

Pastel Artists.Ca

# PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

*“Purely Pastel”*

[www.pastelartists.ca](http://www.pastelartists.ca)

August, September, October, 2014

**Winner of the Ursula Reese Grand Prize  
PAC “Purely Pastel” 23rd Annual Open Juried Exhibition 2014**



**Clarence Porter, PAC**  
*steelVIEW - Pipes are Playing (24” x 15”)*

**First Place Award  
PAC 1st Online Members’ Exhibition**



**Joan Larson**  
*Ready (24” x 24”)*



## 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](http://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

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## From the President's Easel

This year has seen an addition to our show calendar with the launch of our new online juried event. The online show was very successful for its inaugural year. This coming year, our physical juried show will be in British Columbia, but the 2014 juried show in Ontario attracted a lower number of entries than in previous years. We also hosted a members' show this year, but again had difficulty attracting sufficient entries to make a viable show. These activities are the most significant yearly events undertaken by our organization, and require the vast majority of our efforts each year. So the time has come to ask how many and what type of shows we want to put our efforts into each year.

It takes a lot of effort to successfully mount each of these events. We have a strong exhibition team on the PAC executive, but more help is always needed. As well, some of these folks have been carrying these responsibilities for years, and would like to pass them on to others. Your organization cannot operate without the ongoing efforts of member volunteers - is it time for you to step up and contribute? Please contact any member of the executive to offer your help or inquire about the various tasks that need doing. You don't have to take on a big role - help with the many small tasks is always much appreciated!

But why do we have exhibitions at all, and how many should we have? This is not a simple question to answer. Many artists are quite happy to create art for their own pleasure and as an expression of their creativity, needing neither sales nor recognition to feed their passion. These artists do not need to make a living from their art, but may enjoy participating in members' shows or online seasonal challenges simply to be part of the community.

Other artists are content to make commercial sales, but do not compete in exhibitions among their peers. They may enjoy great commercial success, perhaps even making a living solely from their sales, and feel no need to obtain recognition from the "academic" art world.

Still others make no attempt to sell their work, but enjoy the stretching and learning that comes with competition with other artists via the juried show experience. These

artists compete in our juried shows, and may also enter non-pastel competitions. It's been great to observe the rise in recognition of pastel art in open competitions such as *International Artists*, the *Artist's Magazine*, and the *Federation of Canadian Artists*, among others.

Finally, there are those who eagerly participate in all realms, entering both members' and juried shows, and selling their work in a variety of venues. These artists find that full participation is both a motivation and a reward for their creative efforts. They gauge their artistic progress both by their sales, and by their acceptance into and awards received in juried shows. They enjoy the sense of achievement gained with signature or master status, as these awards represent acknowledgement by diverse jurors who have been engaged for their artistic merit and judgment. Signature artists may emphasize this success in their portfolios, on their websites, and in their promotional materials to potential buyers and students. While buyers and students may not fully understand the significance of signature status, they do see it as a mark of credibility and a guarantee of excellence, and this often influences their decision to buy from or study with the artist.

It has been said that one must put in a thousand hours to master a new skill. Entering juried or even members' shows is a good way to inspire you to put in the time and effort required to improve your skills. While it is true that the only judge that really matters is you, recognition among your peers goes a long way to reassuring you that you are on the right track and continuing to improve.

Finally, entering PAC shows is one way you can show your support for the primary aim of our organization, which is to promote the use of soft pastels. As we collectively improve the quality of our work, the art-buying and appreciating public will recognize pastel as the fine art medium it is, and we will all benefit by increased sales, recognition, and easier access to high-quality pastel supplies.

So, I pose the question: should the PAC continue to sponsor both juried and members' shows? If so, how many of each type? Your executive would welcome your suggestions and response - email me at [rodgers.ruth@gmail.com](mailto:rodgers.ruth@gmail.com) to voice your opinion (or, even better, volunteer to assist!). Let's refocus our efforts as members of Pastel Artists Canada!

