

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

November, 2012/January, 2013

Award Winning Paintings 21st Annual Open Exhibition 2012



Third Prize
The Pastel Studio Award
Glenn Bernabe, *The Library*
(30x38")



Second Prize
The Jack Richeson Award
Dianna Ponting, *Pinwheel*
(11.5x11.5")

October 5 to November 4, 2012
Joseph D. Carrier Gallery, Toronto, Ontario

Honourable Mention Paintings on back cover



Grand Prize
The Ursula Reese Award
Judith Martin, *Snow Queen's Realm*
(30x22")



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

I hope by the time you receive this newsletter that you will have had a chance to see the 2012 juried exhibition at the Joseph D. Carrier Gallery in Toronto. This move to a larger, more urban gallery is representative of the PAC's growth over the past year - we are ready for the big time!

At the time of my writing, the awards were yet to be selected, but I want to extend my congratulations to those so recognized, along with everyone who was accepted into the show, and all those who submitted entries. As well, I'd like to extend a hearty thanks to the tireless exhibition team (Jessie Grant, Rosemary Simpson, Heather Laws, Sharon Cranston, Louise-Anne Guy, Cathy Cullis) who, again, ensured a fabulous show and opening reception. Bravo!

This year's juror, Liz Haywood-Sullivan (www.haywood-sullivan.com) is renowned in international pastel circles for her stunningly clear and fresh landscapes, and we were honoured to have her judge our show and also offer a three-day workshop during her time with us. Liz is also the Vice-President of the International Association of Pastel Societies (IAPS) whose biannual conference will again take place in Albuquerque, New Mexico, in May 2013. This conference is absolute heaven for pastel artists, and you should plan to attend if you possibly can. Especially this year, when our own Karin Richter (MPAC) will be facilitating a session! Congratulations, Karin!

Also, at our juried show opening, we recognized this year's newly-minted signature and master pastellist members. A recent discussion thread on Robert Genn's site (Robert sends out twice-weekly posts about all things artistic, and these often spark lively discussion in response!) discussed the validity of such "credentials", and I felt compelled to post the following thoughts on my own and the PAC signature members' behalf:

I, too, dislike ballyhoo and trumped-up credentials, as well as elitism. That being said, many organizations (including a national one of which I am the current president) do indeed have "hoops" that artists must jump through, or, more accurately, earn their way through, to get those coveted letters after their names and because of this do not deserve the elitist or cronyist criticism.

In our case, artists must be juried into three national exhibitions (juried by different jurors, all of whom are internationally recognized artists within our media) to receive signature status, and be accepted into five shows plus win at least one award to achieve the "masters" level signature status. From my perspective, and given that our shows typically attract about three to four times the number of entries as are accepted, this process ensures that only those with genuine talent achieve these credentials. The requirement to be juried in by many different jurors ensures that no favouritism or traditional expectations are at work – our signature status artists run the entire gamut of subject matter and approach. What they share is talent, mastery of the medium, and excellence of expression.

So, is this something worth doing? This system provides a structure for legitimate peer feedback, especially for artists who are not actively selling their work (and thus not getting the brutal feedback of sales figures), and gives them a way to gauge their progress. It is motivating for emerging artists to gain this recognition from recognized artists, and they learn a great deal in the process.

Once achieved, signature status may or may not help with sales, but it is certainly something that can generate opportunities to teach, and/or opportunities for marketing your work through articles in art magazines, etc. If the process legitimately includes recognition of artistic excellence by qualified judges, then I see no harm and much good in such signature systems. I would trust a signature status from a recognized artists' organization over many a BFA or MFA!

You can read Robert's original post and the whole thread here: <http://clicks.robertgenn.com/credentials.php>

In other news, our wonderful DVD library program has launched and is already proving a favourite PAC benefit. Just imagine, for the cost of mailing back the DVD after you are finished, you can watch hours of close-ups and wisdom from a wide variety of master pastel artists from across North America. This is a great way to familiarize yourself with an artist's teaching style and demeanour before committing to a workshop with him/her, not to mention being a great way to learn new techniques, materials, and approaches. Contact Maureen Dorinda (maureen.dorinda@sympatico.ca) for more information or to borrow a DVD.

