

Pastel Artists.Ca

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

May, June, July, 2014

‘How to’

by

Pastel Artists.Ca Master Pastellists



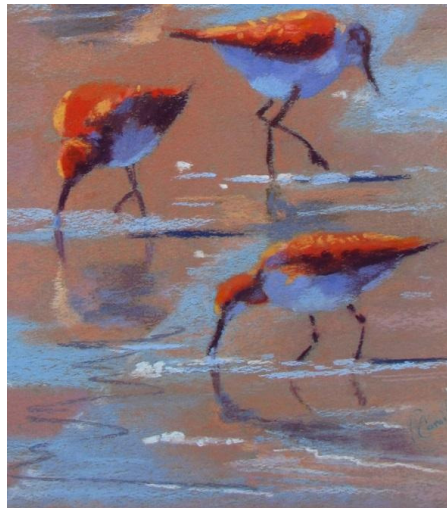
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Pastel Artists.Ca

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

PAC Contacts

Ruth Rodgers, Halfmoon Bay, BC 778-458-2011
Director, President rodgers.ruth@gmail.com
Workshop Coordinator, West

Christine Brutin, Simcoe, ON 519-428-5151
Director, Secretary cbrutin@kwic.com

Philip Allanson, Flesherton, ON 519-924-2202
Director, Treasurer philip.allanson6@gmail.com

Heather Laws, Toronto, ON 416-948-9236
Director, heather@lawsporraits.com
Exhibitions Coordinator

Gloria Burgoin, Ancaster, ON 905-648-6730
Membership & Archives burgoin@sympatico.ca

Cathy Cullis, Burlington, ON 905-333-5409
Website Editor rcullis@cogeco.ca

Kathy Hildebrandt, Calgary, AB 403-239-6127
Online Submission Coordinator khilde@shaw.ca

June Gauthier, Flesherton, ON 519-924-2202
Newsletter/Update Editor jgautatpac@gmail.com

Sharon Fox Cranston, Bloomfield, ON 613-624-5672
Publicity Coordinator sfox@telus.net

Rosemary Simpson, Burlington, ON 905-335-8074
Submissions Coordinator rasimpson@cogeco.ca

Fred Fielding, Buffalo, NY 716-597-1785
Workshop Coordinator, East pffielding@gmail.com

Maureen Dorinda, Picton, ON 613-476-1480
MPAC Coordinator maureen.dorinda@sympatico.ca

Jennifer Ross, Port Perry, ON 905-985-3295
DVD Librarian jennifer@croftbeg.com

Valerie Ashton, Stouffville, ON 905-640-4664
Painting Challenge Coordinator vrashton@rogers.com



**From
the
President's Easel**

Welcome to our annual full colour newsletter edition!

This year, we asked our master pastellists to contribute how-to articles for the benefit of our members. I hope that you enjoy and learn from them, and, if you are also an MPAC, consider contributing something yourself in future. Perhaps someday we can have our own Canadian "pastel journal"!

It has been an exceptionally long and cold winter across most of Canada, and the only compensation I can imagine is that it has perhaps kept you in your studios painting. I now have my new studio on the west coast almost fully functional, and am enjoying responding to the coast's rain forest and ocean views.

This winter also saw me traveling frequently from coast to coast as I worked on a number of consulting projects. One freezing Wednesday in February, I found myself with a free evening, and in close proximity to the Art Gallery of Ontario. I knew that the gallery had a Rosalba Carriera pastel in its collection, but I had never seen it on display. Browsing their website, I saw that they had an 'open evening' in their print and paper collection room that very evening. I contacted the curator by email, and within an hour had booked an appointment to have a private viewing of this fragile and valuable pastel work, which was created in the early 18th century.

The museum volunteer had me wait in a small anteroom, and arrived wearing white gloves and pushing a small cart bearing the work swathed in protective layers. Reverently she uncovered it and, after warning me against touching it (or even breathing on it!), she stepped back to allow me to admire it up close.

The subject of this anonymous portrait ('a woman') smiled mysteriously out at me from her ornate gold frame, her wistful gaze and rose-tinted complexion undimmed by the passing centuries. The pastel strokes forming her powdered hair revealed the artist's hand as freshly as if done yesterday, and her pearls gleamed as beautifully as any Vermeer's. I was amazed at how I could ascertain Carriera's methods and approach just as easily as in a contemporary work...both the artist and her subject came alive as I gazed on this exquisite work. It was incredibly

moving to feel so connected to this pastel artist who worked many centuries ago, and yet was still vividly present in the form of her work...a legacy indeed!



Rosalba Carriera

born and died Venice, Italy, 1675 – 1755

Portrait of a Woman

pastel on blue laid paper

31.0 x 25.0 cm

Many museums store the pastel works in their collections in atmospherically-controlled vaults, more to preserve the fragile paper than out of any concern about the pastel pigments, which are as robust as any other paints over time. Until this experience, I had never asked to have a private viewing, but was most pleasantly surprised that this was possible. The museum volunteers were very welcoming and urged me to visit and view other pastel works in the collection in future.

