

www.pastelartist.ca

PURELY PASTEL

August, September, October 2011

Kelly Dodge, Artist and Naturalist

Free Presentation 2-4 pm, Sept 29th; Neilson Park Creative Centre, Etobicoke, Ontario

We have been fortunate to engage well-known wildlife pastel artist Kelly Dodge to speak to PAC members and guests at a special presentation on the afternoon of our juried show opening. Come and hear Kelly speak about her experience on the Galapagos Islands, and see her slide show of the paintings that resulted. The year 2010 marked a career milestone for Kelly Dodge as she celebrated her 10th anniversary as an artist and she has been busy in her studio every since anticipating what the future will hold.

Dodge regards her inspirations and talent as gifts from God and considers it a blessing to be surrounded by this natural world of beauty and discovery. "As stewards of Creation, we must remember our place in the natural world. My art is a celebration of the privileged place I hold in partnership with my fellow creatures and my Creator".

Dodge had the opportunity to explore the Southern hemisphere flora, fauna and skies in Kenya in 2005. During the summer of 2007, she was the accompanying artist on an Artists for Conservation Flag Expedition to the Indian Himalayas. In 2008, she journeyed on a scouting mission, with her husband, to Ecuador to explore the Galapagos Islands, a precursor to receiving an AFC Flag Expedition fellowship to return to study and paint the inhabitants of this very special place in 2009.

Kelly has been a signature member of the Artists for Conservation since 2001, The Pastel Society of America, NY and The Society of Animal Artists, NY since 2003 and 2004. She was deemed an "Artist of Note" by Wildlife Art Magazine in 2004. Since that time, Kelly's work has been published numerous times; most recently in Wildscape Magazine, UK. In 2010, she placed as first runner up in Wildscape's "Wildlife Artist of the Year" and was recipient of a 2010 and 2011 Artists for Conservation Medal of Excellence.

Two limited edition books have been published about Kelly's work. ***Friends of Mine: An Artist's Inspiration*** This book details the many encounters with nature that have inspired Kelly's work. The second book, ***Galapagos—Forty Days and Forty Nights: An Artists Sojourn***, published by the Artists Foundation for Conservation in 2010, documents Kelly's trip to the Galapagos Islands in the fall of 2009.



Galapagos Sea Lions try to enjoy midday slumbers on the beaches of Galapagos. This isn't easy as mockingbirds stalk them looking up their noses for flies and other tasty treats! The Espanola Mockingbird is a little known species that is classified as Vulnerable by the International Union for Conservation of Nature because it has a limited range restricted to two small islands in the archipelago. The Galapagos Sea Lion has a fluctuating population size and a suggested decline of 50% over the past 30 years and is classified as Endangered.

Mischief Maker

Galapagos Sea Lion and Espanola Mockingbird

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 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

Membership is based on the calendar year. 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

Our summer has included a PAC executive retreat meeting, and we're cooking up lots of new ideas to inspire and engage you in exciting workshops and some new online events over the coming year. Judging of the submissions for the fall juried show is now complete—good luck to all who submitted entries: our thanks to Rosemary Simpson for coordinating the digital entry process this year. As a result of the postal strike, we moved to emailed entries. The process was so successful that we're considering moving completely to that method for future shows. We'll keep you posted.

I hope you have lots of painting time this summer, and look forward to seeing many of you in September at the juried show. We are planning a presentation by Kelly Dodge, wildlife painter extraordinaire (kellydodgeart.com), about her trip to the Galapagos Islands sponsored by the Artists for Conservation, and, of course, don't forget to come early to get your bids in on the fabulous items in the silent auction! See you there! (*See the front cover for an article about Kelly's presentation*).

It's also time to reluctantly say a formal farewell and a heartfelt thank-you to both Barb Harris, who has acted as our Membership Secretary, and to June Gauthier, who has been the newsletter editor, both for many years. The continued existence and development of the PAC is completely reliant on the goodwill and many volunteer hours put in by our members, particularly those on the executive, and these two have done more than their share. We are glad that June has agreed to continue as our online PAC update coordinator, but welcome Pamela Maitland (maitland.pamela@hotmail.com) as our new print Newsletter Editor. As well, we are delighted to welcome Gloria Burgoin (burgoin@sympatico.ca) as our new Membership Secretary.

