due on January 1st. New members joining after September 1st will have the following calendar year included with the initial membership fee.

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

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From the President's Easel Ruth Rodgers

In June, I'll be flying to Albuquerque, New Mexico to represent the PAC at IAPS - the biannual conference of the International Association of Pastel Societies. I've recently been nominated to serve on the Scugog Council for the Arts. I've also been encouraging my new students to join the PAC. All this has got me thinking about arts organizations, and why artists join them.

Art making is mostly a solitary pursuit, though I know many artists who happily create in the midst of a large group out enjoying a plein air experience, or taking a workshop together. Certainly, the company of like-minded friends is a good incentive to join an arts organization. I have made many dear friends through my association with the PAC and other arts communities. When your spouse, family, and other friends are either oblivious or overly kind, you can always count on your artist friends to offer an honest critique that stimulates your growth.

Arts societies typically sponsor great workshops and other learning events, bringing in artists that you might not otherwise encounter. Lots of other resources are also available on their websites.

But arts societies do more than benefit individual members. They present the arts message to the community and the world; they expose emerging and

established artists to a wider audience; they contribute to the richness of our society.

In March of this year, I gave a presentation at the *Art for All Canada* conference in Toronto on "The Potential of Pastel". My audience consisted mostly of "tried-it-once-and-failed" pastel artists who nevertheless still hoarded that box of pastels somewhere in a closet. At the end of the session, a number of them came up and thanked me profusely for motivating them to try the medium again, and giving them some tips and resources to ensure their next attempt was more successful.

So, one more reason to be part of an arts organization: we are ambassadors for the medium of pastel. The more artists who use pastels, the more they will be recognized for the fine art medium they are and the better our sales will be; the more artists ask for good quality pastels and pastel papers at their local art stores, the more available the supplies will be; the more artists enter our juried shows, the more we are all motivated to become the very best we can be. We all benefit in many ways from our active membership.

Does all this prompt you to volunteer for a more active position in the PAC? We have positions available! Please contact me at to discuss your potential contribution! rodgers.ruth@gmail.com

2011 Members' Show a great success Ruth Rodgers

On Friday, April 15th, the 2011 PAC Members Show opened at the Cambridge Centre for the Arts in Cambridge, Ontario. The calibre of the thirty-three paintings in the show is outstanding! Although this was not a juried show, it would be hard to tell that from the quality of the work. I was also impressed by the diversity represented. For the first time in my memory, we have FIVE paintings of animals (two wolves, a horse, a dog, and bison!), a good handful of beautiful still lifes (Sally Strand's influence clearly visible here), an abstract, several portraits, and a broad variety of landscapes, from abstracted to realistic. It was great to see so many works from new members.

The venue is fabulous, with the best show lighting I have ever seen--every painting glows. We are also very grateful to the venue for their very professional hanging of the show, the marketing materials and distribution, and the wonderful reception they hosted, which was very well attended by artists, well-wishers, and local art connoisseurs. Kudos to all involved in this year's show, and special thanks to Jessie Grant, Janet Parker, and Rosemary Simpson for their efforts in organizing it.

During the afternoon, before the opening reception, sixteen PAC members listened and watched with close attention as Tim Daniels presented a talk and demo. Tim's work is well known to anyone who has ever attended a PAC show, and in this demo he gave us a fascinating glimpse into the process by which he abstracts a composition. With characteristic generosity, Tim also offered Helpful critiques of work brought by members, and then Thrilled those present by offering up his demo to a draw. Rey Baecher (whose work was featured on the Members Show poster and invitations) was the lucky recipient of the beautiful piece.

Tim's presentation was videotaped, and will be posted to the PAC site in the coming weeks.



