

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

February, March, April, 2013

Using Colour to Express Feeling or Mood

Page 10

The deepest and truest secrets of colour effect are invisible even to the eye, and are beheld by the heart alone.

Johannes Itten, *The Art of Color*

Red



Raymond Martin, *St. Davids Residence*
(18x26")

Purple



Fred Fielding, *Made in the Shade*
(13"x19")

Yellow



Ruth Rodgers, PAC, MPAC, *Winter Hedgerow*
(12"x36")

Blue



Louise-Anne Guy, *Dusk Reflect*
(15"x20")

Dominant Background Colour



Evalynne McDougall, PAC, *Even Dozen*
(10"x26")



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

Having had to move TWICE in the past month (the first move was planned, as I moved into a temporary house-sitting arrangement while our new house is being built; the second was unplanned, when the homeowner unexpectedly had to return to Canada due to a health complication), and being in the midst of planning my new studio in our dream home, I have been thinking a lot about studio set-ups. Because my new space will have to be multi-functional, with spaces for my own work, plus space for a flexible number of student set-ups, and for display of my framed and unframed work, I have been carefully laying out mock-ups and considering issues such as lighting, ventilation, accessibility, washrooms etc.

As pastel artists, we need to consider ventilation at least as much as those working with solvent-based media, and I have been looking at various solutions, including those fancy on-easel dust collectors, but I think a good cross breeze from open windows might be enough for me. These days, working on sanded paper and utilizing under-paintings more than ever, the fallout of dust from my works is pretty minimal. I would be interested to hear from any of you who have tried more sophisticated systems - email me at rodgers.ruth@gmail.com and I will publish your replies on the website for others' reference.

As well, I have been researching various solutions for hanging my work in the gallery portion of the studio. In my last space, I simply used push-pins to hang unframed works, resulting in an ever-changing display - but also a LOT of tiny holes in the wall! This time, I am considering some narrow shelves that I can just prop the works on, for the unframed work, but also thinking about splurging on a more sophisticated hanging system involving rigid rods and hook attachments that slide along a ceiling-height track for the framed works. Anyone have any experience/resources/recommendations to share? Again, email me and I will collate the resources you send.

Lighting needs to be equally specific, and I am considering a flexible track light system with halogens, to enable me to angle the bulbs to maximize light and minimize reflections on the glass, as well as provide well-lit work stations for myself and my students. It will be a big investment, but worth it, I

think. I would be happy to hear your suggestions or advice.

As I write, I am celebrating two big milestones in my pastel painting career. My first solo show in a non-commercial gallery opens this coming weekend in Whitby, Ontario's Station Gallery; it is a collection of figure works that explore the impact of the fairytale princess myths on the role and self-image of women, and I had a lot of fun interpreting these cultural icons in a new technique: pastel plus collaged fine art decorative papers (see my article on the process in this issue). As well, the current issue of the *Pastel Journal* contains my first feature article, which I wrote about Seattle artist Barbara Noonan. I hope to do more of both of these types of activities when I move into retirement, so these events are a great warm-up!

We are moving into high gear planning our first PAC online juried show, so watch for more info soon about it and our 2013 members' show, coming your way via an update soon.

Happy painting, and Happy New Year!

MEMBERS' SHOW 2013

Exhibition Chair
Jessie Grant, PAC

This year our Members' Show is being held at Alton Mills Art Centre in Alton Mills, Ontario.

This is a wonderful art centre bustling with studios occupied by jewellers, fine artists and potters, as well as galleries. You can pick up on the buzz as soon as you enter the front doors.

Unlike other years, when we had the intake, installation and opening all in one day, this year we are coming back for the opening on Sunday, April 7th to make the most of the Sunday visitors to the Gallery. To tempt you further, we are having Ed Hanson of Pastel Artists Studio do a demonstration of pastel for all and sundry in the centre of the Falls Gallery.

I hope to see everyone there.