I encourage you to seek out such 'hidden gems' in your local museums and give yourself the treat of a close-up experience with pastel artists of long ago. It is both humbling and inspiring.

Happy painting!

**Your PAC executive needs you!
Volunteers are needed for a variety of jobs
associated with our various exhibitions.**

See page 15 for more information.

Painting Convincing Water

by Christine Camilleri, PAC, MPAC

Painting water can be a challenge but adding a "water element" can really enhance your landscape paintings. Water has so many moods and we are drawn to it no matter what it is doing.

Recently on a trip to Wells Gray Provincial Park near Clearwater, BC, I had the chance again to stand beside some awesome waterfalls. The noise, the rush, the sense of power kept my attention for a long time. I noticed many people stayed at least 15 minutes enthralled by the sight; nothing to do but look. Then we saw salmon jumping through the froth trying to get up the falls and I think we were all moved.

The challenges of painting convincing water can be overcome with a few principles I have learned along the way. Just as Sherlock Holmes says, "Observation is the key" when it comes to painting water and its beautiful companion - reflections.

Here are some pointers to help you with water:

Water is essentially a flat plane!

It tends to "flatten out" as it gets further away and so water that is close to the viewer will be darker; the farther away you see the water the lighter it gets because it is reflecting the sky.



Summer Pastures (detail)

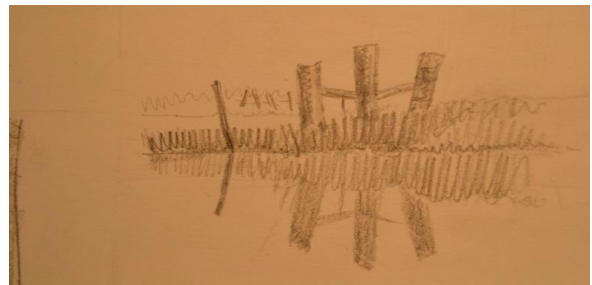
Water is not always blue!

A shallow river or pool will take on the colour of the bottom; maybe green, or brown, or ochre. It will not

reflect or take on the colour of the sky until the river or pool gets further away from our vision and we cannot see the bottom anymore.

Think like a mirror when painting reflections!

Reflections are particularly tricky to paint convincingly. Since they are a reflection or mirror image of what is above the water (a grass bank, a person, an animal, trees, a house) they need to be painted in with the same mass, lines and angles. Sometimes to make sure I get it right I turn the page upside down and see if the images are opposite in angle and degree of angle. I also measure the height of the trees, the roof, or grass so I can get it exact.



In this drawing the fence tops are angled in the opposite direction in the water. The fence in the distance does not show in the water because it is too far away. The grass growing on the bank is reflected too with the same height as on the bank. The fence reflection is also the same height as what is on the bank.



Mudflat Sandpipers (detail)

Reflections close to the object will be stronger than those that are farther away.

Trees, for example, will have their trunks reflected quite distinctly in the water but the branches and leaves will not be as distinct and begin to soften as a reflection as they get further away from the surface of the water.

The same thing has happened with the *Mudflat Sandpipers*: The beaks and heads and feet are strongly reflected but as their bodies get farther away from the wet surface the reflection starts to break up and become softer.



Two Medicine Morning (detail)

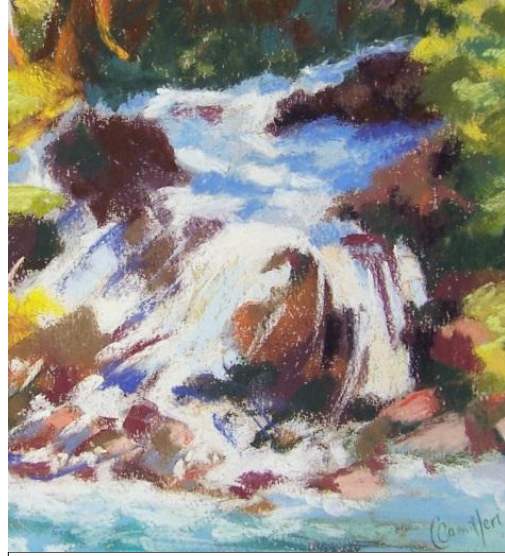
Soften those edges and use your value sense.

Reflections (like shadows!) have soft edges; softer than what is reflected will be very convincing in your painting. Values also play a major role when showing reflections. One physics rule is that light coloured objects reflecting in water will be dark, and darker objects will be light.

Say, the value scale of your boat is a lightness of 1, your reflection will be a 4. If the boat is dark and is a 7 your reflection will be a 3 or 4 on the value scale. Next time you are near water check this out and really observe and take note of how different reflections can look from what is above the water.

Moving water needs to look like it's moving.