Happy painting!
Ruth Rodgers, President

Your **2013 PAC Membership Renewal Card** is enclosed in this newsletter. Please fill it in and send it with a cheque made out to **Pastel Artists.Ca** to Membership - Gloria Burgoin, whose address is on the card.

Membership Report *by Gloria Burgoin*

Welcome to our recent new members:

Fran Hutton, Lethbridge, AB
Pascale Euzen, Calgary, AB
Doug Wasilieff, Salmon Arm, BC
Sandra Ingalls-Misiak, Oakville, ON
John Huang, PAC, Windsor, ON

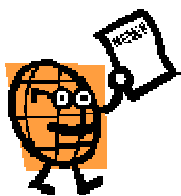
And returning members – welcome back:

Inak Gieysztor, Ajijic, Jalisco, Mexico
Duane Hendricks, Calgary, AB.

If you know of any pastellists who are considering joining PAC, now is the time to do it. Those joining for the remainder of 2012 get a bonus - membership until the end of 2013 for the price of a single year.

PAC membership is for the calendar year, so renewal time is approaching. We hope you find membership to be valuable, and plan to continue with us. Please include the completed renewal card enclosed in this newsletter with your cheque, so we are aware of any changes in your contact information. Cheques should be sent by December 31.

One of the results of the members' survey held last spring was a project to enable members in some regional areas to be able to contact each other. Regional groups have now been set up in three areas: the Maritimes, Alberta, and British Columbia. Members living in those areas were given the option of joining their respective group if they so desired. About half the members in those regions responded positively, and they have now been given each others' contact information. We are hoping that this will be of help to them.



Member News.....

Evalynne McDougall has recently been awarded Signature status in the Pastel Society of the West Coast (California), as well as winning the Richard McKinley award for her painting, *Clever Crows*. This painting has also been juried in to the Pastel Society of America 40th Annual Open Exhibition in New York. She has also been accepted as an Elected Member of the Society of Canadian Artists. (See *Clever Crows* on back cover.)

In August, **Margaret Ferraro** lead a group of 14, to paint the Tuscan hillside. All worked in pastel, and had a lovely

time. Perhaps, too much pasta though! It was truly a beautiful place, with every day providing completely new subject material to paint. Everywhere we went! Some of the highlights were: The Cinque Terre (a series of 5 fishing villages and farms, terraced into the mountain side on the Mediterranean coast) and Florence. Beautiful mountains everywhere, and cypress trees. (See painting of *Cinque Terre* on back cover.)



Ann Richardson Bickle's entry to The Beaux-Arts Brampton Juried Show, Brampton, ON, September 11 to 29, 2012, won in her category. The painting, *Dust Showers*, is a portrait of a bull elephant blowing dust over himself. Here's part of what Juror, Kelly McNeil, AOCA, CFS, had to say about Ann's painting.

"This pieceembodies drama, movement and a soft timeless atmosphere.... This pastel drawing is very well composed. The large head is anchored at the top by the use of the darkest contrast and introduction of colour. The artist lets the heavy trunk hang down almost disappearing, however it is supported by the ivory tusks that just happen to hit a light emerging... The balance of detail on the top and left and suggested muted motion on the right completes the sophisticated composition of the piece. Overall it is a beautiful piece of Art".

(Ann's painting was also accepted to PAC's 2011 Purely Pastel Exhibition and was printed on the back cover the November 2011 Newsletter.)



Judy Miner's painting *Keep Tapping* was accepted in to the juried Northumberland County Art Show, Cobourg, Ontario. "I really like the painting I did of my adult tap class done two years ago. As the painter I was able to make myself very slim and my hair perfect!"

