

Pastel Artists.Ca

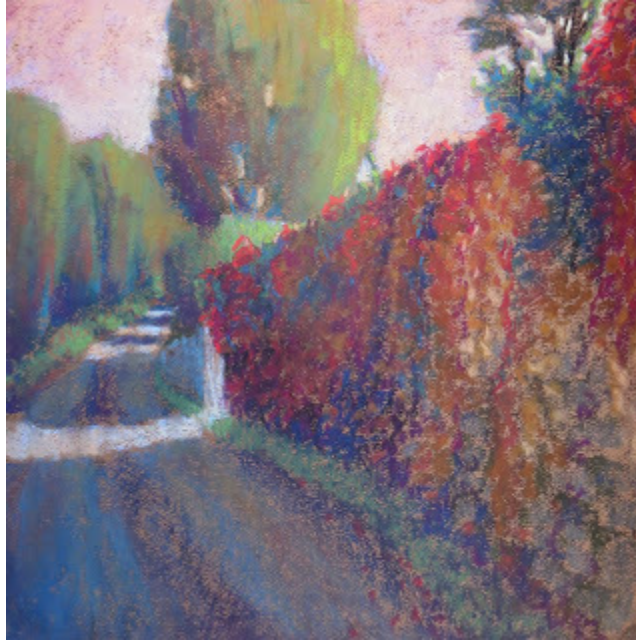
PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

February, March, April, 2014



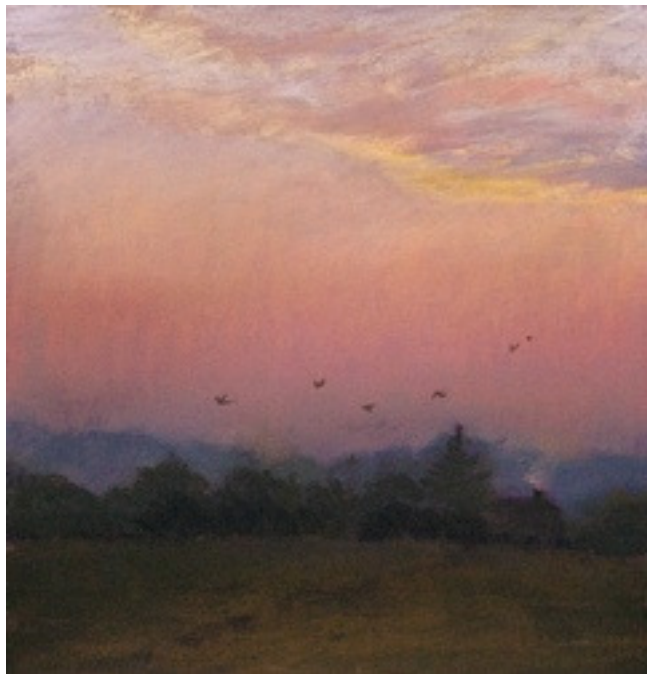
Ivy Glory by Margaret Ferraro, PAC, MPAC



Solo by Dave Denman
(8 x 6")



Toulouse hotel room with a view
by Margaret Ferraro, PAC, MPAC



Homeward by Ruth Rodgers, PAC, MPAC



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 three shows a year:

- Members' Show - open to members at any level
- Annual Juried Show - entries are selected by a judge
- Online Members' Juried Exhibition

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: Basic \$50 CAD/Premium \$80 CAD
Outside Canada: Basic \$60 US/Premium \$90 US

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From the President's Easel

Happy New Year to all!

2013 was a fantastic year for the PAC, with lots of new members, two wonderful shows, interesting workshops, and a slew of honours for PAC members, such as inclusion in IAPS classes and shows and a variety of magazines, and recognition in exhibitions across the country and beyond. There is no doubt that we Canadian pastellists are making our mark on the international pastel art scene! Congratulations to all so recognized.