Summer Greens Ruth Rodgers

Ahhh—summer! Warm weather, sunshine, longer days—an ideal time to paint plein air or gather inspiration from the changing landscape. Also a time to tackle the challenge of painting green! Sometimes it seems that the whole world is made up of “the greens of summer” as sung by Paul Simon in his song *Kodachrome*. How do you maintain interest, depth, and variety in the face of all that GREEN? Here are a few ideas I've picked up, many from Richard McKinley:

1. Ensure your painting has a strong composition—perhaps a pathway, road, or stream to lead the viewer's eye amidst all those green trees, shrubs, grasses etc.
2. Include a strong point of interest in a contrasting colour—a house in the distance, a flowering shrub,
3. Under paint with purple—purple is green's “friend” according to Richard, and can provide a level of interest peeking through the greens. Use indigo for under greens in shadow, and red-violet under greens in sunshine. Try it— it really works!
4. Use various temperatures of greens, from acid limes to warm moss to cool blue greens—i.e. change it up.
5. Make conscious use of counterchange (light against dark; dark against light) to make your different greens stand out as separate trees, shrubs etc. instead of one big undifferentiated mass.
6. Add oranges to your greens for variety and to add warmth.
7. Avoid using those bright emerald and viridian greens included in a lot of beginner pastel sets—they rarely look right in a landscape painting because they don't really occur in the natural world
8. Add variety and dimensionality with textures and edges: crisp, detailed and fine (perhaps grass-heads or a few individual leaves) in the foreground; softer, and more amorphous in the distance.
9. Oh, and my personal recommendation: forget trying to paint that weeping willow. I've yet to see anyone REALLY succeed at making it look like anything but a giant green haystack--but go ahead and prove me wrong!
(*see examples of Ruth's summer greens on the back page.*)

Claude Millette newsflash—A Show is Born

Claude was having a painting re-framed when the owner said “You realize I own a gallery.” He didn’t. Two weeks later, as he was picking up the re-framed work, he said jokingly, “Let me know when you are ready to show my work in your gallery.” The owner responded by saying that the artist booked for August just cancelled. “If you have time to meet the curator, we could discuss it.” And that is how the show came to be. It will take place at Galleria 814 from August 2—31, 2011. The gallery is located at 814 St. Clair West (between Bathurst and Dufferin) in Toronto, Ontario. The show title **Contrast in nature: Explorations in Pastel** will include a number of new paintings depicting different views of water and shows a gradual drift from my traditional approach.

Sheila Mitchell

Sheila is a PAC member *and* Executive Director of Art for all Canada (AFAC). AFAC is a not-for-profit social enterprise, run by artists, to help visual artists develop, show and sell their work commission-free. They help artists participate in events that attract large numbers of potential buyers. They also run the Rainbow Gallery where artists can show their work. Recently they have been video taping artists who show their works at the Rainbow Gallery and they post notices at the gallery so people can “meet the artists” on YouTube. You can see the videos at www.youtube.com/artforallcanada. Check the AFAC website at www.artforallcanada.org. Contact Sheila if you are interested in having a video made of you and your work that can be sent to prospective buyers and galleries.

Aili Kurtis

Aili’s pastel painting **Island Reflections** will be on the cover of a new book **Voices of Pike Lake**. The book was launched on July 30. The piece will also be printed as a wine label, on coffee mugs, cards and on T-shirts. Aili says, “Isn’t it wonderful when one work of art can jump out of the gallery venue and find its way onto so many functional items?” Aili also won 2nd prize at the Ottawa Art Association for her painting **A New World**. (see both of these works on the back cover)

Kathy Hildebrandt

Kathy was elected to Signature Status this spring in both the Alberta Society of Artists and the Society of Canadian Artists. This spring, her pastel painting, **Blue Moon**, won the Sandra Taylor First Place Award in the Federation of Canadian Artists Abstract Show. She is currently participating in the group show “Connections” at the Ruberto Ostberg Gallery in Calgary and had a piece accepted into the Federation of Canadian Artists Open International Show **Painting on the Edge** running in August.

Vicki Brophey

Vicky has a painting in the exhibition **Pastel by Invite** at the Old School House Arts Centre, 122 Fern Road West, Qualicum Beach, BC. The show runs July 18—August 14. This exhibition is showing both historical and contemporary pieces. Most of the pieces are portraits and landscapes, with the oldest work coming from the early 1900’s. Only the contemporary works will be for sale. Check out the gallery website www.theoldschoolhouse.org. PAC members Christine Camilleri, Brittani Faulkes, Margaret Ferraro, Diana Ponting and Michael Chelsey Johnston, will also be showing their works, alongside works by A. Y. Jackson, Joseph Plaskett, Nicholas de Grandmaison, and Harley Brown.

Terri Stelfox

Terri’s painting **Winter Blues 2** won Best of Show at the Lloydminster Arts Without Borders juried show that ran from June 9—18, as well as winning the alternative/contemporary category. **Waiting to Dance** received a second in the Still Life category and **Red Gerbera with Shadows** placed third in the Floral Category.

