

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

May, June, July, 2012

Members' Show 2012



California Dreaming by Ken Logue
14" x 18"



River Music #8 Improvisational Flow
By Tony Vander Voet
24" x 24"



End of a Perfect Day by Andrea Pyman
13" x 16.5"



Valley Slough by Sandra Murphy
9" x 12"



Another World by Bob Northway
20" x 16"

To see more of the paintings entered into the PAC 2012 Members' Show in Meaford, Ontario go to: www.pastelartists.ca



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

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

A Thing of Beauty is a Joy Forever

The title above stems from a memorable poem by John Keats (1795-1841), and I looked it up today because I have been musing on the comfort of beauty in times of sorrow. My father died two weeks ago, sadly diminished by dementia, osteoporosis and cancer, a mere shadow of the robust and fiercely intelligent man I loved. The one thing I asked my mother for was a five-drawer walnut chest my father made at some point in my late childhood. I have placed it in my studio and filled its deep drawers with art supplies - a treasure chest of inspiration. I vividly remember helping him set up the jig to shape the smoothly curved wooden drawer pulls, and their shape and feel bring back memories of that experience in startling detail each time I open a drawer. Its wonderfully rich patina, graceful lines, and fine joinery recall my father's insistence on good design and careful craftsmanship, lessons I try to instill in my own students, and exemplify in my work.

As Keats' poem states, things of beauty are, especially for artists, a necessity. Our joy in the colours, tones, shapes and textures of our world is expressed in the many hours we struggle to capture them in our paintings. When we are successful, those paintings can be a source of unending delight in times of happiness and joy, and great solace in times of grief, depression, or simple meditation. In my bedroom are four of my own paintings, favourites that really express the emotion I felt when viewing those particular scenes. Every morning, I spend a moment upon waking to enjoy them, and this quiet appreciation starts my day on a positive note. Someday I may replace them with new favourites, but I think it's important, as artists, to be conscious of our own progress, and celebrate the milestones we achieve by keeping some work for ourselves, and looking at it often. Those things of beauty are indeed joys forever, and aren't we blessed to be among the few who have been graced with the eyes to see and the talent to express the beauty around us?

Based on your comments in our recent survey, our newsletter is important to you and I am so very pleased that June Gauthier has returned as our newsletter editor - welcome back, June! Please consider writing or sending

things to June on a regular basis so that her job is not too onerous -our newsletter needs to reflect our membership, so let's hear what's happening in your artistic community!

Don't miss the details of our 2012 juried show (see info elsewhere in this issue), which will be juried by well-known American artist Liz Haywood-Sullivan and mounted, for the first time, in downtown Toronto. Liz will also be teaching one (and perhaps two) sessions for us at the lovely Tamarack Lodge north of Peterborough around the time of the juried show (see details below). Start making plans to spend a week or so amidst the beautiful landscape of central Ontario, just as the fall colours arrive.

Wishing you much joy in the beauty you create,

Ruth

A Liz Haywood-Sullivan Workshop

Here is your chance to study with Liz Haywood-Sullivan (www.haywood-sullivan.com/pastel), renowned American pastelist, VP of the International Association of Pastel Societies (IAPS), multiple award winner, frequent focus of articles in Pastel Journal and The Artist's Magazine, and juror for the PAC 2012 juried exhibition.

Liz will present a 3-day session on October 4, 5, and 6, 2012 at the Tamarack Lodge (www.tamaracklodge.ca) in beautiful Haliburton, Ontario. The fee, which will include accommodations and 4 meals (3 lunches plus one dinner; other meals may be made in your cabins or there are some local restaurants) as well as the 3-day workshop, will be \$575. The lodge cabins can comfortably accommodate about 12 people (with some shared rooms). Should we get more interest, we have another session (September 29, 30, October 1) tentatively booked. Please contact Ruth Rodgers at rodgers.ruth@gmail.com to indicate your interest; details will be emailed to you, including information about the deposit required by August 1, 2012 to hold your spot in the session.

Thank you! I would like to send a great big thank you to all the members who helped me put this newsletter together. You will see who they are by their names on their by-lines. I am sure everyone will enjoy the quality of the articles submitted and I hope with the help of more of you PAC members we will be able to keep the newsletter as a useful and informative publication.

June

Membership Report *by Gloria Burgoin*

Welcome back to another year with PAC. The fact that you received this newsletter means that you renewed your membership for the year 2012. We hope that you will find it beneficial.