Opening Night at PAC 21st Annual Open Juried Show



On Thursday, October 11th, we officially opened our 2012 juried exhibition at the Joseph D. Carrier Gallery in Toronto. A beautiful venue that showed the pastels to wonderful advantage, delicious food, admiring guests, happy artists, fabulous silent auction items going for unbeatable prices - what more could a pastel artist ask?

Our decision to fund a larger, more trafficked venue this year was justified by several pages of entries in our guest book before the show even opened, and attendance of about one hundred (twice the usual) at our opening. Our work has never looked more beautiful than in this carefully-lit gallery space, against a black curving wall - the show looked magnificent! If you were unable to attend, please go to the PAC website where all 56 works are displayed.



Ruth Rodgers, President

PAC is very grateful to our many sponsors for both awards and silent auction items and to Liz Haywood-Sullivan who judged the show. Many, many thanks to the fabulous efforts of the exhibition committee (Jessie Grant, Rosemary Simpson, Louise-Ann Guy, Janet Parker, Heather Laws, Cathy Cullis, Heidi Rohde).

The eager audience at the opening applauded the award winners whose paintings are on the front and back covers of this newsletter and the signature award winners for this year:

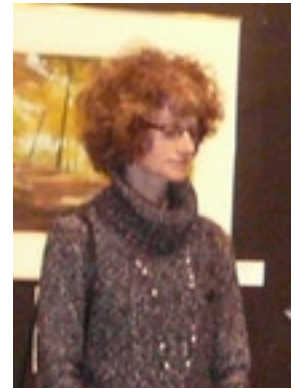
PAC Signature Status - Ann Richardson Bickle, John Huang, Evalynne MacDougall.

MPAC Signature Status - Valerie Ashton, Ruth Rodgers.

Congratulations to all!



Glenn Bernabe
2nd Prize



Frances Obie
Honourable Mention



Kim Martin
Honourable Mention



Trish Acres
Honourable Mention

Making the Picture Fit

By Adele Crawford-Frank
(A member of Pastel Artists of NZ)

With the price of picture framing being at an all time high, and emerging artists unsure of being able to sell their works, this is a tip that has worked for me over my life as an artist.

- Standardize frame sizes to suit pastel paper size. You could get three sizes: Full Sheet, Half Sheet and Quarter Sheet or big, medium or small.
- Use frames and matts that suit your palate colours. Matts can give you an amazing variety of effects in the same size frames, i.e. narrow or wide. Match wide matts to narrow framing and the frame appears wider, without the extra expense.

Paint to the frame size, that way you will not be tempted to go out and pick a "special frame" because the work may look better. I learnt this the hard way! The first exhibition I was brave enough to enter, I painted two works. The first, I felt so confident I took it to my framer and no expense spared, had it framed. Second work was painted to fit a big frame already in my studio and the picture took me seven and a half minutes to do. Moral in this story, first work rejected, second one hung, and later sold. Never sold the first work, used the frame for something else.

Painting Wildflower Farm Orillia, Ontario *By Ruth Rodgers*



On the ONLY Saturday in July that was rainy, Kebbie Gibb, Patricia Lowe and I made the trek to the Wildflower Farm near Orillia, Ontario, for a plein air experience. Challenging the dire weather forecast, we set out anyway and after pressing on through torrential rain and rolling thunder, we were rewarded with fields of just-washed brilliance.

This establishment grows native wildflowers and has developed seed mixes for naturalistic meadow plantings (www.wildflowerfarm.com). They were very welcoming to us (there's no fee to paint in the flower fields here, unlike at other establishments I checked with when planning this trip!), and we quickly set up our gear inside a lovely central gazebo that gave us great views across the flower beds amid the clearing drizzle.

First, we wandered around taking many inspirational photos (which have already been used to generate paintings back in the studio), and then, when the storm fully passed, we ventured out with our easels to capture the fleeting beauty of petals and sunlight.

Studio painting is good--but getting out in front of the real thing is always refreshing!