(Members' Show images on front and back pages)

PAC Members Exhibition 2011

<u>ARTIST</u>	<u>TITLE</u>	<u>SIZE</u>	<u>PRICE</u>
Jenny Angold	Early Morning Sun	21 X 29	\$ 350.
Rey Beacher	Blue Hub Nail Pitcher	19 X 19	\$ 850.
Ann Bickle	Grey Wolf and Birch	14 X 11	\$ 500.
Vicki Brophy <i>PAC, MPAC</i>	La Cloche Shoreline	11 X 31	\$1,500.
Gloria Burgoin <i>PAC, MPAC</i>	The Fishing Ponds	18 X 24	\$ 575.
Margaret Clark <i>PAC</i>	Snow Shadows	30 X 24	\$650.
Catherine Cullis <i>PAC, MPAC</i>	Late Afternoon	9 X 12	\$ 325.
Tim Daniels <i>PAC, MPAC</i>	On the Edge, S. Rim Grand Canyon	11 X 15	\$ 625.
Maureen Dorinda <i>PAC, MPAC</i>	Kaleidoscope 42C35	42 X 35	\$ 700.
Christina Edwards <i>PAC</i>	Cross Currents	14.5 X 14.5	\$ 500.
June P. Gauthier <i>PAC, MPAC</i>	Early Evening, Kawartha Lakes	19 X 23	\$ 550.
Kebbie Gibb	Collective Moment	10 X 12	NFS
Jessie Grant <i>PAC</i>	Dreaming of Spring	13.5 X 19.5	\$ 425.
Robin Hamel	Song of Autumn	15 X 11	\$ 525.
Barb Harris <i>PAC</i>	Just Peachy	10.5 X 18	\$ 400.
Donna Hull	On Guard or Resting	24 X 30	\$ 950.
Marni Koelln	I Double Dare Ya!	16 X 20	\$ 750.
Pamela Maitland	Evening Reflection	9.5 X 5	NFS
Susan E. Moore	A Peaceful Place	24 X 30	\$ 700.
Sandra Murphy	Majestic Weeds	22.5 X 16.75	\$ 675.
Ann Oakley <i>PAC</i>	Self-Portrait in Profile	27 X 23	\$ 340.
Janet Parker <i>PAC, MPAC</i>	Laundry, Italian Style	15 X 29	\$ 900.
Cliff Riviere	Steeping	11 X 14	\$ 575.
Ruth Rodgers <i>PAC</i>	Merci M. Monet	13 X 18.5	\$ 750.
Heidi Rohde <i>PAC</i>	Early Morning	18 X 24	\$ 800.
Rosemary Simpson <i>PAC, MPAC</i>	Content, Mountsberg Conservation Area	19 X 25	\$1,100.
Rae Smith	Tall Ship	23 X 16	\$1,500.
Eldora Taylor <i>PAC</i>	Snow Covered Links	20 X 24	\$ 450.
Gwen Tooth	Luscious Fruit	12 X 16	\$ 450.
Auke Van Holst	Prairie Thunder	13 X 32	\$ 350.
Tony Vander Voet <i>PAC, MPAC</i>	Evening Glow	65 X 79 cm	\$ 500.
Ann Kelly Walsh <i>PAC, MPAC</i>	Below the Rocks	13 X 16.5	\$ 700.

Please take notice of this important correction

Normand Baril, PAC, MPAC and Phyllis Ross, PAC, MPAC

When the list of members who were to receive MPAC designation under the new process, long time member Normand Baril of Nepean was, unfortunately, overlooked. Although Phyllis Ross of Ottawa received her certificate, her name did not appear on the MPAC 2010 list. Normand is a PAC member in good standing and has been accepted into five PAC juried shows and has received a PAC award, so he qualified for 2010 MPAC designation.

Both Phyllis and Normand have been active and of great help in the organization of PAC shows and workshop in their area. Congratulations on your new status as Master Pastellist within the Pastel Artists of Canada organization.

New Newsletter Editor

After many years of high quality work on our PAC newsletter, June Gauthier is stepping down and passing the torch to a new editor. We are all very grateful for her consistent attention to detail and interest in the newsletter over the years. Please note that June will continue to send out the email PAC updates, so keep sending these to her at jgautpac@gmail.com.

Our new newsletter editor is Pamela Maitland, a new member from the Port Perry area. Pamela is taking pastel studio lessons with Ruth Rodgers, and had a piece in the 2011 members' show. We are delighted that Pamela has agreed to take on this volunteer position. Please send all articles to her at pmaitland@hotmail.com.