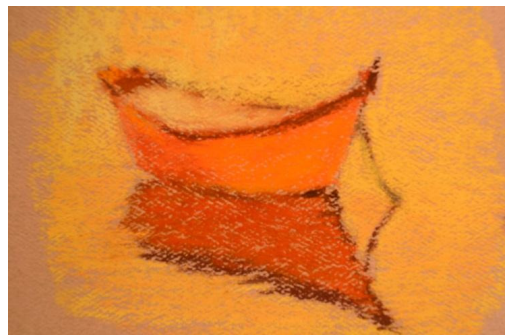
Show moving water like a waterfall with soft edges and a sense of direction. Hard edges like what we see when a camera freezes the action conveys stasis or non-movement and your painting will be more convincing with soft edges. *Spring Runoff*, was a plein aire painting and so I did not worry about the photo inhibiting my sense of the rush of water.



Spring Runoff (detail)

Reflections, what colour are they?

Reflections are the same colour as the object being reflected but not the same intensity of colour. So a bright red orange boat's reflection will be a greyed-down, darker value version of that colour. See orange boat below.



I hope you now have some guidelines to help you with painting water convincingly and feel a little less intimidated about adding that "water element" to your landscapes.

Please do give me your comments!
4christinecamilleri@gmail.com

Christine Camilleri is an Associate Member of the Federation of Canadian Artists and is a Master Pastellist with Pastel Artists Canada. She loves being an artist because "as artists we see the world in a special, different and unique way. We appreciate its beauty and ask ourselves: how can I capture that so others can enjoy it too?" She lives in Chilliwack, BC.

“Doing it on Suedeboard”

by Karin Richter, CSPWC, SCA, ASA, PAC, MPAC

I started painting pastels on suedeboard fairly soon after I got hooked on this medium and some of you have seen my work in PAC shows. I have written on my simple process in the “*Lure of Velour*” in the Tutorials Section on the PAC website. If you are interested, you may wish to refer back to the article so as not to repeat myself.

I have been an impressionistic watercolour painter most of my life so I approach every medium in that same way: direct application without too much layering. In pastels, I use the colour of my support to influence my colour choices and to harmonize the painting by letting little bits show through. Over the years I have broken down my process into 5 simple steps:

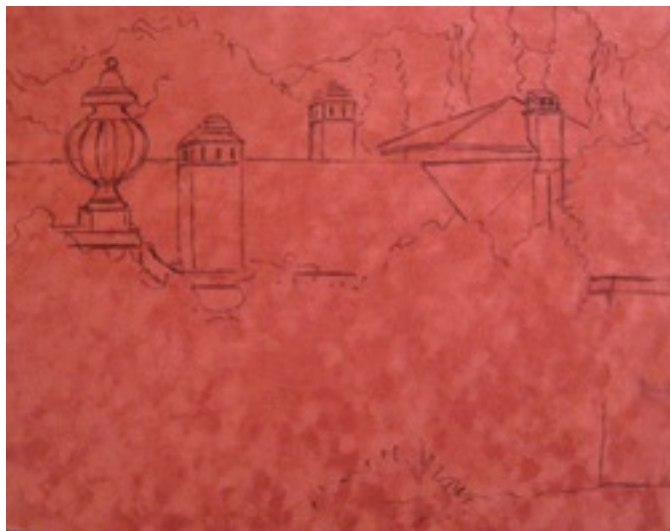
- Initial Drawing
- Trying on Colour
- Development
- Homestretch
- Final Adjustments

I do not spend much time on drawing. I am just too impatient for that. However, I do strongly believe in having a plan which allows me to paint with abandon. I do thumbnail sketches to make sure my composition is on solid footing. In my second step, I move around some exciting colour to get my juices flowing because if it does not interest me much at this stage, there is no point in carrying on. This is the important phase, the rest just “rolls” off the pastel sticks!



Reference photo - below left

I photographed this beautiful scene while on a garden tour at La Foce, a breathtaking estate in the Val d’Orcia of Tuscany where I stay with my groups during my painting holidays in Italy. This garden was reclaimed from the Crete Senese, the barren clay hills typical in this region.



Step 1 – Initial Drawing

I begin with just drawing in the placement of my major shapes.



Step 2 – Trying on Colour

I love this step because I get to find out if I have enough interest to pursue this subject and to get drawn into the lovely color scheme, basically a triad of purples, oranges and greens.



Step 3 – Development

I start working on the background greens which need to be soft and grayed and the dark cypresses that will reinforce my focal point: the rooftop and chimney. I try out a bit of the purples for the wisteria up front and get some greens going. I will leave the roof and the sky for later as I will have a better idea of what colors to use once the surface has more coverage.



Step 4 - Homestretch

A lot of areas are now taken care of, I am happy with how the painting unfolds. I make sure I keep in mind that darks make your eye travel and work on the large amount of greenery and wisteria in the lower left. I incorporate a bit more of the wall underneath the foliage and flowers to create more harmony and repetition of colors.