Jessie

Note: Map to Alton Mills on page 11
Members Show Entry Form on page 9
A few tips on framing your work on page 5

Membership Report

From Gloria Burgoin, PAC, MPAC

We continue to get new members joining PAC. Welcome to the following:

Trish Allard, Gatineau, QC
Michele Fong, Ottawa, ON
Bonnie Dillon, Nepean, ON
Sue Evans, Bracebridge, ON
Wendy Gordon-Forsyth, Caledonia, ON
Gloria Kingma, Dunnville, ON
Linda Martin, Oakville, ON
Janice McDermott, Milton, ON
Maureen Obyrne, Ottawa, ON
Ron Pearson, Kingston, ON
Caro Perreault, Sainte Louise, QC
Svitlana Savinykh, Suttons Bay, MI (USA)
Karen Scales, Stratford, ON
Marsha Scott, St. Catharines, ON

We hope you will enjoy the benefits we offer and that your membership will enhance your painting experience.

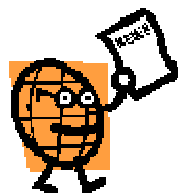
A reminder to our current members - your 2013 membership renewal is due now. If you cannot find the renewal card that was included with the November newsletter, you can go to our website to print one. Look on the Members Only page for a box that says **PAC 2013 Renewal Form**.

Mini-Bio

Sandra Ingalls-Misiak currently works in a multitude of media and is most inspired by the human figure, colour and light. Upon the recommendation of her childhood teachers, she began taking art classes while growing up in New Brunswick. As an adult, she put her art aside as she raised her family and has just begun to re-kindle her interest now that her children have grown. She recently graduated from the Fine Arts program at Sheridan College and is very new to pastels. Her work was recently accepted at a Juried Art Exhibition in Oakville, Ontario. (*California Colours* on back cover.)

We are looking for more *Mini-Bios*. We all have stories of how we started to paint in pastel; why not share your experience with other PAC members. I for one started painting with pastels as a child, wishy-washy pale pastel that as I grew up became boring to me. On to oils. Then when I retired I heard of a group called Pastel Artists of Ontario. I visited one of their exhibitions and WOW what had happened to pastels while I was painting in oil.

June Gauthier



Member News

Ruth Greenlaw's painting, *Clouds at Sunset*, was accepted into the Visual Arts Clarington Juried Show in Bowmanville, Ontario that was on show from October 28 to November 18, 2012. It received an award in the Best Drawing or Pastel category. (See back cover.)

Ann Oakley, PAC, had one of her paintings accepted into the Oakville Art Society Annual Members Juried Show 2012. The show was held in the Oakville Municipal Building October 5 to 30, 2012.

Christine Camilleri, AFCA, PAC, will have her painting *Bringin' 'Em in*, on the cover of a new cowboy themed book by Dave Fisher titled, *We Never Back Down*. (See back cover.)

Dianna Ponting, MPAC, has been chosen as BC Wildlife Artist of the Year 2013. Limited Edition Prints of her *Masked Musketeers* will be available through BC Wildlife Federation. The raccoons in this painting are some that Dianna and her husband raised through *Critter Care*, a local wildlife rescue center. Adoptive parents take these wonderful little imps home to raise and release into the wild the following spring, in the process providing them with years of wonderful memories not to mention fodder for award winning paintings. (See back cover.)

To those of you who are interested in drawing or painting from the costumed model: I am a member of the Arts and Letters Club of Toronto, Elm St., just north of Dundas and Yonge. I run weekly sessions in the third floor studio on Fridays, 10am to 12pm and 1:30pm to 3:30pm, one pose. There is a fee for the model, currently \$10 for morning or afternoon or \$15 for both. There are boards and easels available. There is no instruction. The sessions are open and relaxed. For further information, please either phone me (416-535-8913) or email me (wendyab@pathcom.com or wendyab@axxent.ca). As this is a private club, I have to know in advance if you are coming. **Wendy Boyd**, PAC

Gwen Tooth will be teaching courses at both Haliburton (Fleming College) and Southampton Art School in 2013. Haliburton: July 8 to 12 - Acrylic Abstraction & Expressionism www.hsta.ca
Southampton: July 29, 30, 31 - Acrylic Abstraction – Bold And Expressive Approaches www.theartschool.org
Contact Gwen at gwenartist@uniserve.com
Or : 416-985-5327 (cell) for more information.