Painting Peggy's Cove and Lunenburg Nova Scotia *by Patricia Lindley*

Patricia Lindley and Rae Smith participated in this year's *Peggy's Cove Festival of the Arts* which took place July 12-22, 2012. A gala reception and auction was followed by 'Paint Peggy's Cove'. Thirty artists scattered throughout the village and the surrounding area. The final event was a Studio Tour featuring thirty studios situated around St. Margaret's Bay and the Aspotogan Peninsula. It was an outstanding success and both artists were very successful in selling their work. This is just the second year for the festival and Pat will be Co-president of the next event that will take place in the Summer of 2013.



Boats in Peggy's Cove
Photo by Rae Smith

After painting Peggy's Cove Rae went to Lunenburg to paint in the Lunenburg Art Gallery's, *Paint Sea on Site* event. **Cristina Sidhue** and he joined approximately 60 other artists in painting the historic port on July 21-22, 2012. A reception and dinner was held in the Lunenburg Community Centre after the show.

If you are planning a trip to Nova Scotia next summer, mark these two events on your calendar, it is a great way to paint beautiful scenery and meet other artists.

Here is a tip from Rae: When painting in *Peggy's Cove Festival of the Arts* or the *Lunenburg Paint Sea on Site*, I usually paint 8"x12" works and I have mats and sleeves that size, also, time dictates you limit a painting to a maximum of two hours. I did five paintings in two days along with socializing with fellow artists you only see each year. (See back Cover.)

2000 Photos and Nothing to Paint: Part 2

by Christine Camilleri

Digital photography and phones with cameras have really made it easy for artists to record information for later use in the studio. While photos open up the world of ideas...they can also close it down. Here are some tips for those 2000 (or so) photos you have to spark your imaginative fire.

Photos are not even close to how our eyes perceive the world. A photo takes in *all* of the detail – every leaf, every blade of grass, every piece of fruit, every animal, every person is in sharp detail. Your eyes, on the other hand, can only focus sharply on a small area of a subject, the rest -- your peripheral vision -- is blurry. You can use this knowledge to create a painting with a focal point (the central flower) and blur the rest of the details so the focal point jumps out.

Values in photos will fool you. Photos can only capture a small amount of the values in a scene. Did you know your eyes can see 50,000 values?! What does this mean for a painting? Next time you are outside check out the deep shadows under the trees. In a photo they will appear black and that's often how they are painted. Check out the light areas where the sun is hitting the rocks. In a photo these will very often be bleached out and very white. Since that is what the photo shows, that is what is painted but it's not nearly as interesting as painting the colours and textures of the shadow area and the nuances of detail and colour in the highlighted areas that your eyes can see.

Don't be a slave to your photo. For example, when you took the photo you noticed the market scene and the way the two women were talking over the vegetables. It was so intimate and old world somehow. Now back in the studio when you look at the photo it's less about that moment and more about everything else. The camera has pulled in everything else too, and in the sharpest detail! The pole holding up the awning that you never noticed. The other people crowding in, the garbage pail right beside them. Now your creativity has to come in and crop and focus on what you liked about the scene: Avoid painting all the details; they will detract from your painting's focus.

Stay composed! Photos are rarely perfectly composed. My animals are rarely photographed in great poses. Mountains lack snow, trees look straggly, shadows cast are harsh, etc. I have to pick and choose what and where things are going to be placed to make the most of what I know about composition. You have to add and subtract and move things around to enhance and convey your creative idea. Think shapes and move them around.

That looks very familiar! I know I like to tackle subjects

that are unfamiliar and you can get away with a lot when they are far away in a painting. Up close though the flaws (for me) show through. I like to be accurate. So just because you have a photo of, for example, a rider on a horse but it's still pretty far away, do you know enough about your subject to convincingly portray the horse's tack (bridle, saddle, etc) or the cowboy's outfit? You may need to do more research beyond the photo -- extra work but worth it.