Step 5 – Final Adjustments

I have decided to make the sky a cool blue because most of the painting is warm and I need some relief. I blend the edges between sky and background greenery. I finally put in the roof with a mixture of rusty reds, grays and some highlights. I touch up the chimneys and make the urn a little wider, adjusting some crooked angles. I look over the foliage and wisteria up front and add a few highlights, dabble in some sky color for repetition and tweak the focal point with some yellows. Some branches are added which I find important as wisteria is such a strong winding plant; they also help lead the viewer towards the focal point.



At this stage I photograph my work, put it on my computer which allows me to look at it in a different format. Often I will “desaturate the image” (black & white) to make sure my values are correct. I then call the painting finished!

Karin Richter has been a professional artist for 25 years and is proficient in all mediums. She has shown her work locally, nationally and internationally. Her work has earned many awards and her dedication to the arts community earned her the Immigrant of Distinction Award in 2010. She is a passionate teacher in classes and workshops all across North America and leads painting holidays on land and at sea in Canada and abroad.

www.karinrichter.com

The Portrait: Representational Drawing and Painting

by Roberta Combs, SFCA, PAC, PSA, CIPA, NPS, MPAC

Painting a portrait seems to be the most intimidating undertaking for an artist. We see people's faces more than any other subject available. We know how often we see our own features in the mirror. Yet, attempting to paint a portrait fills most painters with a definite anxiety.

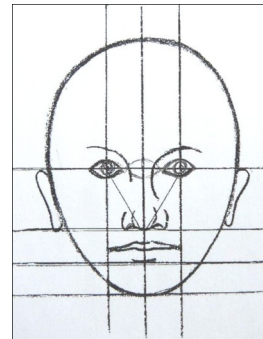
A portrait is usually representational. The artist must have developed some degree of drawing skills. The main difference between a portrait and a landscape is that you must not be satisfied with less than an accurate recognizable rendering. "Close enough" is definitely NOT close enough. A face needs more assessing and adjusting than a tree in a landscape setting would. The artist must be satisfied that the likeness is very good before moving from drawing to painting. It is a good idea to draw the portrait on paper and transfer it to your support when you are satisfied. This ensures that you will not be removing the surface by over-erasing or leaving lines or pressure marks before you begin. In addition, your placement of your subject will be optimum on your paper or canvas.

Facial features can be likened to a jigsaw puzzle. Everything is placed only in relation to where everything else is placed. Understanding of the distances between features will result in proper placement over all. One false placement will influence all following placement choices.

There are general "rules" to help keep you on track but the individuality of each face makes them only guidelines. Work carefully and critically to complete your set up. It will save you time and confusion in the long run.

These are basic guidelines for the proportions of a person's features:

- The eyes are halfway between the top of the head and the chin
- The bottom of the nose is halfway between the eyes and the chin
- The mouth is halfway between the nose and the chin
- The corners of the mouth line up with the centers of the eyes
- The top of the ears line up with the center of the eyes
- The bottom of the ears line up with the bottom of the nose
- The distance between the centre of the eyes and the tip of the nose makes an equilateral triangle.
- The space between the eyes is equal to one eye width.



Features are not outlined areas. Every curve and swell is defined by light rather than line. It is shadow and light that exposes the form. Think of the shapes that lay under the skin to help focus on the roundness and bulges that are often downplayed by an artist. Fig.1

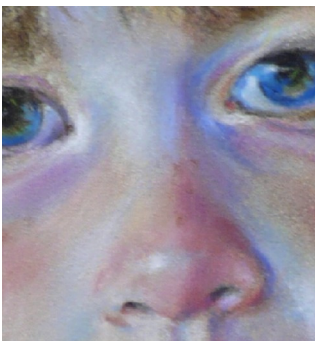


Fig.1

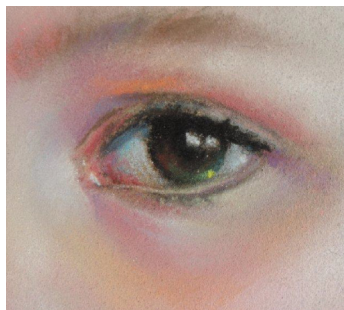


Fig. 2

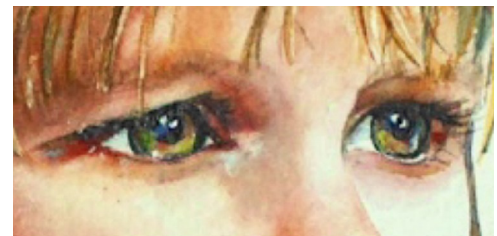


Fig. 3

Eyes are only alive when you touch on the most extreme ends of the value scale: black and white. Eyeballs are completely round and irises have more than one color in them often because of reflections within them. Eyelids have mass that lay over top of the eye and cast a shadow. Think 3-d as you draw or paint them. Dead eyes are one of the most common problems in an unsuccessful portrait. Study the placement and shape of the lights in them. Draw what you see. Figs. 2 & 3