I hope that 2014 will initiate a surge of new and renewed pastel painting activity among our members. Members who have hesitated to enter PAC juried shows because of the cost and energy required to ship framed works across the country will, I do hope, have entered our very first online juried members-only show (deadline was January 31st, so if you have not entered by now, you will have to start planning for next year!). I am so delighted that we have got this launched, and await the results from juror Margaret Evans with eager anticipation.

Of course, the online juried members show doesn't diminish the attraction of our open (physical) juried show, whose deadline has been extended to March 11th is also upon us! I am excited to see what juror Colette Ody Smith selects for us! See Colette's work at <http://coletteodya.smith.net/default.htm>.

Unfortunately, a request for expressions of interest in having Colette travel to Ontario to host a workshop before the exhibition did not engender sufficient response to make it cost effective - a pity, as her work is stellar and she is a gifted and dedicated teacher. If the members wish the PAC to continue to bring high-level instructors up to Canada for sessions, you will have to be more forthcoming in expressing interest or suggesting workshop leaders you WOULD be willing to pay to study with. We have had several unsuccessful or cancelled workshops in the last few years, and this is not a trend I would want to see continue! Please contact workshop coordinators Fred Fielding in the east pffielding@gmail.com or me in the west rodgers.ruth@gmail.com with your suggestions and requests. We are happy to do the legwork to get these

folks here at prices much less than it would cost you to travel to their home locations, but we need your commitment to ensure success.

The last months of 2013 brought shocking news to those of us who receive Canadian artist Robert Genn's *Twice-Weekly Newsletters* (it is free and by subscription only - sign up at <http://painterskeys.com>). We learned that Bob was unexpectedly diagnosed with pancreatic cancer, which is expected to be terminal within this year. His daughter Sara, also an accomplished artist who has travelled and taught with her father for years, has taken over one of the two "twice-weekly" emailings, and is already revealing the same insight and deft turn of phrase that have made her father's writings compelling reading for decades now. They are also re-sending "gems" of past newsletters from Bob, and it is startling to realize that his words about artistic dilemmas, challenges, and joys are just as fresh and relevant every time, no matter how long ago Bob wrote each piece. The thousands who have benefited from Bob's generosity and wisdom are all, of course, sending him healing energy and hope, but as well, Bob's crisis has made us all acutely aware of our own mortality and our limited time on this earth. Particularly touching was a recent letter from Sara describing the bonfire they had had of the works Bob did not wish to survive him. Read it and see the photos here: <http://clicks.robertgenn.com/country-bonfire.php>.

Because of my own recent move, I have been assessing my own body of work - and buying some BIG tubs of gesso and pastel medium to facilitate the re-use of a lot of canvases and papers! It is encouraging to see how far I have come - and horrifying to look at what I used to judge as "good"! Yikes... the exercise is humbling but very necessary.

So, what will you leave behind as evidence of your artistry in 2014? I hope you are inspired to stretch to new heights, risk new lows, and thoroughly enjoy the process!

Ruth

Great News!

The Submission Deadline for Call for Entry
to
PAC "Purely Pastel" 23rd Annual Open Juried
Exhibition 2014

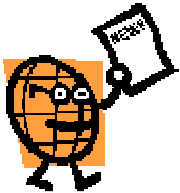
Turn the Page

Membership Report

by Gloria Burgoin, PAC, MPAC

Welcome to new members Paul Murray, Tecumseh, ON., Gerald Stein, Toronto, ON., Joanel Storm, Brentwood Bay, BC., and Carroll Charest, Edmonton, AB. We hope that membership in PAC will enhance your painting experience.

A reminder to our current members that your 2014 membership is now due. If you cannot find the renewal notice that was included with the last newsletter, you can download a copy from the website. Look under News/ Call for Entry. You will not be eligible to enter the Online Member's Show if you have not renewed your membership by January 31.



Member News....

Karin Richter's pastel painting *Quiet Bay*, was chosen for DUCKS UNLIMITED's 2014 National Arts Portfolio. It was one of 15 images selected from 1200 entries and will be used - in the form of limited edition lithographs - to promote and raise funds for DUCKS' wetlands conservation work at 500 events across Canada attended by 65,000 people. (See back cover.)