A special welcome to our new members who have joined us since the last newsletter was published. They are:

Trish Acres, Barrhead, AB
Gail Cox, Mississauga, ON
Shirley deLang, Toronto, ON
Margot Hallman, Oakville, ON
Chris Hudson, Mississauga, ON
Ken Logue, Lisle, ON
Debra McGinnis, St. Albert, AB
Bob Northway, Fergus, ON
Andrea Pyman, Carlisle, ON
Catherine Sheppard, Surrey, BC
Carol Smeraldo, East Preston, NS
Mavis Smith, Salmon Arm, BC
Susan Typert, Whitby, ON
Lynda Vowell, Calgary, AB

Did you know? We have members in eight provinces, and two international members.

PAC is a mentoring organization, and we encourage pastel artists working at any level to become a member and participate in our activities. If you know of someone who might be interested in joining, please direct them to our website, www.pastelartists.ca to learn more about us or become a member.

Please direct your questions regarding membership or any changes to your contact information to burgoin@sympatico.ca or mail to Pastel Artists.Ca, Membership at 995 Southcote Road, RR2, Ancaster, ON L9G 3L1.

Mini-Bios

Andrea Pyman-Varangu

I'm new to pastel (and art for that matter) having just started this new adventure in the fall of 2011 after going to the Fall Studio Tour and being inspired. I own a television production company and so that takes up a lot of my painting time. Hopefully, someday I'll retire and have more time to indulge this new passion....but in the meantime, I'll have to squeeze it in around everything else.

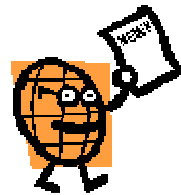
I don't know yet where this interest will lead me in terms

of style or approach....or even subject matter....but I know I'm enjoying the process of discovery.

(On the front cover is Andrea's painting that was in the Members' Show in Meaford.)

Carol Smeraldo began her painting career in art school, has drawn and painted ever since. She fell in love with pastels in a figure drawing group in 1980. Then she realized how portable pastels are and began taking them with her whenever travelling. Now she is thinking it might be time to seek some feedback for her paintings from the pastel community. PAC is her first membership in a pastel organisation.

She attended Rhode Island School Of Design, Massachusetts College of Art and NSCAD Univ. She received the first Nova Scotia Cultural Life Award *and* the Progress Club of Canada's Women of Excellence Award in Arts and Culture. She helped found NS Designer Crafts Council and is a past president, Chair of Standards, an Honourary Member and designated as a Master Artisan. She founded and directed two Pottery Schools and One Off Studio. She teaches at Atlantic Pottery Supplies and School. Smeraldo has been a fulltime clay artist since 1972. *(See **Fallen at Shuswap** on the back cover.)*



Member News.....

Wendy Boyd's Stolen Art:

About three years ago several of the studios at Artscape in Liberty Village, Toronto, including mine, were broken into. I had a framed pastel near my door, ready to take to an exhibition. It was stolen. The police have not recovered it. Anyone seeing it please let me know. (See Wendy's painting of Sandy Ross on the back cover.)

About three months later two more of my pastels were stolen, this time from the church hall of St. Anne's Anglican Church. This time I did get them back. An attentive policeman saw a man walking down the street carrying them, the type of person who should not be in possession of paintings. I got them back quickly, even before they were reported missing, because my signature was recognized, therefore my phone number was on file from the previous report! I am sure there is some kind of a lesson here, even if it is to make sure one's signature is recognizable.

No one else in the building had art work stolen; the other tenants lost computers and the like!



Eldora Taylor Says:
The majority of members in groups such as PAC use painting, sewing, knitting, etc., as a hobby. Most of us are 100% suckers for new products. Along the way we accumulate a massive amount of inventory. Most of our pastels become small sticks that can sit in our art box forever. Why not arrange an instruction

class for friends - fun or serious. Present a vast selection of your pastel bits and pieces, some paper, a board - clean your studio out. Provide gloves for those who want to keep clean hands. The camaraderie is fun - **believe me I just did it.**

This year the **Manitoba Society of Artists** is celebrating its 110th anniversary and the 80th anniversary of its Annual Open Juried Art Exhibition. The Winnipeg Art Gallery, Canada's oldest civic art gallery, is hosting the MSA show in its own centennial year to honour the long standing link between it and the MSA. The show ran from April 7 to April 22, 2012. Forty-nine paintings were selected from the many entered. **Madeleine Barg's** painting *Morning After* was fortunate to be among those selected, and also received the pastel award.