Rey Baecher

Rey’s painting **Undercurrent** was accepted into the Artworks Oakville 12th Annual Juried Show which ran from May 16—June 24 at the Oakville Town Hall. His painting **Luscious Lustre** was accepted at the **Society of Canadian Artists 43rd Open National Juried Exhibition** which ran from June 15—June 25 at Todmorden Mills Gallery. See more about Rey on page 6.

Elsa Black

Below is Elsa’s newest painting, **Muskoka Midwinter Morning**, which is a birthday present for her brother. Wish I was part of that family. Elsa, will you adopt me!



We now have 34 Premium Members showcasing their work and 18 Slim Members with links to their personal pages. Welcome aboard to the newest members!

The PAC Website continues to draw a lot of viewers from around the world. Besides Canada and the U.S. last month's visitors came from such countries as the United Kingdom, the Philippines, India, France, Australia, Belgium and the Netherlands, just to name a few.

On average, the most 'visited' pages are Members' Showcases, Tutorials and Tips followed by News and Calls for Entry. On our home page the big draws were the slideshow of our Members Show and information on our Call for Entry for the annual Juried Exhibition. All in all, visitors are enjoying taking the time to explore the website.

A big thank you to Christine Camilleri of Chilliwack B.C. for sending in a new tutorial. Look for 'My Process of Painting' at the top of our Tutorial Page where Christine talks about her use of underpainting, colour choices, blocking and layering while creating the painting 'Monarchs of the Great Plains'.

Check out the homepage strip 'Kay Hurley Workshop' where you can follow Ruth Rodgers and other participants through Kay's 3-day workshop at member Eldora Taylor's spacious studio in Meaford, Ontario.

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'll discuss what's needed.

Tips

If you have any valuable tips or tricks for working in pastel that you'd 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'll post it on our links page for others to see.

PUBLICITY CHAIR NEEDED

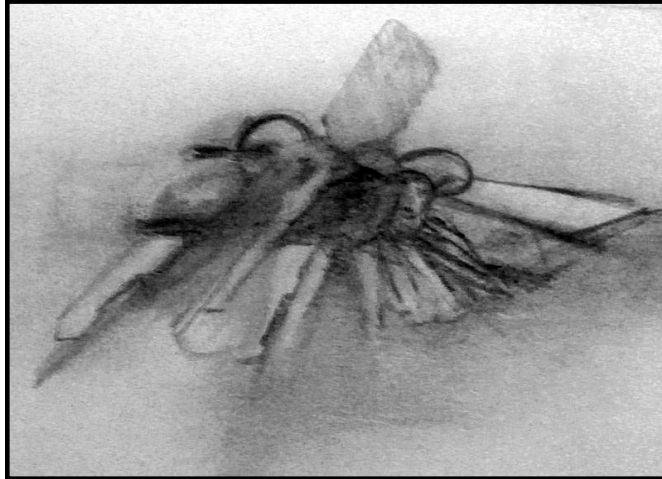
We are looking for a Publicity Chair, starting in November, to handle Exhibition and Membership promotion.

Exhibition Promotion is pretty straightforward - get the information out there in time. A Membership Promotion programme is needed to reach out to people across the country in a variety of ways. you would work with President, Ruth Rodgers, the Publications Designer, Sharon Fox Cranston, the Exhibitions Chair, Jessie Grant, and the other members of the Executive Committee in a collaborative way, usually by email.

If you think you'd like to do this, please contact Ruth Rodgers at rodgers.ruth@gmail.com or at her home (705) 786-9710.

Tim's Tips #10

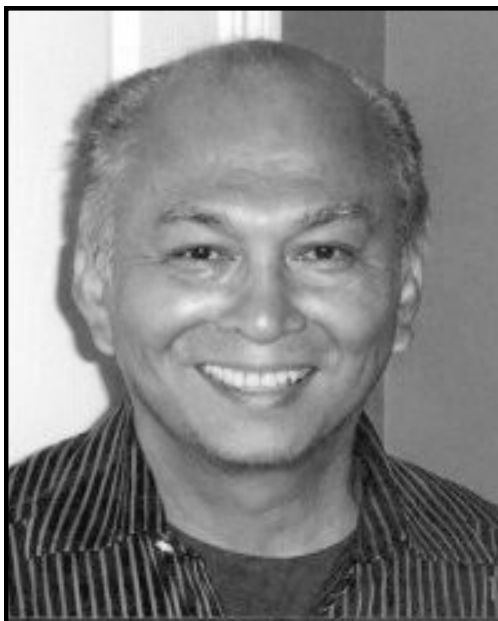
Tim Daniels



Drawing on the Unexpected

Artists, product designers, graphic designers and architects are united by their use of drawing as an exploratory process. My use of the word *process* is quite deliberate. Looking, thinking and problem solving are far more important, in my opinion, than a nice finished drawing.