Michael Chesley Johnson, MPAC, PSA, PSNM, has been invited to participate in the 6th Annual Grand Canyon *Celebration of Art* plein air festival September 13 to 21, 2014. This is Michael's third time painting as an Invited Artist to the prestigious event. The event includes workshops and demonstrations by 30 nationally recognized artists plus an opportunity to watch them paint along the South Rim, North Rim and at Phantom Ranch along the Canyon's bottom, and it culminates in an opening reception and public sale at the historic Kolb Studio. The festival is a fundraiser for the Grand Canyon Association with the goal of establishing a permanent art museum at the South Rim for the National Park. You can follow Michael's adventures at the Grand Canyon next fall by following his blog: <http://mchesleyjohnson.blogspot.com/> or on his website, www.MichaelChesleyJohnson.com

Rae Smith received a Christmas gift from his son that most of us would love to have - the new Pan Pastel colours: Rich Gold, Light Gold, Bronze, Pewter, Silver and Copper. See the back cover to see how Rae put them to use in his painting of the *Still at Ironworks Distillery* in Lunenburg, Nova Scotia. (See back cover.)

Gail Sibley has launched a new website **How To Pastel** "You might ask, Why a new site? Well, the main reason is that I have different people interested in different aspects of art on my gailsibley.com website. Some are interested in the art and a bit of process while some want more detail on pastels and how to use them to create pastel paintings. So I decided to create a new site, a place where people who are interested in the *learning* how to pastel can go and find out more information. There will definitely be some crossover but the **How To Pastel** website will be completely focused on pastel.

If you are interested in knowing more about how to use pastels, how to create a pastel painting, reviews of pastels and anything pastel related, pastel workshops and classes, interviews with well-known pastellists, then head on over to howtopastel.com."

We warmly welcome new volunteers to our executive committee.

Jennifer Ross, PAC, MPAC, will be taking over the role of DVD Librarian from Maureen Dorinda. Once Jennifer has settled into her new role she will be looking to you for ideas on what DVDs you would like PAC to acquire for your viewing.

We have to thank Maureen, PAC, MPAC, for doing an excellent job of establishing the library and acting as librarian in its first years. She will continue in her role of MPAC Coordinator.

Kim Martin, PAC, has agreed to join Promotion Coordinator, Louise-Ann Guy as Promotion Coordinator 2 (we have to think of a better title for you Kim). Promoting PAC and its Exhibitions is very time consuming and by sharing the load we hope to lighten the burden.

If you would like to join us in keeping Pastel Artists.Ca the great organization it is, we will certainly welcome you. Just contact Ruth Rodgers or anyone else on the contact list on page 2. We would really like to hear from you.

The good paintings fall off the brush,
the less successful take much longer.

Toni Onley (1928 - 2004)

Do you know about the Richeson75?

by June Gauthier, PAC, MPAC

When I received an email from Kristin Vignal mentioning that her painting *Honu's World* had been selected as a finalist in the 2013 Richeson75ONLINE Competition, I realized I was missing something. I have long known that Jack Richeson & Co., sponsored the Richeson75 International Art Competition but the online version had slipped by me. So wanting to see Kristin's painting (at right), I went to www.richesonart.com and this is what I learned.

The 75 finalists in the Richeson75ONLINE Exhibition are shown on the Richeson's website. What great exposure. All Richeson 75 competitions are capped off with the publication of a collectible, limited edition full-colour, hard-cover exhibit book: These books include work of the finalists, and also feature other meritorious entries (these are not shown on the website) from the competition. Richeson underwrites the cash prize for Best-in-Show and generous prizes of Richeson art studio furniture and materials for each contest cycle.

There are two Online competitions planned for 2014:

Pastels - ONLINE 2014, Entry Deadline: July 23, 2014 and Animals, Birds, Wildlife ONLINE 2014, Entry Deadline: September 26, 2014. Go to their website for rules and details.

Kristin's painting *A Marmot Moment* received a 'meritorious' designation in the competition. As noted above the 'meritorious' designated paintings do not get into the exhibition. See *A Marmot Moment* on the back cover.