Bringing'Em In (16x10")

It helps to be organized so your creativity can be unorganized and loose! I have all my photos catalogued into subjects. Trees are in one, cloudscape are another, people poses, meadows and even one called abstract (I take close up photos that are out of focus of objects and these are intriguingly abstract). I like organizing my photos this way because rather than painting a photo I take bits and pieces from many photos and create and compose. I have had people say of a landscape, "I know where that is", but they don't because I just made it up! I am sure I look very funny taking photos of great beach logs when the sunset over the ocean is what everyone else is photographing!

Finally, I like to paint from real life. It's challenging but there is a certain energy and spontaneity that happens that sometimes doesn't occur when I paint from photos. I have been sunburned, mosquito-bitten, chased off by bears and had gale force winds come up just as I started on a painting in the great outdoors. Those experiences, however, of really seeing that water, hearing the breeze in the trees, smelling the ocean, are all remembered when I return to the studio in the middle of winter and paint. I know then that the photos I took are very rudimentary and what I felt that day and what caught my eye is the most important thing I can convey.

Good luck with your paintings!

My Colour Palette

by Michael Chesley Johnson

If you're like me, you may have started in pastel with a very basic set. Once I got comfortable with pastel, I began to supplement it with what I call the "Gee, That's a Pretty Colour" set. After exhausting the possibilities of my small box of Rembrandts, I began buying whatever mouth-watering colours I came across. I ended up with hundreds of pastels, but no logical way of organizing them.

I also paint in oil, and for that I do have a system for organizing colour. After years of working in pastel - I can be a slow learner - I wondered if I could apply this to pastel. I did, and it works really well. Adjusting colour and shifting colour temperature becomes almost intuitive.

I organize my pastels according to the split-primary colour theory palette. In oil, I use a cool and a warm version of each of the three primaries, yellow, red and blue. In pastel, I expand this to include the secondaries, or orange, violet and green. Also, in addition to a cool and a warm version of each of these six colours, I include five values (tints and shades) of each. If you multiply this out, this is only 60 sticks of pastel (6 colours x 2 temperatures x 5 values.) If you include both soft and hard pastels, that makes 120 sticks.

It is important to choose the primaries and secondaries so that they are as pure as possible. I like to use single-pigment colours as I do in oils - cadmium yellow, cadmium orange, cadmium red, alizarin crimson, cobalt blue, chromium oxide green - for these, rather than colours that may be greyed by additional pigments. Although there are many manufacturers of pastels out there that have products that will work, I have settled on Polychromos (hard) and Mount Vision (soft). (I can't categorically say that my choices are single-pigment colours, but they sure look that way!)

Arranged as a linear colour spectrum in my pastel box, I can easily shift my colour choices left or right to get subtle temperature changes. Also, because I understand colour mixing from my oil experience, if I need to adjust a colour, I can quickly find another colour that will "tweak" it just right.

Because I prefer to not grey my colours by mixing complements, I like to also have a set of warm greys and cool greys in a hard form. Because they are hard, these greys are excellent for scumbling at the end and greying down colour. Additionally, I keep a set of browns handy.

Trust me, keeping your pastels organized this way won't take the fun out of painting. If anything, it will make everything flow so much better for you!

Looking for a winter painting get-away? Michael Chesley Johnson will customize Winter Plein Air Workshops in Sedona, Arizona, for you and three of your friends. He can make it a pastel-only workshop, a workshop on advanced design or color, a workshop in painting large format pastels, or any other topic you wish. You can get exactly the workshop you need!

As many of you know, Michael teaches intermediate/advanced plein air workshops in Sedona from late October until mid-April for all media. This winter, he will be happy to dedicate some of these workshops to your needs specifically. You and your friends could rent a house or condo for the week. Four students are needed for a customized plein air workshop. Workshops run Tuesday-Friday and are half-days (9-1). Price: \$300. For details, contact Michael at mcj.painter@gmail.com or visit www.PaintSedona.com.

Brand New to Me - Blogging and Videos!