**Next Newsletter Deadline is
July 15, 2011**

**Send all information to Pamela Maitland at
pmaitland@hotmail.com**

Member Workshops

Michael Chesley Johnson, MPAC, will be offering week-long plein air workshops at his home studio gallery on Campobello Island, NB, from July into September this summer. Each workshop is five half-days; painting in the mornings, then exploring the island in the afternoons! Quiet beaches, bold cliffs, fishing villages and lighthouses. Each workshop is limited to 4 students. All skill levels are welcome to participate. Mentoring weeks are also available. Cost is \$300. See www.PaintCampobello.com or email mcj.painter@gmail.com for more details.

Michael also offers an online course called Prepare for Plein Air. This course is for the beginner who may never have worked outdoors before. This online workshop allows you to work at your own pace to learn the basics of painting oil or pastel en plein air.

Michael Chesley Johnson is an award-winning landscape painter noted for his expressive, intuitive use of color, Michael works in both oil and pastel. He paints primarily outdoors, choosing locations from the American Southwest, Down-east Maine and the Canadian Maritimes. He has been an Invited Artist at the Sedona Plein Air Festival for the past six years (2006-2011) and in 2011 is participating in the Plein Air Southwest and Grand Canyon "Celebration of the Arts" plein air events.

Michael was awarded *Master Pastellist* status by **Pastel Artists Canada** in 2008, and is a *Signature Member* of **The Pastel Society of America** and a juried member of **Oil Painters of America**. He has exhibited his award-winning work in many venues. His paintings have appeared in **The Artist's Magazine**, **The Pastel Journal**, **American Artist** and **Fine Art Connoisseur (Plein Air Magazine)**. He has a summer studio on

Campobello Island, New Brunswick, (Friar's Bay Studio Gallery) and a winter studio in Sedona, Arizona (Pumphouse Studio Gallery).

Michael's ability to talk about the act of painting in easy-to-understand terms has made him a popular teacher and writer. He gives workshops across the U.S. and in Canada to all levels of students, from beginner to professional. He is a Contributing Editor for **The Artist's Magazine** and writes regularly for **The Pastel Journal**. His book, **Backpacker Painting: Outdoors with Oil & Pastel**, was released in 2008. He has two art instruction videos available through ArtistsNetwork.tv and NorthlightShop.com.

For more information, visit his website and follow his blog: www.MichaelChesleyJohnson.com and <http://mchesleyjohnson.blogspot.com>.



Surge



Sailing past the Head

Notes On Painting

Ironically, these notes begin with some thoughts about drawing. **Drawing** is a process, not an end in itself. It forces us to think conceptually and abstractly. Regardless of subject, the artist is confronted with an overwhelming abundance of choices. While this is especially true for landscape painters, all artists, even those who work abstractly, will benefit from the way in which drawing forces us to clarify our reactions to the subject. I look for **abstraction in nature** in my work. While the subject is important, patterns of light and colour, the visual thrust and rhythm of large value shapes is where my main interest lies.

Loosening Up

When I teach, the common goal that students aspire to, especially more experienced students, is the desire to loosen up. As someone who also pursues that goal, I've never been able to define loosening up. Should we paint blindfolded or throw paint at a canvas? Hardly! Here are several suggestions:

- Paint a different subject (cars in a parking lot, your favourite food)
- Do a painting in 30 strokes (well, maybe 50). Seriously this is a great exercise. It works best for oil painters but it can be done with pastel.
- Set up a still life and focus on the spaces between the objects; make the spaces your real subject.

Inspiration

Inspiration is for amateurs; the rest of us just show up and get to work. If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to make an awful lot of work. All the best ideas come out of the process; they come out of the work itself.

Things occur to you. If you just get to work, something will occur to you and something else will occur to you and something else that you reject will push you in another direction. Inspiration is absolutely unnecessary and somehow deceptive. You feel like you need this great idea before you can get down to work, and I find that's almost never the case.

— Chuck Close Never forget these wise words.