Great News!

The Submission Deadline for Call for Entry
to

PAC "Purely Pastel" 23rd Annual Open Juried Exhibition 2014
has been extended to
March 11, 2014

PAC will accept Email submissions or digital images on a CD with completed form and cheque payable to **Pastel Artists.Ca** must be in Submission Coordinator's hands by **March 11, 2014**.

You now have one extra month to complete your submission and send it to:

Rosemary Simpson, PAC, MPAC

3019 Britannia Rd.,

Burlington, ON

L7M 0R7

rasimpson@cogeco.ca

Notification of accepted work will be **emailed** out April 4, 2014.

An information package will be **mailed** to successful entrants with information re delivery, pickup and shipping after emailed notification.

All other **Conditions of Entry** and **Specifications** remain the same as on the Call for Entry Form at:
www.pastelartists.ca

Please Note: Any incomplete or late submissions will be rejected.

Painting in Southwest France

by Margaret Ferraro, PAC, MPAC

In October 2013, I once again found myself leading a group of artists to the Lot Valley, in Southwest France to paint plein-air in pastel. I had never been to France in the Fall, and was hoping that we would catch some sweet Autumn colours, and some inspiration.

The most unexpected thing was the weather. Thankfully, I had packed one pair of shorts! It was at least 25, 26 degrees and sunny, every single day. Talk about lucking out! I also lucked out with the fabulous group of women who came with me. I find it is always this way though.

Since the temperatures were co-operating we settled right into our retreat quickly, and started painting scenes close by the first few days so the jet-lagged could return to the retreat and flake out whenever they wanted to.

The Lot Valley, a sleepy rural place, with lovely scenes to paint, at every turn. There are other quiet quaint towns nearby with castles galore, and rural scenes waiting to be painted as well.

I did not let the failing Fall colours here in Canada get me down this year, as I knew I was going to France and would be able to paint its Autumn colours. However, I learned that the leaves in this area of France, do not start to turn colour until November, we were too early. A good thing to remember for another year. I lucked out for the third time though, as there are Ne vines, growing everywhere...on stone walls, fences, up trees. This vine was a most delicious shade of deep warm red. SO....gorgeous and such a great contrast to the ever so slightly turning greens. So we had something for contrast in our paintings, making for good compositional eye-flow.

The retreat itself, Le Vieux Couvent, is filled with intriguing collections, gardens, a goldfish pond, sculptures, and general loveliness in abundance. You do not really need to leave the compound, there is so much to paint, everywhere you turn. *Ivy Glory*, is the eastern stone wall of Le Vieux Couvent, with the Ivy turning bright red. I had to paint it in all it's glory. It was time to get out all the reds, burgundys, and purples. Mmmmmm. (see front cover)

The river and tree scene was done in Souillac, a quaint little town not far from our retreat in Fraysinnet. We had gone to the Farmers market there, and enjoyed a picnic lunch by the river, everyone was either painting, or otherwise relaxing, however, as soon as I saw the Ochre coloured trees, with light coming in from the left side, I knew I had to paint this scene, *Souillac, lazy afternoon*. 6"x8", (at right). The Ochres in the trees had me pulling out this vibrant pink/purple pastel paper (Canson mi-tientes) to paint on and boy - did it give me colour harmony! I mostly use sanded surfaces, but just love working on this

colour. I am happy with the way this colour comes through in the painting.

Toulouse hotel room with a view, 6" x 3.5" (see front cover) is another other small piece I did on the last day of my trip. Once you get warmed up, it is hard to stop painting. After walking around Toulouse for a day with some of my students, we went back to our hotel room, as we needed to put our feet up, but I had been longing to paint all day. So I got my pastels out, and did this piece while laying on my bed, just the view from my hotel room. Being an architecture freak, I just love all the intricate rod iron detail on so many old buildings. Worthwhile compositions are everywhere. It is a matter of your perspective.