By Gail Sibley

I am thrilled to tell you that I have recently started blogging!! After much trepidation and wondering what in the world I would talk about, I am getting into the flow. I am trying to keep it on a schedule of twice a week but not always successfully, especially when family comes to visit! Main topics are what I am up to in the studio - new work, highs and lows, discoveries - and artwork that I come across that inspires, intrigues, puzzles or surprises me. You can read my blogs on my website at www.gailsibley.com/blog or better yet, receive them in your mailbox by subscribing (you will see the signup box on my website). I do encourage your feedback and comments on how my blog is going.

My other news is that I have started making pastel demo videos and uploading them to YouTube. I am very new to this and again, I would love your response. Easiest way to get there is by going to my website www.gailsibley.com and click on the YouTube button at the top right of the page. "Four Apples" is my latest video and for the first time I added narration over the video rather than using music. I am looking for questions, comments, suggestions about anything to do with these videos.

If there are questions about how I am doing the videos or about blogging, I would be happy to talk about either in another article.

This internet thing is a whole new exciting world.
I say - jump in!



PAC's

Website News

by Cathy Cullis

www.pastelartists.ca

EXCITING NEW FEATURE FOR PAC MEMBERS ONLY!

A lending library of instructional DVDs in the pastel medium. We are offering you the 'how to' from some of the best pastel artists in North America, Richard McKinley, Maggie Price, Albert Handell, and Ann Templeton to list a few. Just let us know which DVD you would like and it can be yours to borrow for a month.

Have a look at the DVDs available, view the descriptions, make your choice and send in the order form. It is as simple as that. All the details can be found on the Home Page along with the DVD list and the order form.

PAC CHALLENGE:

If you have not yet explored this new feature, take some time to take a look. We have posted the results of the latest *Challenge IV: Summer Painting: A Flower Concept* on the Home Page as well as the details for *Challenge V: Seasonal Change*. View the three entries that Master Pastellist Tim Daniels chose to comment on and what he has to say about them. The remaining entries that were sent in can be seen below Tim's comments.

NO SIGNATURE - A NEW TREND:

Canadian painter Robert Genn discusses an apparent new trend - *artwork with no signature*. Does an artist's signature guarantee authenticity? Is it part of their 'brand'? Does it make your work less valuable? On the Home Page we have placed a link to Robert's letter discussing this topic and the Interesting viewpoints of his readers.

JURIED EXHIBITION:

The opening reception of the PAC 21st Annual Open Juried Exhibition was on October 11, 2012 at the Joseph D Carrier Art Gallery in Toronto. Pictures from that evening and a list of all the award winners is on the Home Page as well as a link to a slideshow of all the accepted entries for the exhibition. Have a look.

CALLS FOR ENTRY:

Fall is the time we start seeing Calls for Entry for juried shows. If you have some information about a juried show coming up in your area please send the information in for the website so other members can participate.

PLEIN AIR PAINTING:

Do you have a favourite site that you return to again and again? We are seeking submissions from across the

country describing wonderful plein air locations. Send us an email rcullis@cogeco.ca that includes the following:

- Where the site is located (a general idea, not specific directions)
- Why it is perfect for plein air painting
- Images of works you have painted there, and/or photos you've taken there, and/or you or others painting there
- Your contact info if you are willing to be contacted for more specific information about how to find the site, or if people are looking for plein air companions (See page 6 of this newsletter for two sites.)

Submissions are accepted any time. They will be collected and posted on the News/Calls for Entry page right below the Calls for Entry on the right.

A few Tips on Pricing your Work

- Many artists make the mistake of equating dollar values with psychological factors like how emotionally attached they are to their art or how much angst they experience during the creative process. Keep any art off the market that you feel exceptionally close to, keep it in your own personal collection.
- The opposite of placing excessively high prices on works of art with high levels of personal meaning or emotional attachment is placing excessively low prices on works of art that lack those qualities.
- Consistency in pricing is a cornerstone of successful selling.
- If you are just staring out and have not sold very much, pricing your work based on time, labour, and cost of materials is often the best way to go. Set yourself a sensible hourly wage, add the cost of materials, and make that your asking price. If materials cost \$50 and you take 20 hours to make the art at \$15 per hour, then you price it at \$350.
- If you are in a group show or exhibition, enter a piece that is priced competitively with those of the other artists. You do not want to have the most expensive piece in the show, you want it to stand out for art reasons, not money reasons.
- Offer art in all price ranges. People who like your work, but cannot afford the big stuff should at least have the opportunity to come away with something. This is the best way to maximize your exposure and become known.