When we concern ourselves, too much, with the finished product we lose some of the true value of drawing. Making drawings is a bit like jogging or doing pushups; the results come later. I'd like to suggest a simple project that will demand you **look, think and solve problems**. First, find an object that you'd never consider as a subject for a painting (or drawing). This isn't a new idea; Chardin generally painted the everyday, unnoticed things of his time. Quotidian is the correct word, I think. Still, artists don't visit this territory nearly enough. I've chosen an overcrowded key chain as my subject. Drawing this subject required intense observation and measurement; considering line, shadow and materiality in an effort to convince myself that I understood what I was looking at. The important thing here is the effort...the process. Try this project, it will develop your eye, your hand and your curiosity.



PAC MEMBER BECOMES A WEB STAR!

This spring, PAC member Rey Baecher was interviewed by WebTV, for a program spotlighting Filipino emigrants who are "making a name for themselves." Visitors to PAC shows are familiar with Rey's fabulous paintings of glass objects, and it's no surprise to us that he was chosen for the program. Rey was kind enough to write a description of his memorable experience of being videotaped and interviewed for the show, and we're featuring it on the PAC website. See the link on the News section at www.pastelartists.ca to read all the details. Congratulations, Rey! (see one of Rey's great paintings on the back page.)

Many years ago I was walking down the halls of a building at McMaster University and came across four seascapes. All in watercolour. And all in black and white. Any painting I'd seen previously had always been in colour. It never occurred to me that a painting could be very effective and beautiful using only black and white.

It's been many years since that incident and now that I'm learning to paint myself, I find I have a real lack of understanding of colour but a great affinity for the beauty and subtlety of black and white and the endless shades of grey that they produce. I began to wonder if there were any artists today producing paintings in just black and white. Well, I found one.

As is my habit, I flip through every art book in every art store I go to. And there, on the cover of a book called *Strokes of Genius 2* was an awe inspiring work of art by American artist, Donna Levinstone. The piece was a watercolour called *Evening Reflection 1* and when I looked up the details in the book it was **BLACK AND WHITE PASTEL ON WATERCOLOUR PAPER**. I purchased the book immediately (to hell with the cost), and went straight home to my computer to look up her website (www.donnalevinstone.com). I was in heaven. There were nine other black and white paintings to inspire me.

Donna works in both black and white and colour with equally impressive results. She is able to express the beauty and power of nature using simple compositions and minimal detail. Her work is extremely moody and evokes the mystery and power of nature like no other works I've viewed. Here are Donna's words:

"My pastel landscapes concern themselves more with a spirit of place than an actual place. They don't describe a specific location or place as much as they strive to create an essence of light and atmosphere.

Currently my work is centered around the relationships between tranquility and volatility; ethereal and the earthly, light and dark, and night and day. Through the reflected light in my atmospheric drawings, I invite the viewer to explore the duality of what is permanent in our world and what is ever changing in it.

My most recent work features multi-paneled images which represent a shift from a traditional approach to a more contemporary one."

Since that time, I've been introduced to the work of Kay Hurley, a very well-known and respected pastelist who creates beautiful landscapes in both black and white and colour. She demonstrates a very interesting exercise in her [Dynamic Values in Black and White: Pastels](#) using a black pastel on watercolour paper. Then, using a variety of erasers, she erases the areas that need to be white.

Inspiration can come from anywhere and is quite personal. I'd like to make *Inspiration* a regular feature in our newsletter so please email me (maitland.pamela@hotmail.com) with your story, along with images, about what has inspired you.



Beyond Reach
Donna Levinstone
Black and White Pastel on Paper



Eternal Waters
Donna Levinstone
Black and White Pastel on Paper



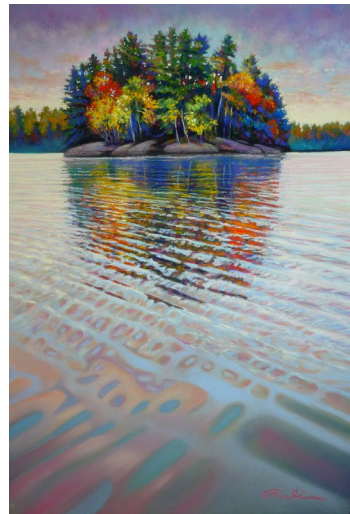
← Summer Greens
Ruth Rodgers ↓



A New World
Aili Kurtis



Island Reflection
Aili Kurtis



Tibet Revisited
Kathy Hildebrandt



Interlopers
Rey Baecher