All the pieces I do while teaching and travelling, are generally done in under one hour. We have 3 hours at a location. I spend the first hour, talking to each student, one on one about their plan, composition, and approach with technique. Then I have one hour before I need to make the rounds again. This is an estimate, but I think it is accurate. It is also very good practise for drawing and composing with economy. It is training. Once I am warmed up, I can produce pretty quickly.

Learning to paint on location is one of the most challenging skills to master. It makes studio work a walk in the park.

You can see more of my France paintings, and other things on my blog, margaretferraro.blogspot.ca If you would like to check out the retreat I have been frequenting since 2008, go to www.levieuxcouvent.com

Just between you and me, I am already hatching a plan to paint Canada's Fall colours in October then hightail it over to France for November. I am sure south of France November beats grey and cold Canada November, hands down. Another year, I will do this. Margaret



The Art of Keeping in Touch

by Karin Richter, PAC, MPAC

A few years ago I had fallen a little out of touch with the people on my mailing list and in an effort to reconnect, I came up with a short, one-page newsletter telling customers that I was alive and well, working at my craft and eager to update them on my progress. With social media becoming an ever-increasing presence, my head started to spin with Twitter, Facebook, blogs, hashtags and more. I made a decision not to get carried away with it and simply send out an update on my artistic endeavours from time to time. I guess my creative side and my inclination to write got the better of me and I started to play with the features on my computer. That's where my quarterly Newsletter started. Over the years, I have gotten steady comments from recipients complimenting me on my writing and content which is always a surprise to me as English is not my first language and I am still learning!

I am also not very computer-savvy and my kids keep rolling their eyes seeing Mom navigate technology. Considering what is possible today and what is out there, my newsletter is very simple but maybe that is where it resonates. It does not have many bells and whistles. It is just a Word document into which I insert images, later on converted into PDF format. My aim is to keep in touch with the people in the art community, colleagues, students and supporters. I write about things that I find interesting as an artist. I share my own discoveries as an observer of life and art, as a teacher and mentor.

I make sure that the newsletter is not just about me or people would easily get bored. It has to contain enough information of interest to readers, something they can take away, process, try and be inspired by. I guess this is what makes it different from other social media where the focus is on oneself. I put myself in my readers' shoes. What would I like to hear or find out about? I know I would not want to be bombarded with daily emails or trivial musings, I just would want to be kept informed and inspired from time to time when I might need a kick in the pants.

Being in touch several times a year, sharing and informing others is of course also a marketing tool. Everything we do is a potential opportunity for promoting our art. A newsletter is a subtle tool that softens shameless self-promotion and makes it easy for the reader to get acquainted with you and your product without feeling pressure. Your name stays in circulation and your progress is visible.

My newsletter is sent out by me to people on my mailing list but is also posted on my website www.karinrichter.com and I also have recently created a blog, only for this purpose, to increase readership www.karinrichterfineart@blogspot.com. Above all, I enjoy sitting down and writing my newsletter four times a year. Feeling connected and being part of a community makes me happy and it seems that is what comes across to readers.

When do you Become an Artist?

“If you find yourself asking “am I really an ARTIST?”
Chances are you are. The counterfeit innovator is wildly
self-confident. The real one is scared to death”

Steven Pensfield *The War of Art*



Julia Yousie with her painting *Yellow Canopy*
Opening Night PAC 22nd Annual Open Juried Exhibition
October 17, 2013.

How does colour choice change the temperature of a scene?

by Margaret Ferraro

The warmth of a colour has everything to do with what it is being compared to. In other words, I regard temperature to be a relative thing. If your palette for a painting is mostly cooler colours (blues, purples and greens), then adding red, orange or yellow will provide contrast that will really stand out.

To make a painting that really speaks of cold, I would use cool blues, cool purples and cool greens. Then if I add something from the warm side of the colour wheel, I would add a COOL red, orange or yellow. In this way, you would have the contrast, without making it really obvious.

Sometimes we want to be obvious and strong, sometimes we want subtlety. There is no right or wrong quotient of warm and cool. There is only what you want to say with temperature. Temperature is an important element for landscape artists to be adept at because cool colours recede, and there are a lot of playful and skilful things we can do with colour to describe the depth of a scene.