Perhaps the most important and challenging feature that defines a successful likeness is the mouth. More than any other feature, the mouth, whether opened or closed, will reveal the likeness of the individual subject. Fig. 4

When it comes to teeth, less is more. Do not think individual squares of white. Focus on the “landscape” of the teeth - that bottom line you would run your tongue across. This is a unique feature that defines each individual’s mouth. Fig. 5

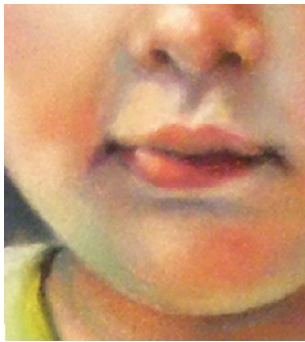


Fig. 4



Fig. 5



Fig. 6

Ears are like fingerprints. They are unique and have a distinct pattern belonging to only one individual. This is one aspect that is often - and mistakenly - generically portrayed on a portrait but if you look closely, they are almost an individual portrait in themselves. Fig. 6

AND ABOVE ALL:

Paint what you see, not what you know. When you look at the teeth and the “whites” of the eyes you see that there is very little (if any) pure white.

Artists see things differently than other people. We are always assessing whether a scene would make a good painting and deciding how we would render particular aspects of it. For example, we don't just see a copse of trees. We see detail and colour, light and composition. A portrait is no different. When we really look, we will choose a number of shades and colours to render a believable “skin tone”. Without cool colours to show the contrast of warm skin tones the portrait will be flat and lifeless. Just as you should not use brown for a tree trunk, you should not use flesh for a skin tone. Try to think of the colours going on underneath the surface and use them as you begin to layer. Colours that seem too strong can be layered over with a more neutral tone but will still infuse a lively presence in a subtle way. There may also be reflected colour, from clothing for example. Are the shadows cool? Do they seem purple? Blue? Green? Figs. 6 & 7

With practice, you can learn to SEE all the colours that make up a seemingly simple surface.

I stress again:

DRAW WHAT YOU SEE, NOT WHAT YOU KNOW.

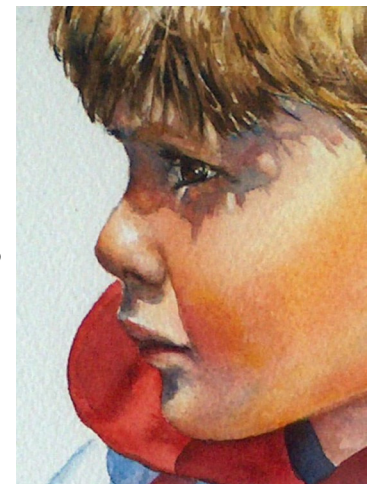


Fig. 7

If you choose to draw and paint in a realistic style, you need to have good reference material. Artistic license allows you to embellish or simplify as you choose but this does not mean you should settle for “close enough”. This is tempting to do if you feel rushed or overwhelmed with the detail that originally enticed you to select a challenging subject. Enjoy the process and stand back and view your progress frequently to see if adjustments are needed. It is sometimes helpful to view your work in a mirror.

With practice and an ever critical approach to your own work, you will find that there is actually no difference between rendering a portrait, a cup or a tree....or any subject you choose. They all follow the same rules. You can draw what you see if you really SEE what you draw. Do not be easily satisfied. And to keep it realistic.....

Draw what you see, not what you know.

Roberta Combs is a representational artist who works primarily in soft pastel. Roberta is a Senior Signature member of the Federation of Canadian Artists and the Northwest Pastel Society; a Master pastellist the Pastel Artists of Canada and a Fellow of the Canadian Institute of Portrait Artists. She is also a Master Pastellist in the Pastel Society of America. Roberta is the only Canadian to hold this designation. rcombs@shaw.ca www.robortacombs.ca

Building It Up! Going Beyond the Sketch

by Robin Sheard Nyikos, PAC, MPAC

I love to sketch, but sometimes a persistent idea lodges itself in my head and I find that I would like to explore it in more depth. Pastel is a wonderful medium for sustained work. One of the great things about it being that you can work on your painting when you have time and the spirit moves you.

Once you have your set-up, you are ready to paint. That could be a photo, or you could be working from life, or any combination of both. I have used my painting, “Balancing My Madonna” for this demonstration. I used a number of different references to create the image that I wanted, a few fresh “Madonna” lilies, various fabrics, a small gilded “putto” head, gilded picture frame, my imagination and photos of myself that I got my husband to take for me.

Decide on a support.

Once you have decided on a subject it is important to pick a surface with enough “tooth” to take a number of layers of pastel. For this painting I choose the smooth side a 43”x30” sheet of maroon Canson paper.