Format and Content

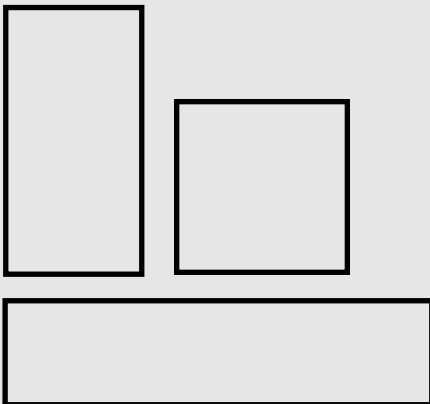
My first concern in a painting is how will the content occupy the format? I'm constantly thinking about visual rhythms and pathways that will connect my subject to the shape of my surface (2 Dimensional Design vs. Depth).

When artists learned to create the illusion of depth hundreds of years ago, an important moment in art history had arrived. However, artists being the restless creatures that they (and we) are, continued to push the envelope and look for new ways of thinking about the nature of painting. A principle tenet of 20th century painting was the idea that a painting is an object with its own internal logic; logic based on the flatness and two dimensionality of the picture plane.

When I paint, the two dimensional structure or layout of the picture, is at least as important as creating the illusion of space. If this is an odd concept or difficult to understand, look at the paintings of Matisse or Picasso. A glimpse of sky through a window or a flat wall in the "background" is as important as any other element in the picture. Try thinking this way the next time you paint a picture.

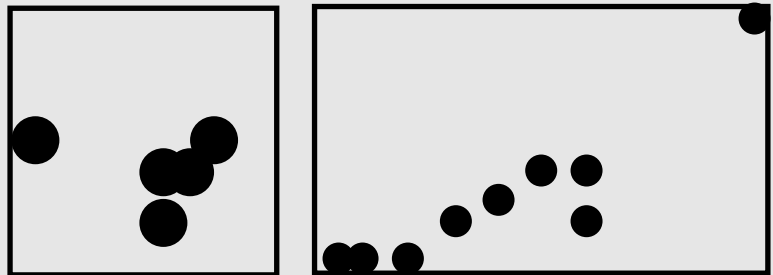
If any of these concepts are confusing or unclear email me at tim@timothydaniels.com

Try using a different format. Not all paintings need to be 9 X 12



An interesting exercise

Take a sheet of paper and make a three by three grid, ie. 9 squares. Place 3 dots in each square so that each square is filled with a different dot



My online Competition Experience Marni Koelin

It all started with a bad knee which made me unable to work at our stable. So with an overdue, half completed commission on my easel, I changed my mindset and got to work.

The Boys was commissioned by the owner who works for our horse vet. His wife had me do a portrait of her two border collies (They can be viewed on my website www.marnikoelln.com).

I have always owned German Shepherds, so I was thrilled with the opportunity to paint these beautiful dogs. Within three weeks, I was able to complete something that had sat in my studio for several months. Needless to say, the owner was overjoyed with the finished portrait, as was I. It is so rewarding when you can see the emotion in the owner's eyes when they first view their painting. That is the ultimate *special recognition award!*

I am a member of the Canine Art Guild, and The International Equine Artists Association as well. They offer online art competitions and exhibits during the year so I was eager to enter my pieces for their upcoming online shows. I felt that local and online competitions and shows were more cost effective for me at this point in my artistic career. Further surfing

led me to www.lightspacetime.com, an online gallery, that offered monthly themed competitions. On a whim, I entered five pieces for the Animal themed show. Ironically, "The Boys", was the last piece I selected. The other four were of horses. The website is very informative and easy to navigate; the entry process was uncomplicated and the fees were reasonable.

I was totally surprised when I received an email from John R. Math, the site administrator, informing me that my piece, **The Boys**, had been awarded a Special Recognition. I didn't fully realise the significance of this award until I viewed the other entries on the site. There were 419 in total submitted by professional and amateur artists from all over the world. Needless to say, I was in very good company.

The entire experience was very satisfying. The Light, Space and Time Gallery offers follow up marketing and promotional advice which I am finding extremely helpful and informative.