The Monday Group Show - June 18th- July 8th 2012
The Monday Group is a "palette" of plein air artists who get together every Monday all year round to paint in the Dundas, Hamilton, Burlington area. It all started several years ago with a bunch of friends going out to paint together and has grown to a much larger group with members as far away as Toronto and Mississauga. Eight of the artists have banded together for this show and include PAC members **Gloria Burgoin, Cathy Cullis, Jessie Grant, Janet Parker** and **Ann Walsh**. They will be joined by fellow artists Helen Griffiths, John Gunstensen and Vilma Pazaratz. This promises to be a very good show and we invite everyone to the Opening Reception June 21, 2012, 6 to 8:30 pm. Holcim Gallery, Milton Centre for the Arts, 1010 Main Street East, Milton, Ontario.

Gloria Burgoin, and Rosemary Simpson, were happy to see all the paintings arrive and on the walls for the Members' Show.



PAC Members' Show at Meaford Hall Arts & Cultural Centre, March 4 to April 1, 2012

By Rosemary Simpson

March came in like a lion this year but all the paintings arrived and were duly hung. It was a beautiful show in an outstanding venue. The annual PAC Members show is "Artists Choice" and meant to encourage new pastellists/ artists to participate in a show along with PAC Members of long standing. Eldora Taylor was the coordinator and our host. She and her Meaford hanging crew soon had the paintings spread throughout the 2 rooms of this gracious historic building. Most of the artists hung around to help and socialize. We all felt we had had an adventure braving the snow-covered roads. The day after a wild snow storm closed the roads, Jessie Grant, Gloria Burgoin, Chris Burtenshaw and I drove up from the Burlington area bringing a load of paintings. We stayed over with Eldora and of course had a wonderful time. Thanks Eldora for the long days for intake, hanging and pick up on April 1. We would love to show there again but maybe in the summer!!

Thanks to the participating members who helped others out with pick up etc. Sharon Cranston created a beautiful Poster to advertise the show. People noticed that the "Tiger" was missing. Unfortunately he made his escape by falling down stairs at home. Judy Seifort had no time to fix the shattered frame. (*See the back cover for the missing tiger.*) You can see most of the other works on the PAC Website.



Unfortunately, a podium could not be found for Jessie Grant's opening speech, so Eldora Taylor, Maureen Dorinda, Shirley deLang, Philip Allanson, Gloria Burgoin, Francis Obie and Chris Burtenshaw stood next to the Members' Show Poster to hear what Jessie had to say.

PASTELS FOR THE DISHWASHER

A Mixed Medium Approach

By Tony Marinus Vander Voet, PAC, MPAC

I recently attended an exhibition which featured large works using soft pastel on canvas. Although the artist had used fixative to protect the work, she displayed them without protective covering.

On the one hand, being large and on canvas, it would have been prohibitive to frame the pieces under glass: on the other hand, they were very vulnerable to damage.

I began to wonder how to create pastels that would not require glass or other external means to protect the work.

At the same time, I am very interested in exploring the use of pastels beyond the traditional paintings and/or drawings, especially in the context of mixed media works.

Combining these two goals, I began experiments to create “pastels for the dishwasher.”

The following steps can be used to create your own works:

1. Begin with wood panels, which are now easily available at art supply stores, and seal the surface of the wood with two coats of acrylic matte medium. Wood is easy to work on and is sturdy enough to support the final coat of resin.
2. Apply a background colour to the panel. (In my series, “River Music” I used very wet acrylic, and spattered rubbing alcohol on the wet paint to create interesting surface effects.)
3. At this point it is possible to work the surface of the panel with paint, drawing, texture or collage elements. (In River Music, I outlined the forms with pencil, and applied collage elements including sheet music and a variety of materials, coating with acrylic medium to seal. I used thin coats of transparent acrylic paint to add colour, providing both value and colour contrast, and added small highlights of silver leaf to the surface.)
4. Once you have finished the underpainting, seal the dry surface with a coat of acrylic pouring medium, followed by a coat or two of clear gesso. The gesso provides a good “tooth” for the pastel.
5. At this point, paint the sides of the panel (I prefer black or white).
6. Complete your painting with soft pastel, spraying occasionally with fixative. (I use a variety of fixatives, finishing with a clear acrylic spray.)