To do a more sustained painting, I work from hard pastels to soft ones so that the “tooth” of the paper does not get filled too soon.

Establish your drawing, the darks and step back.

I started this painting by sketching the subject in loosely with a light coloured Nupastel. Since I like to paint things life size when possible, I measured the lily and my own head. This helped me to establish the composition on the paper. Rough shapes only, no need for detail at this point. Then I go ahead and establish some darks and work on my drawing a bit more using a piece of compressed charcoal.

The idea at this point is not to do a perfect drawing and fill it in, but to keep control of the image. I tend to work standing up and do a lot of stepping back and squinting at the painting throughout the whole process. This helps with everything from checking proportions to shapes and colour.



Highlights and middle tones.

Next, I indicated the highlights and started to fill in some middle tones. Putting in the highlights at this stage can help you establish what value you would like your middle tones to be and also help to show where your proportions might be off. There is still no real detail at this point. I am still using hard pastels, holding off on the fine detail and finished colour. At this point, do not worry if your painting goes through a scary looking phase, just carry on and paint through it!



Work with hard to soft pastels.

When the drawing, composition and middle tones are firmly established, it's time to move in with some softer chalks. Using my middle soft pastels (Unison), I painted

the lights of the lilies more thickly, but held off on putting in any final colour accents yet. As I worked on the painting I realised that the background was not working. Shielding the flowers with a piece of paper applied a light spray of fixative to the background and reworked it. Never be afraid to “renovate” your painting. (The worst that can happen is that you throw it out and start again!)



Work the whole image, save details and softest chalks for last.

Throughout the painting process I try to paint all over my image, relating the various areas of the picture to each other. When I felt that the paper was not taking the pastel any more, I switched to using softer ones. At this stage I also corrected any drawing issues that I felt were not right. (Leaves, background, etc.)



Finally, I felt that it was time to pull it together and finish things. The flowers came first. By this time the first lily had died and I had run out and purchased another. Having the same flowers did not matter, it was more important to

me to have the living colours in front of me. (Although it may have been useful to take a few photos!) Using my softest chalks, (Schminke), I added colour accents everywhere to harmonise/unify the overall image and to liven up areas that I felt were dull. For instance, I felt that certain parts of the background had gotten too “smooth”, so I put some strokes of complementary colours in.

Work on the edges, liven up the colour.

Finally, it was time to go over the whole piece and work on the edges. Softening some and sharpening others using several favourite pointy pieces of nupastel.

As with any painting, in the end you decide how far to take your finish. Even if you want to leave areas of your painting very loose and unfinished, it can be interesting to carry a piece as far as you can.



Balancing My Madonna
24” x 43”

Robin Sheard Nyikos was born and raised in Toronto, Ontario. She graduated from the Ontario College of Art and Design in 1978. After receiving her degree, Robin was able to do post graduate study at the OCAD off campus program in Florence Italy. Robin spent most of the next seven years in Europe painting portraits and landscapes in oils and pastels before moving back to Canada.

www.robinsheardnyikos.com
www.lochgalleries.com

Cloud Painting

by Ruth Rodgers, PAC, MPAC

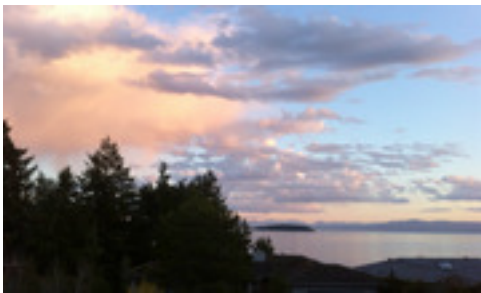
I have used cloud painting as an introduction to pastel painting exercise for novice students for about eight years now. With their amorphous and varying shapes and colours, clouds allow students to focus on learning the techniques of painting in pastels without fretting over making exact replicas of their photos. Who is to say that the cloud should look a particular way? As well, clouds are particularly well suited to being depicted with pastels. Pastels' crystalline structure provides a perfect instrument for making clouds' translucent, wispy edges as well as their glowing masses, and a variety of application techniques are learned along the way. In fact, these steps can be used to paint anything at all!

Step 1: Select a reference and clarify your concept

Cloud paintings should be primarily about the sky - keep landscape elements minimal and small in the picture plane, or delete them altogether, letting the clouds take centre stage.

Choose a cloud photo that appeals to you - and then decide WHY it appealed. The answer to that question helps clarify the painting's concept - what will be emphasized? Keep this concept in mind throughout the process for effective decision-making. Write a word or phrase that captures the key idea and tape it to the wall near your easel.

In my demo, I loved the **stacked effect** of how the clouds recede into the distance, and the **glow of the large cloud** on the left.



Step 2: Crop the photo and make a value study

Using your concept, determine if the reference photo needs to be cropped to emphasize the desired characteristics; if so, fold the photo or tape L-shapes to reveal the desired section.