*Ruth Rodgers*, President

### **A Special Thank You -**

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

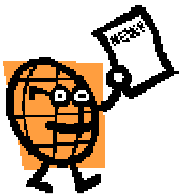
## Membership report

By Gloria Burgoin, PAC, MPAC

We welcome several new members since the Spring edition of the newsletter:

Elaine Despins, Montreal, QC  
Martine Vallee, Montreal-Nord, QC  
Coby Bradford, Little Britain, ON  
Shirley Clark, Scarborough, ON  
Pat McKeen, Toronto, ON  
Cristel Mol-Dellepoort, Oakville, ON  
Shelley Donald, Garibaldi Highlands, BC  
Janice Edmonds, Gibsons, BC  
Sheila Ehmann, Summerland, BC  
Valerie Wilson, North Vancouver, BC

We hope to see your work in our on-line and physical shows, and that membership will be beneficial to you.



## Membership News

“Intriguing choices in selection and arrangement objects add another dimension of complexity to the tapestries of colour and pattern in **Robin Sheard Nyikos** brilliant pastels.” John A. Parks, professional artist and faculty member of the School of Visual Arts in New York, uses these words as the introduction to his article on PAC member Robin Sheard Nyikos, in the August 2014, issue of the *Pastel Journal*.

The article explains how Robin, often builds her paintings around narrative themes, such as the portrait *Balancing My Madonna* which was one of the paintings in ‘How to’ by **Pastel Artists.Ca Master Pastellists** in the Summer edition of the PAC ‘*Purely Pastel*’ Newsletter.

The article includes several images of Robin’s paintings some of which we are familiar with such as *Veni Creator Spiritus* that was in the 23rd Annual PAC Exhibition this past May. *Cranes Falling on Silk* and *Chinese Jacket, American Gadjet, Canadian Girl*, were shown in other PAC Exhibitions.

If you have not read the article you should try to find a copy of the August 2014, *Pastel Journal*, it is a well written article and provides lots of insight as to what Robin chooses to paint and how she puts her choice into her pastel paintings.

**Kristin Vignal** had her small abstract *Blue Comet* (4.5”x 6”) juried into the Federation of Canadian Artists, **Small, Smaller, Smallest Exhibit** which ran at the Granville Island Gallery in Vancouver in July. The exhibit can still be viewed online on the Federation website.



Kristin’s painting *Honu’s World* that was in the PAC February/April 2014 Newsletter, was juried into the Online Gallery: Light Space & Time *Animals Art Exhibit - August 2014*.

“Paintings and photographs from 18 countries were entered and it is really interesting to view the variety of subjects, styles and mediums. Because of my geographical location (Prince George, BC) it is not easy to enter juried shows which require the painting to be ‘on site’, so the online exhibits are invaluable” Kristin.

“BC is sweltering and here in the north central interior we are once again under a blanket of smoke from forest fires. Good excuse to stay in the cool of my basement studio!”



## The Family Four four artists...four sisters...four friends, all packed into one

By Dianna Ponting, PAC, MPAC

Meet the Sloggetts. Shirley Lowes (nee Sloggett), Maggie Simpson (nee Sloggett), Dinny Robertson (nee Sloggett) and Dianna Ponting, spouse of Dan Sloggett...who are all of the above.

A seemingly impossible combination most would say but love of family keeps us together through thick and thin; the thin actually being so rare that it doesn't really signify. Our love of art and of the family farm brings us together once again for an exhibition, this time in celebration of the 100 years the Sloggett's have worked their acreage in Bradner, British Columbia.

We have figured out that collectively, the four of us have some 260 years of memories to share with everyone. Our previous shows have enticed many generations of past and present residents, school chums and even a few old beaus to stop by with great stories of their own.

On the weekend of August 16 and 17, 2014 the Four invited anyone interested in art or a history lover to visit the Sloggett farm, in Abbotsford, BC.