7. Seal the pastel using acrylic pouring medium. To minimize degradation of the pastel, apply a small amount of the medium to the top left corner of the panel, and spread it thinly using an old business or credit card. Repeat, moving to the bottom right corner, until the entire surface was covered with the medium.

8. In some areas, it is possible that the pastel will become somewhat degraded (either darken or even disappear). In that case apply another coat of clear gesso, and add more pastel, re-sealing with pouring medium. (These steps can be repeated until you are happy with the sealed pastel painting.)

9. Brush on a final generous coat of pouring medium, ensuring the entire surface is covered, and no bare areas remain on the panel. (This is important to ensure the quality of the final resin surface.)

10. Take the finished pieces to a professional framer to apply the resin coating. Prices may vary (my framer, Elgin Picture and Frame in Toronto, charges \$0.15 per square inch, which is about \$25.00 per square foot). Although this might seem somewhat costly, it is still less expensive than framing the piece under glass. If you are experienced at handling pouring resin, you may wish to do this yourself, however, I recommend professional application - it is easier and safer and gives a fabulous result.

I have had very positive reaction from the public, who like to see the various layers of the work, and the depth it can create. Many have commented on the “jewel-like” appearance of the pieces.

Enjoy.

(See Tony’s pastel for the dishwasher painting *River Music #8 Improvisational Flow* on front cover.)



Tony discussing the *Pastels for the Dishwasher* technique with Chris Burtenshaw at the Members’ Show in Medford.



PAC's
Website News
By Cathy Cullis

Memberships: Our website Premium Memberships (with Personal Gallery Page) have grown to 36 members and Slim Memberships (with link to personal website) are now up to 29. That's a total of 65 members who are taking advantage of the opportunity to showcase their work to the more than 20,000 visitors the PAC website had this past year!

Accessibility: In keeping with the times, more of our visitors are accessing the website from 'mobile' devices such as iPads, iPhones, iTouch, Smart Phones, Tablets and Blackberries. That's exciting news! As more of our members are becoming familiar with the use of these devices, we've taken steps to make our website 'touch friendly' ensuring easy access from these devices.

A Painting Challenge: An exciting new addition to the PAC website. This is a community event for all members who wish to participate. We have posted two challenges already, with growing interest. You can view the results of the first challenge as well as the current one on our Home Page. To participate you simply send in your digital images by email. Submissions are reviewed by a different PAC Master Pastellist each time with experience in the relevant area. Three works are chosen for feedback as to what particular painting principle or technique they illustrate that make them stand out. This is not a critique but more of a summary of the strengths of each of the paintings. All the submissions will be posted to the PAC website, and the selected three along with the reviewer's comments will be highlighted. There is no submission fee, and there are no prizes. So get our your pastel sticks and start painting the latest 'Spring Challenge'.

Exhibitions and Shows: Photos taken at our 20th Annual Juried Exhibition are posted on the Home Page with a link to a slide show of the paintings in this year's show. A slideshow of our recent Members' Show is also on the Home Page. Check out all the great images brought in by our members this year.

New Articles: A big thank you to Christine Camilleri for sending in her article '2000 Photos and Nothing to Paint: Part 1' which offers some great jump off ideas for working from photos. The article is currently posted on the Home Page and can also be found on our Tutorials Page.

Submissions: We encourage all members to submit articles, tips or tricks and suggestions for the website. Posting info on the website is a great opportunity to share with other PAC members.

Stay tuned! Lots of new ideas were submitted in the recent Member Survey. We will be looking at these ideas closely and hopefully, we will be able to implement some of them over the coming year. Keep those ideas coming in!

PAC 21st Annual Juried Show Call for Entry has some changes this year:

Since everyone responded so well to sending in his or her submissions by email when the postal strike was on last year, we are going to allow submission by email this year. **Please note that for emailed submissions, include your address etc. The entry is not accepted until the form, photos and cheque have been received.** CDs will still be accepted if email is not an option for you.

We will want the files names as follows:
Lastname Firstname Title Imagesize.jpg

We are asking for **quality printable images of 300 dpi.** They are needed for publications (program and bio book). Images of at least 500kb are acceptable.