These tips have been taken from Alan Bamberger's article *Art Prices - Price your Art Realistically*. You can read the whole article on the PAC website.

Thanks to Robin Hamel, we have copied a note that is posted on her studio bulletin board. We hope you will cut it out or copy it for your studio bulletin board. There are times when we all need a little creative push.

CREATIVITY EXERCISES

To uncover and strengthen your native creativity, Dr. Eugene Raudsepp, president of Princeton Creative Research, suggests that you:

Keep track of your ideas at all times.

Carry a notebook wherever you go and keep it at your bedside. Ideas come at strange times, frequently when we least expect them, and they may never come again. Listen to your hunches and intuitions, particularly during moments of relaxation, before going to sleep, or upon waking.

Pose new questions every day.

An inquiring mind is a creatively active mind. It is also a mind that constantly enlarges the area of its awareness.

Learn about things outside of your specialty.

Seemingly unrelated pieces of knowledge can often be brought together to solve problems or create new products and services.

Avoid rigid, set patterns of doing things.

Overcome fixed ideas and look for new viewpoints; try new ways. Attempt to find several solutions to each problem and develop the ability to drop one idea in favour of another.

Be open and receptive to ideas, others' as well as yours.

New ideas are fragile--listen positively to them. Seize on tentative, half-formed concepts and possibilities: A new idea seldom arrives as a complete, ready-made package. Freely entertain apparently wild, far-fetched or even silly ideas.

Be alert in observation.

Look for similarities, differences and unique and distinguishing features in objects, situations, processes and ideas. The more new associations and relationships you can form, the greater are your chances of coming up with really creative and original combinations and solutions.

Engage in hobbies.

Try ones that allow you to construct or produce something with your hands. This lets you relax and enhances the creative problem-solving abilities so useful in your work. Also, keep your brain trim by playing games and doing puzzles and exercises.

Improve your sense of humour and laugh easily.

This helps you to put yourself and your problems into proper perspective. Humour relieves tension, and you are more creative when you are relaxed.

Adopt a risk-taking attitude.

Nothing is more fatal to creativity than fear of failure.

PAC LENDING LIBRARY

of Instructional DVDs in the Pastel Medium

PAC now has a number of DVDs to loan. We are offering you the 'how to' from some of the best Pastel Artists in North America, Richard McKinley, Maggie Price, Albert Handell, and Ann Templeton to list a few.

Just let us know which DVD you would like and it can be yours to borrow for a month. You may borrow three during any one-month period. In order to secure the arrangement we ask you to send us a personal cheque for the replacement cost of the DVD. The cheque will not be cashed if the DVD is returned on time.

Procedure:

A form is provided on PAC's website, **PastelArtists.Ca**, under **Lending Library** or contact Maureen Dorinda for a copy. (See PAC Contact List on page 2.)

Send the name(s) of your DVD request and a cheque for the replacement value of the DVD(s) to PastelArtist.Ca, c/o of Maureen Dorinda, 45 Orchard Road, Port Perry, ON L9L 1G6. If the DVD is already out on loan, you will be contacted and notified of the first available date.