It's That Time Again!

By Rosemary Simpson, PAC, MPAC

As you will see the new Members' Show Entry form is included on page 9 of this Newsletter. It is just the beginning of shows that you can participate in locally or farther away. Our Members' Show allows new members to choose and hang their best works perhaps for the first time. Long time Members love to see what everyone is doing. It is always a beautiful and dynamic Show.

Framing Checks - Respect your Work!

Here are a few "to dos" and I am sure other members would be able add a few more. Also check the Website Tips

1. Always take a good quality digital photo of your work. The results should be as close as possible to your finished piece. The quality should be at least 1 mb. That way it is good for computer viewing and should you need it - print quality.
2. Most Galleries like neutral mats and dark frames. Works look well and usually the artist saves money. The frames can even be reusable. You do not want someone oohing over a frame rather than the work in it!
3. Use acid free framing materials if you are a do it your-selfer. Most framers use acid free materials but check with them to make sure. Your prospective customers expect good quality
4. Respect your work by using a frame that is secure. It does not have to be fancy but of good quality and sturdy. Volunteers generally do the hanging. None of them want glass crashing down on them. Make sure that the glass and mats are well fastened.
5. A paper cover on the back is a finishing touch. It shows you care. If it is ripped, replace it.
6. Pastels need to breathe. One of the simplest ways is to use a reverse bevel mat cut inward placing the mat against the glass trapping any of the loose pastel specks, keeping them off your fresh mat. You can dispense with a mat and just use clear spacer bars that lift the glass up about an eighth to a quarter inch from the pastel. I like to use this method when framing a very large work. It reduces the over all weight and keeps the specks of loose pastels where they belong.
7. Put your name and contact information on the back of your work along with the title, dimensions and medium.
8. A nice touch is to put a mini-bio about yourself and a note regarding the care of an original work of art.
9. Shipping! Do not place the sale price of your work only the cost to replace the framing in the Value box. If crossing a border mark it for **Exhibition Only**. I cannot promise that the customs officers will give you a smile and a wave but it might save some hassle!
10. When packing work(s) to ship. No Peanuts. The box should be light as possible and reusable. The painting needs to be protected around the circumference, front and back. **It should not move**. Some groups want return shipping prepaid. PAC is one of them.
11. Read the Calls for Entry carefully to see what is required. There are differences and not following the rules can mean a rejection of your work.
12. Be Prepared. Take the plunge and Participate!

Our last Juror Liz Haywood Sullivan remarked in her comments below -

"When choosing awards there are some essential questions I am looking to answer when viewing an artist's work. One of them is: Is the presentation consistent with the work? I have seen too many good paintings eliminated because of poor presentation (i.e.: poor framing choices, dirty mats, dirty glass). Good presentation speaks volumes about how you view yourself and your work."

Pastel and collage: new possibilities

By Ruth Rodgers, PAC, MPAC

The October 2011 issue of the *Pastel Journal* featured the work of Ann Marshall, who combines collage and pastel into evocative and mysterious figure works, and as soon as I saw it I knew I wanted to try it. The article did not offer any actual “instructions” for the technique, so I set out to explore its potential on my own. I was just beginning to work on a new series of figure paintings, exploring the impact of the fairytale princess myths on the image and role of women, so I decided to try this approach for the series.