Either freehand or using tracing paper, draw out the main value shapes of the scene, simplifying the clouds into three values (darkest, middle, and lightest). With a pencil, shade the varying value shapes. The resulting value study will act as an important road map.

This photo also shows my value study and the initial drawing of the main shapes on my pastel paper, which is the next step.



Step 3: Transfer the shapes to pastel paper and block in the values

Draw the shapes identified in your study on your preferred pastel painting paper. Select pastel colours to act as underpainting values for your cloud scene, such as purples and blues (dark to light).



For a sunny sky between the clouds, use a hue that is more turquoise (a green blue) than the warmer, purple-blues you use under your clouds. Under the brightest white portions of your clouds, underpaint with a warm yellow. Lightly stroke the selected pastels into the relevant areas of your sketch on the pastel paper.

Using rubbing alcohol or water, and starting with the lightest colour shapes, use a damp paintbrush to dissolve the pastel, moving it around to fill in the shape. This step creates a coloured value underpainting to guide the application of the next layer of pastels.



Step 4: Apply pastels to detail, texture, and refine colours and edges

Using the right value and hue of sky blue, stroke on more pastel in the sky areas. Blend this smooth by using horizontal, side-to-side strokes of your fingers to create the illusion that the sky is “behind” the clouds. As you develop your clouds, use your sky colour to create “sky holes” and refine the cloud shapes and edges.

Next, develop the clouds by adding first the darkest, then the middle, and finally the lightest tones. Use a variety of colours/shades of pastel **within the correct value** for each section. Experiment with purples, yellows, pinks, greens, and even orange or peach tones to get the desired effect.

With the initial layers of pastels, gently blend, using circular motions of your fingers. Do not over blend - allow the various colours to layer within the value shape, but also ensure that transitions between darker, middle, and lighter values are soft and blended. Later, lighter layers may not need to be blended.

Save your lightest lights/whites to the very end. Step back frequently to judge the effect - a little distance allows your binocular vision to kick in.

Once you are satisfied with the main masses of your clouds, and have added in any landscape elements (a field or trees along the lower edge, for example), focus on highlights and edges. Using your brightest and softest white or cream pastel, apply a thick coat of pastel in the areas of the most brightness in your clouds. Very gently and carefully, blend the inner edges of the white part, transitioning it into the body of the cloud (so that you don't have a hard white line along the edge of the cloud). However, where the white highlight is against the sky, do NOT blend - allow the translucency of the pastel to create the wispy soft or crisply defined edges of the clouds as appropriate.



Step 4: Review and refine

Standing back from your painting, critique the following items:

- Is your concept still clear? Does the work emphasize what first attracted you to the scene? If not, refine it,

softening competing areas and emphasizing important contrasts and edges in the area of focus.

- Are your values correct? Have you maintained colours in the correct values within each area? If not, layer or blend until the incorrect values disappear.
- Are your edges correct? Do you have a variety of crisp, defined edges and soft, wispy ones in appropriate areas? If not, gently blend or re-apply pastel to delineate the edge correctly.

My review of these items in regard to the demo painting helped me to realize that the trees were too obtrusive, obscuring both the glow of the big cloud, and the stacked effect of the darker cloud - which were the concept for this painting!



To fix it, after brushing off most of the surface pastel in this area, I wetted it down again with alcohol to return to a foundation upon which to build more layers. Then, I repainted the whole section, eliminating the entire foreground.

Finally, I refined the shapes and angles of the clouds. Be sure to apply the rules of perspective to clouds (those closer to you or over your head are rounder and crisper, and as they recede toward the horizon, they become smaller, flatter, and softer-edged). Here's the finished painting *Toward Merry Island* (11" x 14").





Clouds by Ruth Rodgers

For more on clouds

Ruth Rodgers suggests a wonderfully articulate and complete guide to painting skies, including clouds, see Liz Haywood-Sullivan's book, *Painting Brilliant Skies & Water in Pastel* (North Light Books, 2013). It's a winner!

Ice Storm Hits Mississauga, Ontario

Cliff Riviere keeps painting

Here is a painting from my *Add Colour to Winter* series. I know that last January's winter ice storm did inconvenience a lot of people, but as artists, we have to appreciate the spectacular views that nature provided. The painting is based on a photo I took from inside my home. The sun peeked through (briefly) in the late afternoon one day, creating what I thought was a perfect scene for a painting. *Here comes the sun* is my effort at capturing that scene from an upstairs window. One of our favourite trees in our backyard garden is the smoke tree, for its beautiful bloom in late August. But this ice-covered scene was just wow! It was a challenge to paint, but I hope my effort captured some of that beauty. Enjoy!



Painting is just another way of keeping a diary.

Pablo Picasso

Pastel Artists. Ca DVD LENDING LIBRARY

As some of you already know, I recently took over the position of DVD Librarian from Maureen Dorinda. Since living North East of Toronto, in Port Perry, I have not had a chance to meet many of my fellow PAC Members so I am delighted that my new position allows me the opportunity to communicate with those of you who currently enjoy the benefits of the Library.