I encourage PAC Members to investigate the site for themselves. I believe it is very well managed, with extensive international publicity campaigns to a world wide audience. (More of Marni's work can be viewed on line at www.internationalequineartists.com—Summer & Spring exhibit or at www.canineartguild.com—Mug Shots exhibit.

Here are more of Marni's paintings



The Boys



Summer Swim



Ridem Cowgirl

Membership News

Barb Harris

Marni Koelin entered her first online art competition and received a Special Recognition for her pastel of three German Shepherds titled The Boys. There were over 400 entries from all over the world. The competition can be viewed at: www.lightspacetime.com/animals-exhibition-march-2011/marnikoelln.com. See page 7 for Marni's experience in entering an online competition.

Congratulations to both **Dianna Ponting** and **Robin Sheard Nyikos** who won honourable mentions in this year's **Pastel Journal Competition "Pastel 100"**. Robin won in the portrait and figure category for her painting Chinese Jacket, American Gadget, Canadian Girl which is the painting that won the Terry Ludwig Prize in the PAC 19th Annual Open Juried Exhibition in November 2010. Dianna's painting Primary Box, won in the still life and floral section of the competition.

Aili Kurtis was interviewed last October by CTV Ottawa in her studio overlooking Pike Lake. Aili talks about what inspires her to paint her Canada. To view this 10 minute interview go to the PAC website www.pastelartists.ca and scroll down to Aili Kurtis on CTV News.

Glenn Bernabe's painting The Diner won the Best in Show at the Markham Group of Artists Show, **Breaking Boundaries** and his painting The Portrait was awarded Honourable Mention at the SAC **Eccentricities Show**. See Glen's website www.gbeepastelart.com for more information.

As a result of his solo show at Neilson Park Creative Centre, **Claude Millette** was offered the opportunity to show ten of those paintings in **The Gallery in The Garden** which is a gallery in the hallways of Sherway Gardens, Etobicoke, Ontario. The exhibit was on display in the corridor at the door 3 entrance. Take time to visit Claude's website www.claudemillettepainting.com

Judy Miner had one of her pastel paintings accepted in **The Northumberland Regional Juried Art Show**, in Victoria Hall, Cobourg. The show ran from February 23 to March 23, 2011. Judy's painting was from a personal photograph taken of Port Dover, Ontario. This was Judy's third annual acceptance into the Juried Show.

Eileen Oswald is having a show of her new paintings at **Julia's Ristorante**, 312 Lakeshore Road E., Oakville, Ontario, May 5 to July 7, 2011, 11 am to 9 pm, any day. For more information check out her website www.eileenoswald.com.

Christine Camilleri's painting Heading Home was selected for the cover of a book called "Cowboy Riches" by a publisher in Tennessee .

Ruth Rodgers was a guest artist at the 12th annual juried Lake Scogog Spring Studio Tour held April 30/May 1.

Christina Edwards will have her first one-person show, **Earth Beat**, at the Cambridge Centre for the Arts from September 1 - October 1. Wine and cheese will be served at the September 1 opening between 7 and 9 pm. PAC members are very welcome to attend.

Evalynne McDougall has won the Thelma Davis Memorial Award at the Pastel Society of the West Coast Annual International Exhibition (Pastels USA) for her Painting The Tortoise and the Hare. This spring Evalynne also achieved Signature status with the Northwest Pastel Society.

New Member News

Welcome back to returning member Cristina Sidhu From Amherst, N.S., and welcome to the following new members.

David Anderson	Hamilton, ON
Grace Croughan	Richmond Hill, ON
Lynda Lynn	Bracebridge, ON
Pamela Maitland	Port Perry, ON
Kebbie Gibb	Port Perry, ON

Kebbie Gibb

I am continuously inspired by what surrounds me, and my inspirations all serve as the basis for the images I've created. I enjoy exploring and utilizing colour relationships combined with mark making and continuous layering of various mediums to create varying visual and textural qualities, which I feel is best viewed on a large scale.

Pauline St. Pierre

I have been painting about ten years and have found my niche with pastels. I am inspired by nature and landscapes.