First, I had to determine the suitability of various papers. While art and craft shops offer a huge assortment of intriguing printed papers, not all of them are suitable for fine art applications. Japanese and other origami papers are beautiful, but the papers are not acid-free, and so cannot be considered of archival quality. Gift wrapping and many handmade and rice papers are also unsuitable for the same reason. I found a mother lode, however, in the scrap-booking aisles - most of these papers are certified acid and lignin free, and so they can be used with impunity in fine art applications. I had a blast selecting dozens of inspiring patterns - at only a few dollars a sheet, I could afford to indulge myself! Of course, the patterns were selected to complement and extend the message/theme of my planned works. It is best to buy enough for the whole painting at one time (add extras), because dye lots on scrapbook papers vary, just as they do in wallpaper - if you have to come back for more, you may not find a perfect match.

Second, I had to select a glue. Again, it was important to read the really fine print on the packages (thank goodness for magnifying reading glasses!) to ensure that it, too, was suitable for fine art adhesion activities - that it would not yellow nor crack nor degrade the papers it was adhering. I found several that worked well, and found that I preferred a liquid application to a solid “glue stick” approach - it’s good to experiment to get the degree of ‘stickiness’ you need for a particular application. I found that completing the pastel part of the work first was best for me. I would completely finish the central figure in pastel, leaving the background just bare (sanded) paper. Then, I laid tracing paper over the entire work (which sometimes required taping sheets of trace together to get the size needed), and drew a pencil outline around the figure. Be sure to write the label ‘FRONT’ (indicating the top surface) at various locations on the tracing paper at this stage! Once you start cutting out the outline, it gets difficult to keep the paper right side up, and I cut out several backwards-shaped collage elements before I got onto this trick!

Now, cut out the outline of the figure from the tracing paper image and discard it. Be sure, however, to note and cut out shapes that represent any ‘internal’ bits of background that will need to be filled in with collaged paper, such as inside a bent arm or leg - again, label the ‘front’ of these to ensure you cut out the shape properly (and not upside down/backwards!). What you have now are a bunch of very oddly shaped pieces of tracing paper that represent the shapes you need to cut out of collage paper to fill in the background around your figure.

Just as with patterned wallpaper, you will want to ensure you have a pattern match across your collage paper before cutting out your shapes (if, indeed, you are trying to make the collaged elements a continuous and logical surface in the background of your work - if not, pattern match is irrelevant!). This was the toughest part, in my experience. I had to lay out the collage papers (which came in 12” squares) to match the pattern, then lay the tracing paper shape on top of the matched papers, carefully maintaining the matched position while I traced around the tracing paper pieces onto the collage paper with a pencil. If that sounds a bit complicated - it was! But with practice I got pretty good at creating a very precise outline of my needed collage pieces that matched up perfectly with the outside edges of my pastel figure. Sometimes the needed pieces were significantly bigger than the available collage paper dimensions, requiring that I cut the traced shape into several pieces and then

match the pattern in all directions before cutting them all out of the collage paper. It takes a bit of figuring out, but if you make a mistake, the paper's cheap - just have extra sheets on hand to fix mistakes! In terms of those odd 'internal' shapes inside the figure, give some thought to pattern matching these pieces as well - once they are glued on, if the pattern doesn't match logically, the illusion that your patterned background extends behind your painted figure will be lost.

Eventually, you should have all the collage pieces cut out and ready to glue onto your pastel paper, around the pastel figure. Obviously it's wise to test the fit of each piece, and the match of any adjoining patterns, before gluing it down, but once that is done, the actual gluing is kindergartener's play. Be sure to press out any air bubbles that get under the papers, and really smooth out all the edges for good adhesion, while being careful not to smudge your pastel areas. After the glue has dried, you catch adjust any imperfect edges by filling in with pastel, and you can also draw/paint on top of the collage paper to add details that extend beyond or within the figure.

The first time you set up a newly-collaged piece and stand back, you will be amazed! Suddenly your figure "lives" in an environment that is uniquely different from a pastel-painted background, and the effect is quite magical.

Here are some of the results - in most, I used the collaged paper as the background; in one, however, I used it as the figure's robe (same method used). I hope you'll experiment with this method and share the results with other PAC members!