Enclosed in this newsletter is a lending library sheet listing the current DVDs available, explains the borrowing process and includes an order form. For complete information and descriptions of each DVD check our website at www.pastelartists.ca then select DVD Lending Library. New acquisitions will be posted on the PAC email newsletter as well as in the "Purely Pastel" quarterly newsletter.

DVDs are lent to our Members at no cost. PAC will cover the postage of the DVD to you and ask that you return it at your expense.

Many of you are regular borrowers and we hope to encourage more Members to take advantage of this valuable, free offering of instructional pastel DVDs.

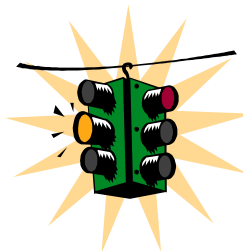
If you have any questions, feel free to email me, Jennifer Ross, at Jennifer@croftbeg.com

On the Back Cover

Canopy FB by Anne Laidlaw won the Muriel Backstrom Memorial Award the 57th Northern Ontario Art Association Juried Exhibition.

Abstract by Doug Wasilieff and *L'ecervelecopi* by Carole Perreault both were selected for comment by Karen Richter in the PAC Painting Challenge No.9. Now on the PAC website www.pastelartists.ca

The Watchful One by Christine Camilleri, *Train Yard 1* by Fred Fielding and *Life is Like a Box of Chocolates*, by Kathy Hildebrandt were accepted into the IAPS 24th Juried Exhibition. The exhibition will be held at Vose Gallery in Boston, Maine, from May 10 to June 24, 2014.



Next Newsletter

Deadline
July 15, 2014

Your PAC executive needs you!

Volunteers are needed for a variety of jobs associated with our various exhibitions. We could really use help with show submissions, promotions (soliciting donations for awards/silent auction), set-up and take-down, and opening reception refreshments. East (May 2014, in Brampton) or West (summer 2015, somewhere in western Canada), you are all welcome! Please contact any member of the executive, or exhibition coordinator Heather Laws at heather@lawsporraits.com to volunteer or for more information about the roles.

Join our team of friendly artists.

New Member Mini-Bio

Joanell Storm has always enjoyed drawing and cartooning, but never seemed to have the time to develop skills in any particular medium. In 2012 she discovered Pan Pastels and was hooked. Joanell has spent a lot of time sitting at her easel creating pastel paintings. Now she would like to take her painting a step further but feels a bit lost at sea. Joanell looks forward to meeting other artists and learning as much as she can about all aspects of the artistic process. Joanell lives at Brentwood Bay, BC.



Fjord Pony by Joanell Storm

A Special Thank You -

to the five PAC members who took the time to prepare and send in the 'How to' articles that made up this very special full-colour newsletter. We hope to publish one full-colour newsletter annually.

The decision this year was to make it a 'How to' newsletter. Knowing Rey Baecher's expertise with painting glass we asked him if he would send us one on how he does this. However, Rey said he did not have enough time to start a new painting, photograph and document the process at different stages before the deadline set for printing this newsletter. Rey's large paintings (40"x 40" framed) take 3 to 4 months to complete. This is when we had that Ah, Ha, moment - we realized most of us do not think of documenting our work in progress. For her article on painting clouds Ruth Rodgers had to paint *Toward Merry Island* especially to record her progress. So consider keeping a record of your paintings and document how you go through the different stages to achieve your finished painting.

Keep this in mind as you paint during the year and send your very best 'How to' to us. It may be selected for publication in the next special full-colour PAC Newsletter.



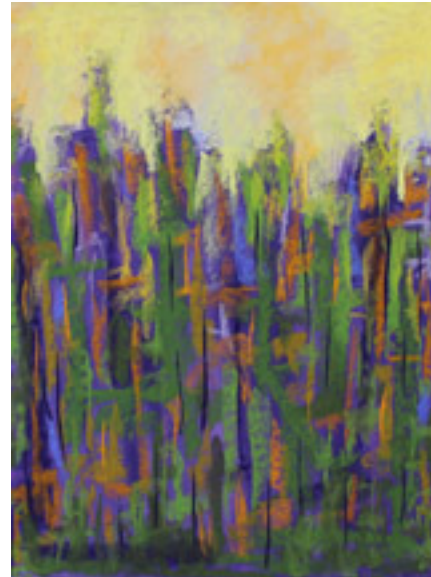
Sun-mixed Colours by Rey Baecher
30"x30"

Contact me at: jgautpac@gmail.com.

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



Canopy FB by Anne Laidlaw



Abstract by Doug Wasilieff



L'ecervelecopi by Carole Perrault



The Watchful One by Christine Camilleri, PAC, MPAC



Life is Like a Box of Chocolates, by Kathy Hildebrandt,
PAC, ASA, SCA, AFCA



Train Yard 1 by Fred Fielding, PAC