When I teach temperature, I teach 3 things:

- 1) When trying to ascertain the warmth or coolness of a colour, ask yourself how much blue does this colour have? Or how much yellow or red? If this doesn't make it obvious, then ask yourself does this colour feel cold? Or does it feel warm?
- 2) The warmth or coolness of a colour only matters as compared to the other colours in your palette.
- 3) Although we know that one side of the colour wheel is warm and the other is cool, it is valuable to recognize and use warm and cools of each colour. For example, lemon yellow is cool, in comparison to gold yellow, which is warm. Get comfortable with recognizing the warm and cool of each colour.

For good composition, you need to have either warm colour dominate, or cold. Meaning more than half your picture plane should be one or the other. The further away from 50/50 you are on this, the more dynamic your work will be.

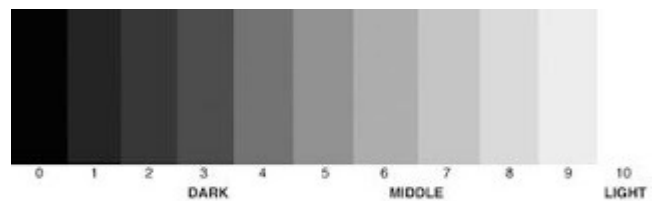
If you are after an accurate look at nature, I find the mixed colours are a more accurate observation. Another way colour contrasts-INTENSITY. In the end, there is no right or wrong, just personal preference.

Having trouble distinguishing colour values?

An underpainting in a neutral shade can help you develop a good value plan.

What is Value?

The value is a measurement of the brightness of a colour. The brighter a colour is, the higher is its value and the more light it emits. For instance, a vivid yellow is brighter than dark blue, therefore its value is higher than that of the blue. A good way to see the difference in the values of colours is to look at the corresponding greyscale version. See greyscale chart below.



How a Humble Basement Became A Work of Art

On Page 10 of the last PAC Newsletter we printed an article on Studio Hints. Hank Buffington is not a pastel artist, his medium is acrylic, however, we are sure you will find this excerpt from an article by Cherie Haas, Online Editor, ArtistsNetwork.com interesting.

“The basement painting (see back cover) was done from observation in my house,” says Buffington. “The setting allowed me to have consistent lighting no matter when I painted, and being in the basement allowed me to leave my easel set up for months without fear of my children disturbing it. I originally chose the scene because I felt it was nearly unpaintable. My initial intention was to abstract the scene and interpret it much as I would a plein air landscape, but as I worked on it elements just got tighter and tighter and it became very literal. I expected it to take a couple of days, but I ended up working on it for several months.”

As Cherie Haas points in her article Hank Buffington found and made a space in which to paint. He not only created an interesting painting, but he gave meaning to objects that most people prefer not to think about, however crucial they are to our comfort.

Painting sunrises and sunsets

by Ruth Rodgers, MPAC

Winter cold may keep you inside snug and warm, and reduce your urge to paint plein air, but it can also bring on some of the most spectacular sunrises and sunsets of the year. As well, these occur later in the morning and earlier in the evening, so you don't even have to rise early or stay up late to enjoy them!

You have probably had the experience, however, of photographing a wonderful sunrise or sunset, only to find that resulting images are startlingly garish. This unhappy result is the product of your camera's limited ability to record subtleties of colour, especially in high-contrast lighting situations (which, of course, with their blazing ball of sun and darkening sky, these situations present). The human eye can distinguish approximately 10 million colours, according to some experts (Wyszecki, Gunter. Color. Chicago: World Book Inc, 2006: 824) but even a really good camera can detect only a fraction of those. More significantly, however, our human eyes can adjust to changing light conditions across a scene, but a camera has to "average" all the exposures to record one image in a split second, resulting in either black silhouettes against a brilliant sky, or a blown-out, overexposed sky with "proper" exposure of the foreground.