Happy Ever After:

An exploration of the impact of the fairytale princess stories on the image & role of women in pastel & mixed media works by Ruth Rodgers, will be at the Whitby Station Gallery, 1450 Henry Street, Whitby, Ontario, until February 17, 2013.

www.whitbystationgallery.com



PAC's

Website News

by Cathy Cullis, PAC, MPAC

www.pastelartists.ca

We are growing! Many new members are finding us on the internet. We now have 38 Premium members and 29 Slim members.

The results of painting Challenge V: Seasonal Change are posted on the Home Page. Master pastellist Janet Parker has chosen six paintings to comment on. Janet explains how a beautiful painting with all the elements and principles in place can often fall short if it does not also affect the viewer in an emotional way. Read Janet's comments on how each work impacted her and why.

You will find details for Challenge VI: Winter Isolation posted on the website as well. The deadline to send your submission to Maureen Dorinda is March 15, 2013.

Christine Camilleri's article, "200 Photos and Nothing to Paint" part 2, is posted on the Home Page. Christine talks about how too many details can detract from a painting's focus. Think shapes, move them around, focus and compose, sort through the details, what's needed, what's not. If you missed part 1 of Christine's tutorial on the use of photos in painting, you can find both Part 1 and Part 2 in the Tutorial section of the website.

Want to try something different? Also on our Tutorial page you will find an article sent in by member Karen Leslie Hall on painting with alternative surfaces. Its all about experimenting with various surfaces and textures with many excellent examples. Check it out.

Thanks to both Christine and Karen for their articles.

Don't forget about our exciting new website feature available to PAC members only. A lending library of instructional DVDs in the Pastel Medium offering you the 'how to' from some of the best Pastel Artists in North America. Details and order form are on the Home Page.

A reminder. We are still looking for information about calls for entry for Canadian art exhibitions in all areas of the country. If you know of an annual art show in your area please send in the information of when and where so we can post it on the website.

On our Links page we have a listing of Canadian Pastel Suppliers & Retailers. We have several provinces with few or no listings. If you know of an art supply dealer in your area please send in their name and location and we'll post it so other members in that area can check them out.



Marshland-Rain

Richard McKinley 5 Day Plein Air Pastel Workshop

**August 19th through to 23rd, 2013
Bridgewater Retreat, Tweed Ontario**

Good news. We have enough participants to make the workshop a go.

This is your chance to attend a fantastic pastel workshop with Richard.

He is considered one of the best instructors by people who have worked with him.

I can certainly attest to that along with the rest who attended his workshop in Quebec a few years ago.

We are very fortunate to have Richard once again, this time in Ontario.

More good news is that I have spots left but every day I get more registrations in the mail so don't delay!

You can download the Registration Form from the PAC website or I can email a copy for you.

The instruction and accommodations costs are split. PAC only takes the Instructor fee \$460 (for members).

Bridgewater accepts credit cards for accommodation that also include 3 meals a day and a lot more.

Check out their website.

Participants contact them directly to reserve a cabin.

Those who want a cabin buddy and have contacted me should wait until I have a match

Rosemary

rasimpson@cogeco.ca 905-335-8074

Nothing affects the human mind more dramatically than the apparition of a gigantic colour corona in the heavens. Thunder and lightning fright us; but the colours of the rainbow and northern lights soothe and elevate the soul.

Johannes Itten, The Art of Color

Members' Show 2013

Alton Mill Arts Centre, Falls Gallery
1402 Queen St., Alton, Caledon, Ontario
519-941-9300 www.altonmill.ca

April 2 to April 28, 2013
Opening Reception - Sunday April 7th, 1-5pm

Hours: Wednesday through Sunday & holiday Monday
10am to 5pm

**This is an artist's choice show. Enter your best work.
Deadline for entry is March 16, 2013.**

Terms of Entry:

- Open to all PAC members. Each member may submit 1 (one) piece, completed within the last 24 months. **Selection will be made on a first-come-first-served basis.**
- If you can help with delivery or pick-up of paintings or sit the show please contact Jessie Grant.
- All work must be original; the final finishing layer must be predominantly dry pastel. The essential qualities of the painting must have been achieved with dry pastel.
- Work must not have been previously shown in the Orangeville area or in a previous PAC Show.
- A 20% commission will be charged on sales. Account for this in pricing your work.
- Paintings are insured while on the premises.