Terri Stelfox

Originally from Thorhild, AB, Terri has lived in two other provinces courtesy of her husband being in the military. She is a graduate of the Fine Arts Diploma program at North Island College in BC and a bachelor's degree from the Emily Carr University of Art and Design. Pastel is her current passion with its immediacy and luscious colours and she enjoys working in series. Terri can be contacted at terristelfox@hotmail.com

Member Work



Evening Shadows by Robin Hamil



Flowers by Judy Miner

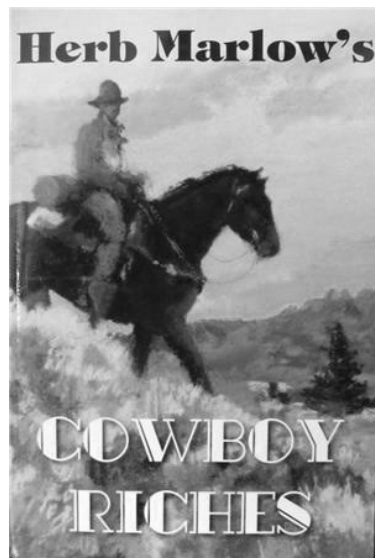


Equus 2 by Kebbie Gibb



Goalie Gear by Terri Steffox

Mountain View by Pamela Maitland



Heading Home
by Christine Camilleri

Website News Cathy Cullis

The website continues to attract a great deal of traffic from all over the world and since our last newsletter our list of Premium (Gallery) members has grown from 29 to 32 and our Slims from 9 to 14. Welcome aboard to all our new Premium and Slim members.

We have a couple new items on the home page. One is a link to the world's first Art Fashion Show created by Art For All Canada (AFAC) at their conference in March. Check it out and watch for PAC President Ruth Rodgers on the runway!

It was awesome to see all the wonderful new work at our Members' Show opening in Cambridge. You can find a link to a slideshow of all these amazing works on our Home Page.

A big thank you to David Parson who has sent in a new tutorial on figure painting. Look for 'Portrait of Les Richardson' at the top of our Tutorial Page.

Note to members with Signature or Master status:

To better serve our members we have recently made some vital changes to the internal workings of the PAC website and the Signature Members page. In order for the website to recognize a member's Signature/Master status their 'name' must be in the system. If you are a 'Basic' member and have never filled out the AUTOMATED membership form on the website your name is not in the system. Please take the time to fill in the website form. This will enter your name in the system and subsequently onto the Signature/Master page.

To fill in the automated form:

- on the website go to the 'About/Join/Contact' page.
- click on Full Membership Information under the 'Join Us' section
- simply choose the 'BASIC MEMBERSHIP' option and fill in the form. (If you have already sent in your membership renewal for this year, just ignore the instructions on where to send your cheque.)
- once you register your login name and password, you will receive an email requesting you to 'ACTIVATE' your account. Once you 'ACTIVATE' your name will be added to the system. (Having a 'log in name' and 'password' in the system will also allow you access to the 'Member Calendar of Events' where you can list workshops or shows you are involved or interested in.

I am always available to assist with membership registration or gallery input. Please feel free to contact me at: rcullis@cogeco.ca

Call for Entry—20th Annual

Conditions for Entry

PAC will accept digital image submissions on CD only. Slides will not be accepted.

1. Open to all artists working in Dry Pastel.
2. A maximum of 3 digital images (jpg), by any one artist, may be entered (1 jpg per work)
3. All Canadian entries must be for sale. Works from outside Canada must be for exhibition only and must list a value.
4. All works must be original. The essential qualities of the painting must have been achieved with dry pastel, the final finished layers of the paintings consisting of predominantly dry pastel. Classroom work and copies of the work of another artist, either under the entrant's name or the artist's actual name, and copies of professional photographs will not be accepted.
5. A non-refundable fee of \$40 for PAC and PSEC members in Cdn funds (\$50 for non-members) must accompany the entry form. The entry fee entitles each artist to submit up to 3 jpgs.
6. Deadline: Entries to be received no later than June 30, 2011.
7. Notification of accepted work will be mailed out no later than August 26, 2011
8. The Juror's decision is final No entry may be withdrawn once it has been accepted. No titles or prices may be changed.
9. PastelArtists.Ca will retain 20% of all sales. Price your work accordingly.
10. Mail entry form, CD containing digital images, a #10 self-addressed stamped envelope (SASE) for notification and payment to Submission Coordinator. Please use padded CD envelope for mailing.