The size of the photos has been changed to 4x6" or as close to that as possible. This will allow the photos to fit in a business envelope along with your form, SASE envelope and cheque. The photos are used for administration purposes as well a check that the digital image received matches it. Some people went to the expense of sending in full page photos, while beautiful they are not needed and just cost more to produce and mail.

Jessie and I are hoping the Call for Entry brochures will be included in this newsletter mailing. If not check the PAC website as it will be posted. Members will receive a copy either through email or snail mail as soon as it is ready.

Jessie Grant Exhibition Chair
Rosemary Simpson Submission Chair

See page 11 for Rosemary's helpful article on simplifying the taking of photos to record and archive your work for future Call for Entry submissions, etc.



2000 Photos and Nothing to Paint: Part 1

By Christine Camilleri,
AFCA, PAC

Digital photography and software is one of the best tools around for an artist...if you know how to take advantage of all those pixels!

Has this happened to you? You have tons of reference material but just look at each photo and no spark of creativity strikes. You scroll through them for a couple of hours and then, frustrated, give up.

You need to think of photos as your diving board: they are simply a jump off point. Photos are not your painting, they are not your feelings, they are not texture nor composition nor design, and they are most certainly not colour. Paradoxically, that's what makes them so exciting.

Try these "jump off" ideas:

- Ask yourself "why did I take this photo? What caught my attention? Was it the colours? The patterns I saw? The texture? The answers can be your main focus.
- What was the day like when you took the photo? Was it hot? Do you want to convey the heat of the day? The bright sunshine? Can you still remember the clouds overhead around the place where you took the photo? Was it a large expansive scene or intimate? How can you convey that and bring it back to the painting?
- What mood would make this photo work? Bright and airy or dark and somewhat mysterious? Playful or thoughtful? It's up to *you* to create the "atmosphere".
- Do you like the colors in the photo? (these are usually the "local" colour so that trees are green, barns are red, the sky is blue) What if you could change the colours what would they be? Is a yellow or red sky more interesting? Can the beach sand be purple? What if the animal was blue and orange with a hint of lime green?
- Try printing or looking at photos in black and white (often camera software allows you to do this) so you see the value patterns more easily and can dab in your own exciting colours!
- Look at many different photos and pull them together into a painting. I work on as many as 10 or more photographs at a time. Rarely does one photo make a worthwhile painting.

- If you magnified one area of the photo does that make the shadows and shapes far more intriguing? If you cropped out all the extraneous things does that help you focus? If you magnify until you can't see what the subject is anymore, does that help you think in a more abstract way?

- Redesign the scene to make it compositionally interesting and artistically structured. Feel free to move things around; after all, you're the one doing the creating, not the camera. For instance, I have taken 5 to 7 shapes, drawn them out, then cut them up and rearranged them until I liked what I saw.

Once you have your idea firmly in mind, the photos often become quite secondary to your creative process. I use the photo(s) as a jumping off point and then...jump off and don't look back!

Inspiration, anywhere, anytime

By Cliff Riviere

While walking along Bay Street in Nassau, Bahamas a few years back, I heard the sound of a saxophone over the hustle and bustle of cars and tourists. Curious, I followed the sound, only to discover a strapping, barrel-chested sax player belting out some jazz riffs. Being a jazz fan, I just could not resist taking photos for a subsequent painting. Several sketches and arrangements later, I settled for the attached composition, entitled *Nassau Jazz*. As the saying goes, inspiration can come from anywhere, anytime. (See *Cliff's painting on the back cover.*)



Ken Logue, Shirley deLang and Tony Vander Voet standing in front of Francis Obie's painting *Bronte Harbour* at the Members' Show in Meaford.

PAC Winter painting event 2012

by Margaret Ferraro

Thank you everyone for participating in this fun event. I really enjoyed looking at everyone's submissions. There were some really good works that I couldn't include because I can only pick three. The three I chose meet the criteria I have outlined below, the best. What they all have in common is a commitment to personal expression, and excellent pastel technique. I'd like everyone to know what criteria I was looking at when making my choices. Here they are, in no particular order:

- 1) Parameters as set out by this event, that the artwork look "COLD", and give the feeling of winter cold. As far as temperature and its effects in a painting, remember temperature is relative. In the case of a painting, it is relative to the palette chosen. When deciphering whether a colour is hot or cold, I employ a few strategies.
 - A) How much blue (cool) does the colour have, or how much red or yellow (warm).
 - B) Simply ask yourself does it make you feel cold or warm.
 - C) Compare the colour to the palette for the particular painting and you'll see something is warmer or cooler than the one you are analyzing.
 - D) Compare this colour to other versions of the same colour-for example, you have a lemon yellow. How does it feel, temperature wise, beside a gold yellow?Practicing with temperature of colour is a worthwhile exercise.
- 2) Communication of an idea, expression of some kind, a personal statement. The quality of our thoughts and ideas, and our ability to express this in a visual format - this is what artists do! I find there is a huge lack of beauty in much of the art created these days. Can you communicate an original idea, worthy of consideration by the viewer that is provocative AND pleurably stimulating to look at?
- 3) Good drawing and composition. Like perfecting the scales in piano, or practicing your golf swing, these are the trainings that will bring your work to a masterful level. If you don't LOVE to draw, you may never reach a truly masterful level in your artwork.
- 4) Consistent skilful application of pastel. I find this to be a really important point. Does your work clearly demonstrate confidence and clarity in what you are saying? Like every stroke of a masterfully executed painting, your technique with this stick of pure pigment must say, I know what I have to say, and I know how to say it.
- 5) Personal expression in use of colour. I love a painting where one is not afraid to have fun and experiment and follow your instincts.

Of the 21 entries, here are my top three picks and why.....

- 1) **Francis Obie** - This piece has a good solid composition, well drawn, strokes are nice and loose. The placement of objects (mostly trees in this case) and split of the picture plane are dynamic, and the use of gutsy colour choice in the dark areas are just varied enough to make for some subtle interest without compromising the feeling of cold. I find myself wandering around the playful use of pinks in the foreground, and the enriching reds up top. I love a painting that talks about light.
- 2) **Irene Gray** - This simple painting is full of impact! Yes, there is red in there (a very cool red), but talk about making a COLD statement. The thing I really like about this painting is the way every stroke is put down like you mean it. What this artist has done is create an austere moody environment. Almost otherworldly. Gets the imagination going, making things mysterious by not defining too much. This is a good example of what every art teacher tries to get her students to do - simplify your composition. When you say something simply, you say it strongly, boldly.
- 3) **Catherine Weber** - In this painting we are reminded not only of how snow can be cold, and massive, but gentle and beautiful at the same time. The paint quality achieved in the application of pastel here is quite wonderful. I am totally convinced the snow here is several feet deep. Very rich. The other aspect of this painting I want to mention is the composition. By splitting the picture plane so high up top, the massiveness of the snowbank is extra charged. Also, gives the artist all the room needed to talk about formation of snow by defining the shadows. Because the warm colours in the painting are far away, small detail does not take up much space on the picture plane, it makes a nice contrast but doesn't make us feel warm as the viewer. Although the sun is in the sky we can't see it, but the sky is a nice warm neutral, with lots of yellow in it, I am convinced this is a day in February. Isn't there always more sun in February?

To see all the entries for this challenge, check out the PAC website, where they are all displayed. Thanks again everyone, and thanks to Maureen Dorinda for linking us together.

Note: The three paintings that Margaret writes about can be found on the back cover.

Join the Fun - Make Spring come alive! Make Spring Sing! Leap into Spring! Go to the PAC website www.pastelartists.ca and take on the Spring Challenge. The challenge is to use the poem *Spring* by Mark R. Slaughter as a springboard to a visual idea of Spring, with one proviso: the painting must be dominated by a SPRING GREEN colour.



New Product News

The Easel Butler and ArtWorksBook



It has been said that necessity is the mother of invention and it was so true when I took my first group of artists to Europe on a painting holiday. Only one of the ladies was a tried and true outdoor pastellist and really prepared for painting on site, so it was imperative to the success of the trip to come up with a plain air system that would work for everyone.

Enter first the *Easel Butler*. My husband and I fondly refer to him as “Max” because the “thing” we were talking about every day needed to be called something besides “the thing” and Maxwell the butler had a nice ring to it. And so Max was conceived and grew and morphed over two months into a good working prototype that wouldn’t break the bank of my group of travellers especially those who already had a metal easel in their studio.

In the end, what we had was an armature that would easily slip onto our metal tripod easels and hold a pastel box at working level. This meant we could pack lightweight easels with all the benefits of the heavier French ones without having to purchase a whole new pastel system.