Entry fee: \$25 per member

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

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

Framing: Paintings need to be suitably framed with acid-free materials and fitted with wire. Place wire 1/4 of the height from the top of the frame. Faulty framing can lead to rejection of the painting.

Intake: Tuesday April 2nd - 10am to noon.

Shipped work: Send to: Jessie Grant, Exhibition Chair, 1977 Sterling Place, Burlington, ON. L7P 2Y6
The painting must arrive not later March 30, 2013.
905-532-5255 jessie-nanny@sympatico.ca

Takedown and pick-up: April 29th - 10am to 3pm
Enter early and send a digital image of the work entered to: Rosemary Simpson at rasimpson@cogeco.ca
Your painting may be one of the works selected for the posters and publicity.

Jessie is looking for members to "sit the show" especially weekends. The Red Feather gallery also located at Alton Mills will look after sales if no PAC rep is present in the Falls Gallery, collecting a commission of 20%. Sales made by PAC gallery sitters will result in the 20% commission retained by PAC.

Opening - Sunday, April 7th, 1-5pm

Alton Mills is a destination place especially on the weekends. Attend the Opening and celebrate "Pastels" with other PAC Members and guests. **Something special is in the works. Don't miss it.** Come and enjoy the Exhibition, fellowship and refreshments.

Members' Show 2013

April 2 - April 28

Entry Form - Members' Show 2013
Deadline: March 16th

Artist Name

Address

City Postal Code

Phone & Email

-----**Entry details:** -----

Title: _____

Size: HxW _____ **inches. Price:** _____

We need Value Price for insurance purposes if NFS

Please mail entry form with cheque for \$25 made out to **Pastel Artists.Ca** to: Rosemary Simpson, 3019 Britannia Rd., Burlington, ON. L7M 0R7.

Please contact Jessie if you can help transport paintings or "Sit the Show"

While reading Janet Parker's comments in the Painting Challenge V: SEASONAL CHANGE on the PAC website I found the following paragraph very interesting.

“As artists, we all know that good composition, value, design, movement, rhythm, unity and colour are all elements which work together to make a successful painting. However, without the ability to cause some type of emotion, whether it be nostalgia, excitement, happiness, sorrow etc. in the viewer's eyes, the work will often fall short of what the artist intended.”

I had just received a copy of the PANZ Newsletter and was intrigued how Karen James' article (see below) touched on a similar topic.

By June Gauthier

Using Colour to Express Feeling or Mood

By Karen James

Colour can be used to portray a feeling or a mood in your painting, as well as to create an emotional response in the mind of the viewer.

Blue makes us think of sky and sea, mountains and streams, it is cool, soothing, orderly, it's negative side never threatening but rather a natural sorrow. Depending on the context in which it is used in an image it can denote freshness and lightness, or melancholy and alienation.

Yellow however conjures up images of sunshine and joy. Yellow is the natural symbol of enlightenment and it represents the intellect. It is the happiest of colours in its pure form, but a dirty yellow can feel treacherous.

Red is a vital, dynamic colour. A bossy colour. It has the power to command. The colour of blood. Exposure to a lot of red quickens the heart rate. To become very angry. Any fully saturated red object in a painting will immediately attract attention, regardless of its size. It can become de-saturated by using mixed with white until it is a soft, romantic pink.

Green for life and love. The colour of the planet Venus and the colour of life itself. The colour of foliage, or rebirth in Spring. Symbolises fertility. Green is the most restful colour to the eye. Wedding dresses in Europe were traditionally green.