Mailing:

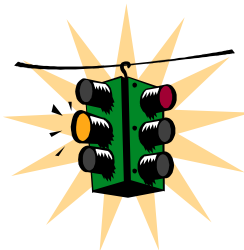
We will mail the DVD to you at PAC's expense and you will return it to PAC at your expense. **(Should we not receive the safe return of the DVD we will cash your cheque in order to replace the DVD.)**

LENDING LIBRARY LISTING as of September 2012

CHAMPAGNE, HORACE, Paints from Newfoundland, Value \$50.
GREENE, DANIEL, Pastel Portrait, Jim, Value \$90.
GREENE, DANIEL, Pastel Portrait, Erica, Value \$90.
HAYWOOD-SULLIVAN, LIZ, Painting Realistic Landscapes in Pastel, Value \$50.
HAYWOOD-SULLIVAN, LIZ, Mixing Greens, Value \$50.
HAYWOOD-SULLIVAN, LIZ, Skies, (2 copies), Value \$50.
HENDELL, ALBERT, Early Spring (pastel over watercolor), Value \$70.
HOWE, COLLEEN, Color and Value Secrets for Successful Pastels, Value \$50.
HOWE, COLLEEN, Colour Harmony for Luminous Pastels, (2 copies), Value \$50.
HURLEY, M. KATHERINE, Vivid Color Landscapes, Value \$50.
HURLEY, M. KATHERINE, Works in Black and White, Value \$50.
JACQUES, DENIS, Portrait au Pâste, Value \$50.
McKINLEY, RICHARD, Bold Underpaintings for Lively Pastel Landscapes, (3 copies) Value \$50
McKINLEY, RICHARD, Landscape Pastel Demonstration, two Disc Set, Value \$90.
McKINLEY, RICHARD, Three Stages for Successful Pastel Paintings, (3copies) Value \$50.
PRICE, MAGGIE, Capture the Values of Sunlight & Shadow, Value \$50.
PRICE, MAGGIE, Painting from Photos, Value \$50.
ROHM, BOB, The Art of Water, Part I, Value \$70.
ROHM, BOB, The Art of Water, Part II, Value \$70.
SAPER, CHRIS, How to Paint Tones in Oil, Value \$50.
SECOR, DEBORAH, Painting Outdoor Shadows in Pastel, Value \$50.
SECOR, DEBORAH, Get Started in Pastels, Landscapes, Value \$50.
TEMPLETON, ANN, Abstracting the Landscape in Pastel, Value \$70.

A Special Thank You -

to everyone who took the time to send in the articles and news that fill this newsletter.



Next Newsletter

Deadline
January 15, 2013

We are now starting to assemble content for the next newsletter. February Newsletter is always the most difficult to put together. Everyone is busy, first with Christmas, then with New Years, then getting ready to fly South. So we are appealing to you to send in photos, thoughts, wishes and whatever else you think of; **we want to hear from you.**

You will notice we have started to put more paintings on the inside pages of the newsletter, these images show up in black and white in the print copy of the newsletter, the emailed newsletter comes through in colour. If you would like to receive the newsletter by email, please let us know and we will move you from the mailing list and add you to the email newsletter list.

Contact me at: jgautpac@gmail.com.

Or by mail at: June Gauthier
794166 East Back Line, RR3
Flesherton, ON. N0C 1E0

PAC Painting Challenge V SEASONAL CHANGE

Through these challenges we hope to provide a forum that will help us, as artists, to explore our individual approaches to a suggested subject.

"No spring nor summer beauty hath such grace as I have seen in one autumnal face" by John Donne Elegy IX:
The Autumnal.

In our Painting Challenges so far, we have described the seasons with colour and vitality. Our fifth Painting Challenge is challenging you to portray the sense of autumn.

For full details go to the PAC website.
Deadline for entry is November 15, 2012

21st Annual Open Exhibition 2012

Honourary Mention
The Pastel Journal Award



Trish Acres, *Sweet Sorrow*
(17x13.5")



Frances Obie, *Breakwall*
(24x24")



Kim Martin, *One Canadian Lynx*
(18x24")



***Low Tide Sunset*, Christine Camilleri (18x24" - See page 7)**



***Cinque Terre*, Margaret Ferraro (9.5x15.5" - See page 4)**



***Clever Crows*, Evalynne A. McDougall (See page 4)**



***Lunenburg Street Scene*, Rae Smith (8x12" - See page 6)**