Then we turned our minds to making an art book that would not only hold and protect and organize our paper and finished work but would incorporate a hard surface on which to paint. We decided it was best to give it to everyone without paper as they all had their favourites but I did include 10 or so sheets of glassine. It is a very simple concept with rings to hold it together and the real hard part was finding a product for the cover that was both light enough and durable. In the end we also decided that life was easier if we gave our second “it” a name also and the *ArtWorksBooks* were born.

So we headed off to Greece...probably looking very much like clones, but well prepared with lightweight and convenient systems that worked like a charm for us.

It seemed like a shame to go through all of that work for such a small group so we have decided to patent our system and offer it to the world. Wish us luck.

You can find information about both products on our new website: www.easelbutler.com

We have a comment page there also and would love to hear from all of you at PAC.

Warm regards Minnie and of course...Max.

Pastel Invasion by Rosemary Simpson

Some may know my husband and I took a month vacation in Sarasota this January. We stayed in Sun n Fun Park. It certainly lived up to its name. There were all kinds of activities run by volunteers. Pastel painting obviously caught my attention. I emailed the instructor to introduce myself and ask "Where is the nearest Pastel Supply art shop!" Helen Hammerman, got right back to me with an invitation to sit in on her classes. Unfortunately pastel suppliers were few and far between in the area. Most of the artists use Dick Blick to mail order what they need.

Helen loves to start off beginners but I noticed that there were a range of talents in the classroom, some working with Helen in a mentor relationship. I certainly enjoyed the visit and was impressed with Helen's teaching. The following day to my surprise I got an email from a PAC member Kathy Dolan from Espanola. Kathy was one of the prize winners from the last juried show with her

painting *Moose Lake*. She had been sitting behind me and we missed one another. I went back the next week to meet Kathy and share my work with Helen's class; small world and so nice to have met Kathy. Never know where pastel artists are going to pop up.

In August of this year Helen will be travelling in her RV home from Toronto to Nova Scotia and has offered to do any beginner workshops on route if there is interest. She is a great teacher. I enjoyed my 2 days auditing her class. If there is any interest let me know. There are a lot of places along the route that do not have the access to supplies and workshops that we do here in southern Ontario. Helen also is offering to bring supplies with her. She is an IAPS convention fan as well so we got caught up re mutual friends. I hated to come home.

Your can contact Rosemary at 905-335-8074 or rosemarysimpson@mac.com

The season for Juried Shows has arrived:

By Rosemary Simpson

This article is simplified for those just getting into taking photos to record their work. I hope it is helpful. As you get involved you will find a lot more to learn and use. There are many computer programs that deal with images, editing and correcting, etc. Each one has differences but they are generally alike. Take time to explore yours and put it to good use.

As artists we think about our painting first and hope the rest will fall into place. Even if competition in juried shows is not your bag, you need to get into the habit of recording your finished works. At one time it was through slides or photos. Now of course we have a better tool, the digital camera. Although there may be a learning curve, the economy of just printing images that you want, make snapping away a delight on trips and special events.
Carry that over to recording your finished work.

To get a printable quality image (you never know when the local paper might want to highlight your work), start with your digital camera. Explore **Menu** on your camera and select the setting for the pictures at their highest level (finest). The picture files will be large 3 to 5 MB.
Make sure you save that original shot.

Never frame a work until you have an excellent digital image to file away in an inventory folder on your computer. Find a north-facing corner around your house out of direct sun. Set up your work so that you take the shot perpendicular to the surface, focusing on the centre of the work. This prevents key-stoning. Make sure the camera is level. Use a tripod if necessary. Don't worry if some background intrudes at this point. You can edit the image on your computer so that only the image shows. **Make sure you keep this original shot.** Every time you over save more pixels are lost. You can end up losing the original colour and sparkle. I personally use the addition of a "v" for version at the end of the file name with each change I make. Many artists make backup copies of their work on a CD or memory stick. Great idea.

That brings us to file names. Most shows now want a descriptive file name for digital images that are sent to them. It saves time and possible confusion re collation.

Your camera gives your image a file name that it likes, usually made up of letters and numbers. Once images are downloaded from your camera to your computer you can change the name to something that makes sense, i.e.