**Entry form available online at
www.pastelartists.ca**

**Exhibition will be held at
Neilson Park Creative Centre
56 Neilson Drive
Etobicoke ON M9C 1V7**

September 26—October 16, 2011

Open Juried Exhibition 2011 Call for Entry

Specifications

1. Each CD should contain no more than 3 digital images. **Do not include any other information on the CD.** (No digital images will be accepted by email). Mark the artist's name and contents on the CD in permanent black magic marker and on the CD envelope. No paper CD labels.
2. Digital files must be in jpeg format and PC compatible. Please ensure that the extension attached to image is .jpg. No other formats will be accepted. Only the image visible, no frames mattes etc. Make sure the image is level.
3. Resolution to be 300 dpi and should be printable quality. File size should be no smaller than 250kb and no larger than 2mb.
4. Each image file name must be as follows: Last nametitle.jpg. A photo centre will do this for you if instructed.
5. Include a photo of each image. Each photo must have artist's name and title of work listed on back. Artist's signature on back of the photo certifies that the image is as close as possible to the original artwork.

Please DO NOT send in bios or artist's statement with you submission. Details on where to send this information will be included with your acceptance.

PLEASE NOTE

If you take your slides/images to a local photo shop for processing, please ensure that:

- *Images to be submitted have a .jpg extension.*
- *Resolution is 300 dpi for printable quality.*
- *File size should be no smaller than 250kb and no larger than 2mb.*
- *CD to be submitted contains no other items except images being entered for judging.*

SPECIAL NOTICE TO ALL MEMBERS

Is there someone who would enjoy and welcome the opportunity to take over the Membership Chair duties?

I think it is time for someone else to bring their ideas and energy to the position. I have enjoyed it very much and I think someone else will, too.

Please get in touch with Ruth Rodgers
rodgers.ruth@gmail.com or myself at
orthof44art@gmail.com if you are interested.

Accepted Work

1. PAC retains all accepted images for our Association Library and show publications.
2. Accepted work must be delivered to the Gallery Tuesday, September 26, 2011 at 9:30—10:30 am. International artists should consult their broker before entering. NOTE: The Centre does not accept shipped work. Delivery of work must be arranged (whether through a friend or a shipping agent) to accommodate the times as above. Shipping instructions will be included with accepted notifications
3. All work must be framed in a professional manner, "with wire" ready to hand. Faulty framing will be rejected. No size restrictions. Gallery framing with white or neutral matting preferred.
4. Labels will be enclosed with notification of acceptance. NOTE: Any change in registrations information for accepted work upon delivery to the Gallery will be cause for rejection of said work.
5. Information package will be mailed to successful entrants with information re delivery, pickup and shipping.
6. Your entry in this exhibition constitutes an agreement to all conditions as stated.

Any painting that is not identical to the images selected for the show is subject to refusal upon delivery of painting.

Please DO NOT send in bios or artist's statement with you submission. Details on where to send this information will be included with your acceptance.

Juror will be Horace Champagne

SHOW SCHEDULE

June 30	Submission Deadline
Aug 26	Acceptance notification
Sept 26	Delivery of work (9:30—10:30 am)
Sept 29	Reception/Silent Auction
Oct 16	Pick up work (4:00—5:00 pm)

more work from the Members' Show



Merci, Monsieur Monet
Ruth Rodgers



A Kaleidoscope
Maureen Dorind



Peaceful Place
Susan Moore



Mountsberg Conservation Area
Rosemary Simpson



Double Dog Dare You
Marni Koelln



Resting
Donna Hull



Quintessential Autumn
Robin Hamil



Collective Moments
Kebbie Gibbs



Evening Reflection
Pamela Maitland



La Cloche Shoreline
Vicky Brophie



Tall Ships
Rae Smith