If you were to paint what your photos show, therefore, you would get something sadly resembling the cheapest tacky tourist souvenirs available in beach resort gift shops. Not exactly high art! Happily, you have tools at your disposal to do better:

- * your experience of real sunrises and sunsets and your knowledge of the subtleties of the actual hues
- * the ability to de-saturate digital images: depending on your computer, there are various simple ways to do this; consult an expert or look online for solutions that will work for you
- * the beautiful layering ability of pastels, and the subtle nuances of their neutral shades.

Here are more things to consider:

Choosing the scene

- although the sky will be the star, look for complementary shapes and tones to frame the sky colours (landforms, water, trees)
- look for reflected colour in water to balance the scene
- realize that the camera compresses and intensifies colour - choose images with some subtlety and plan to add more!
- look for interesting colour progressions, cloud formations, etc., to add interest to the sky
- shots taken just before sunrise and just after sunset are often more subtle

Creating the composition

- consider a very low horizon to put the emphasis on the sky
- examine the skyline for interesting shapes (trees, buildings) to break up the block of sky, and place these deliberately
- establish an eye path through the foreground, if possible (waves, ripples, paths, patterns of shrubs/trees)
- if the sun is in the picture, place it carefully (avoid dead centre!)

Establishing the underpainting

- consider using a neutral toned paper (midtone purple or cool green)
- create a value map with the underpainting
- use purples, blues, and greens underneath, to neutralize the blazing sky

Painting the sky colours

- glaze over the underpainting in layers of increasing intensity
- use cooler, lighter, more neutral (more grey) colours than you see in the photo
- use mark making to create texture and interest in the sky
- create "veils" of colour that mix optically—use a light touch on each layer and step back frequently to check the result, it takes less than you might expect!

Painting the rest of the image

- although surrounding forms will look black in the photo, use dark values of their local colours instead
- avoid hard outlines on silhouettes—add movement, atmosphere, and subtlety with soft edges

Overall hints

- make it much more subtle than you see - harsh, bright colours look amateurish!

It is always interesting to study art styles that are not your own. I would like to introduce a column in our PAC Newsletters doing just that. I have gone first with a painting by Fernand Khnopff below. **Now it is your turn**, who will step forward with a painter or painting style you enjoy for the May 2014 Newsletter?

Pastel in Symbolism

by June Gauthier

Fernand Khnopff (1858 - 1921) was a Belgian Symbolist painter whose favourite medium was pastel. Pastels offered him greater intensity in terms of line, colour and grain. One of the characteristics of his work is this special grainy texture, obtained without making use of the grain of the paper surface. His stroke was always extremely precise - thin, crisp and incisive. The magnificence of his blacks never ceases to astonish. Khnopff's method was more like a dainty Pointillism, the pastel strokes just touching the paper very lightly.

The faces he painted were very pale, almost bloodless; they often belong to features with reddish hair as in *The Silver Tiara*. The fixed lifeless look is a key element here, the eyelids are closed. The typically Symbolist theme of silence conveys the idea of the frontier between life and death.

Khnopff painted many landscapes in pastel. As in *The Silver Tiara* his colour schemes often play on melancholy harmonies of white, grey and mauve, colours shading into other colours, with short little strokes.



Souvenir of Bruges: The Entrance to the Deguinage 1904. Coloured crayon, graphite, charcoal and pastel on cream laid paper. (10.5" x 17")

References:

Lost Paradise: Symbolist Europe, Montreal Museum of Fine Arts from June 8 to October, 1995

Pastel from the 16th to the 20th Century by Genevieve Monnier, 1984 by Editions d'Art Albert Skira S.A., Geneva



The Silver Tiara,

(Pastel on Cardboard - Diameter 9 7/8") finished 1911

The tiara is worn by a princess with a Madonna-like veil, it is executed in light touches of pastel blended into one another and shaded, creating a halo of iridescent light against the black background. She is the perfect epitome of all the hieratic female idols who sprang from the imagination of the Symbolist.



Gloria Kingma with her painting
When Life Gives You Lemons
Opening Night PAC 22nd Annual Open Juried Exhibition
October 17, 2013.