Hickok William Buffalo Round Up 16x24.jpg
Lastname Firstname Title Imagesize (inches HxW).jpg

Image size in inches should start with **HeightxWidth. (HxW)**. This is generally accepted. (Some shows ask for image size in centimetres but the HxW is usually standard.)

.jpg after the name is called an extension. The computer assigns an extension. Most shows want a .jpg extension as any computer can generally open these files. When working with your images a window will open to allow you to assign a name and the type of extension. Look through the list to select jpg sometimes shown as jpeg .

Different shows may ask for special **resolution for images**. In general if they only need an image that is used for a computer display they ask for a 72 dpi or ppi. These files do not print or project well. **dpi means dots per inch and ppi means pixels per inch ... same thing.**

If printable quality is required then 300 dpi/ppi is asked for. Makes sense that a better quality image would have more dots per inch. The sharpness and colour are excellent.

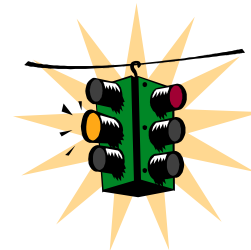
The Next Newsletter

This newsletter could only be published with the help of PAC members. We hope you have found it enjoyable and informative. Now it is up to you to keep the '**Purely Pastel**' newsletter up to this standard.

Send in 'how to' articles, photos of workshops and events that happened in your area. Let us know what you are doing, what inspires you to paint, how you make time to improve your art and anything else you can think of.

The next newsletter will be mailed in early August, so your contributions will have to be in my hands by **July 15, 2012**, however, you can send it to me at anytime before that. I keep a newsletter file on my computer and pull it up whenever it is needed.

I will look forward to receiving lots of printable material for the next newsletter.



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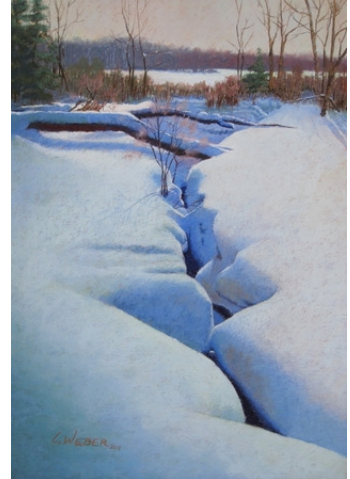
PAC Winter Painting Event (page 9)



Francis Obie

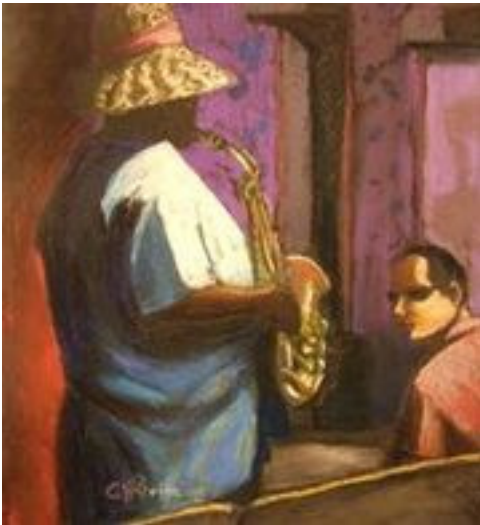


Irene Gray



Catherine Weber

Inspiration, anywhere, anytime (page 8)

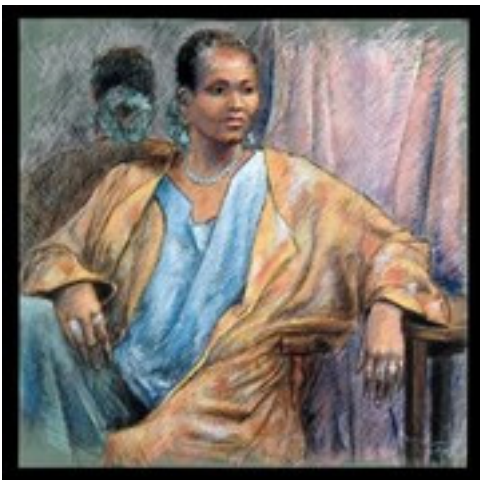


Nassau Jazz by Cliff Riviere

Mini-Bio (page 4)



Fallen at Shuswap
by Carol Smeraldo



Wendy Boyd's Stolen Art (Page 4)
Portrait of Sandy Ross



Missed the Members' Show (page 6)
Contemplation by Judith Seifert