Orange is cheerful, big, bold, and extroverted. Orange has virtually no negative associations.

Purple is an exotic colour. Symbolises sensuality and depth of feeling.

White symbolises purity. Mostly positive associations. Maximum lightness.

Black symbolises darkness, the negation of colour. Mostly negative associations. Black Africans traditionally associate black with death and evil, and like to wear bright colours.

Warm Reds and Yellows denote vitality, life, vigour and strength.

Cool Blues and Greens impart more passive, restful emotions. The tone of the colour and its intensity also play a part.

Dominant Tone, Colour and Temperature when areas in a painting are too equal they can make the painting boring. For example, if there are equal amounts of lights and darks, or equal amounts of different colours, the painting will not be as interesting as when there is a dominant tone or colour, or even temperature. Most successful paintings have this.

Karen James is a member of Pastel Artists of New Zealand (PANZ). Visit Karen's website www.homewoodhill.com to view her work. Karen and her husband own and operate an Artist Retreat with a self-contained holiday accommodation, Art Gallery and Homewood Hill luxury B&B which is just a few minutes north of Kailoura, New Zealand.

Hundreds of Colours

From *Creative Painting with Pastel* by Carole Katchen

Most pastel painters have trays and trays of different coloured pastel sticks and yet there is always a point when into a new painting the right colour for a particular spot cannot be found. What to do!

With wet media new colours can be achieved by blending the pigments on the palette. With pastels, however, the new colour will have to be created by adding layers of different colours on top of each other to achieve the desired tone or value, or by using stroke lines or dots of different colours placed next to each other then either blended on the surface of the paper or left separate for the eye to blend.

Whenever one pastel colour is stroked over another, the colours will blend together. Greatest blending will occur when the top layer is painted with medium to hard pastels because the colour they leave behind is not as dense as soft pastels. Very soft pastel over hard pastel will give the least blending.

Strokes of two or more colours on top of each other can be physically blended with a finger or cloth. When smeared together, the separate colours will disappear leaving a smooth layer of blended colour. (Strokes of very hard pastel that have been pressed deeply into the paper may resist blending.)

For visual blending, place individual strokes of different colours next to each other and leave them unblended. From a distance the human eye will seem to blend the strokes into the desired colour.

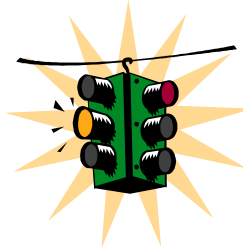
Remember, the most common way to get into trouble with colour is to use too many colours at once. Add colours cautiously. When adding a new colour, look for additional places where that colour can be used, this will help to assure colour harmony throughout your painting.

Discouraged? Never!

One of Glenys Forbes paintings was not selected for hanging in the 2012 Art Awards Show. Not discouraged by the rejection Glenys send the painting to another Show. Not only did it win a prize but it also sold. Glenys says "I fully intend to send two entries to the next Art Awards Show and I hope that others who were not selected will follow my example. We can't improve if we do not keep trying and after all you've got to **be in it to win it.**" Glenys is editor of the PANZ Newsletter.

A Special Thank You -

to everyone who took the time to contribute to this newsletter. It would not be published without your help.



Next Newsletter

Deadline
April 15, 2013

Contact me at: jgautpac@gmail.com.

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

Here is the map to help you find your way to the Alton Mills Gallery

Intake of paintings: Tuesday April 2, 2013 - 10am to noon.
Opening Reception: April 7, 2013 - 1 to 5pm



OPEN YEAR ROUND

Wed – Sun 10am – 5pm
Open Holiday Mondays

519-941-9300 | 1402 Queen St. Alton, Caledon

Member News Inside the Covers

Page 4



Ruth Greenlaw, *Clouds at Sunset*
(9"x12")



Christine Camilleri, AFCA, PAC
Bringin' Em in
(16"x10")



Dianna Ponting, MPAC
Masked Musketeers



Sandra Ingalls-Misiak, *California Colours*
Mini-Bio