Call for Entry

Early-Bird Deadline April 1, 2014

The Artist's Magazine Annual Art Competition

See your work in the *The Artist's Magazine*

Five Categories to enter:

- Abstract/Experimental
- Animal/Wildlife
- Landscape
- Portrait/Figure
- Still Life/Interior

For compete prizes, guidelines, judges' names and to enter online go to: artistsnetwork.com/the-artists-magazine-annual-competition

Deadline June 16, 2014

The 42nd Annual Open Juried Exhibition:

Enduring Brilliance at the National Arts Club, New York, City. September 2 to 21, 2014. Soft pastels only. Over \$25,000 in awards. Online digital entries only.

Download prospectus **after February 1st** at: www.pastelsocietyofamericas.org or send SASE (#10) to The Pastel Society of America, 15 Gramercy Park South, New York, NY, 10003. For more information: 212-533-6931 or psaoffice@pastelsocietyofamerica.org

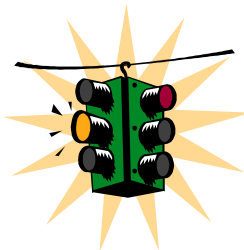
Deadline August 6, 2014

Connecticut Pastel Society 21st Annual National Exhibition: *Renaissance in Pastels*

at the Slate Museum in Norwich, Connecticut. October 8 to November 9, 2014. Soft Pastels only. Online Submissions. Over \$10,000 in awards. Jurors: Liz Haywood-Sullivan and Janet Cook. For prospectus send SASE (#10) to Diane Stone, 89 South Main St., Marlborough, CT 06447 or download from www.ctpastelsociety.org **after February 2014.**

A Special Thank You -

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



Next Newsletter

Deadline
April 15, 2014

You have probably noticed that the by-lines usually have the same member's name on them from newsletter to newsletter.

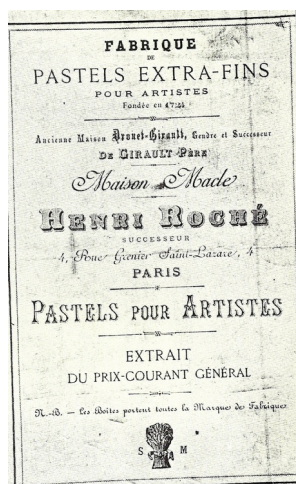
We are sure these members are not the only ones who can find time to write as well as paint, so once again we are appealing to you to send in photos, thoughts, wishes and whatever else you think of; **we want to hear from you, take the time to connect.**

To enjoy the paintings on the inside pages in colour request to have the newsletter emailed to you. You do not have to give up receiving the newsletter by email, we will just add you name to the email newsletter list. Enjoy it in both print and online.

Contact me at: jgautpac@gmail.com.

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

La Maison du Pastel



In Paris about 1875 the biologist and chemist Henri Roché founded the firm known today as La Maison du Pastel. He was prompted to do so by his meeting with a workman employed by an old art firm that dated back to 1724, who acquainted him with the technical difficulties of making pastels. The workman, with his practical knowledge, and Roché, with his experimental mind and professional skills, decided to join forces and manufacture their own pastels. Beginning with about a hundred shades, Roché soon extended the range to about five hundred, intent all the while on producing pastels of high quality, good adherence and easy handling. By 1914, after years of joint experiment with his son Dr. Henri Roché, his catalogue could offer a thousand shades of colour.

In May 2000 Isabelle Roché has taken over La Maison du Pastel, working in the same workshop with original equipment and materials the previous three generations of Roché pastel makers used and continues to create the high quality pastels of her ancestors.



Little Girl Lost by Kathy Hildebrandt, PAC



Quiet Bay by Karin Richter, PAC, MPAC



A Marmot Moment Kristin Vignal



Still at Ironworks Distillery
by Rae Smith



Basement De Stijl by Hank Buffington
(acrylic on canvas, (20 x24"))



Epiphany by Ruth Rodgers, PAC, MPAC
(21 x29")