#### **From the Editor:**

As an artist's skill and experience grow he/she starts to eliminate unnecessary clutter from their paintings and learn to focus more on composition.

The most common mistake beginning artists make is trying to say too much in a painting. We have all been there, every tree, every flower, even every blade of grass going into the painting. This leads to confusion and overshadows the painting's main message. Remember that less is more, and knowing what to leave out is far more important than what you leave in.

On the back cover of this newsletter, Fred Fielding's article *Using Your Old Paintings as a Jumping off Point for New Work*, drives this point home very nicely.

## **PAC 23rd Annual Open Juried Exhibition - was a big success.**

*By Rosemary Simpson, Submission Chair*

There were many comments regarding the high standards and creativity of the work. The Beaux Art Brampton is a lovely intimate Gallery that showcased the works extremely well. The walls were dripping with colour.

Heather Laws Exhibition Chair was wearing many hats that day. As Exhibition Chair she was in close contact with the Beaux Arts for many months. It is all in the details. Plus Heather looked after the Silent Auction as well and Publicity. Many thanks to the PAC members who helped on Intake Day. It was our members who hung the show. Hanging a show is a learned skill, which comes in handy for your own shows.

Also, many thanks to the PAC members and their family members who helped on Opening day.

Volunteering to help support our events is something that all should consider. I as Submission Chair, get to see all the fabulous paintings first. To keep all the records straight I use a spreadsheet or a database, another important skill to learn. It can keep your personal art records straight as well. Attending the Opening reunites many PAC friends but is also a great chance to meet new ones. It was wonderful to meet Rae Smith all the way from Nova Scotia.

PAC has networked for many years with its members. It is the "buzz word" now but it has been a part of PAC's mentorship commitment to our members and the public since 1989. As you can see, Heather certainly needs assistance with the extra things she shouldered this year; Publicity and the Silent Auction are 2 jobs that need attention.

Planning always starts a year ahead or more, for the shows. Now is the time to step forward. Remember each PAC event is an opportunity to network with members and learn new skills that will support your own art activities, not to mention meet new friends. A room full of artists is a loud place full of laughter and ideas.

The 23rd Opening was certainly that. Margaret Ferraro started the day with a workshop demo (see page 8) for early bird arrivals.

The formal part of announcing the New Signature Awards and the Winning works of the show got under way with lots of congratulations flying around. The final part of the occasion was the Silent Auction, wonderful items donated from Sponsors and our own members were snapped up.

Check the centrefold on the next pages for some of the artists present at the Opening.

## The Open Reception PAC "Purely Pastel" 23rd Annual Open Juried Exhibition in photos



The Opening was well attended. A great chance to renew friendships and make new ones.



**Terry Torra** with his painting *Cathedral Forest*



**Rey Baecher**, still in his role as an old man, for a theatre production, with his painting *Kissed by the Sun* that won an Honourable



**Rae Smith** and his wife Stella visiting from Halifax, Nova Scotia, giving us a chance to meet.



**Margaret Ferraro** in front of her painting *Noon Mark*



**Wendy Boyd** with her painting *Man in Pink Tie*

*Beaux Art Brampton, Brampton, Ontario - May 11, 2014*

*Thank you Heather Laws for the photography.*



**Rosemary Simpson** with her painting *Brilliant!* and **Evelyn Gracey** with *Afternoon Chill*.



**Clarence Porter**, winner of the Ursula Reese Grand Prize for his painting *steelVIEW - Pipes are Playing* with his wife Susan and sister-in-law Gina Francis (painting overhead is *vancouVIEWS No.2* also by Clarence)



**Rosemary Simpson** and **Heather Laws** announcing MPAC signature status awarded to **Ann Bickle, Kathy Dolan, Kathy Hildebrandt** and PAC signature status awarded to **Gloria Kingma, Bob Northway, Frances Obie, Clarence Porter, Patia Schacht**.



**Gloria Burgoin** talking to **Edward Hanson**, sponsor of The Pastel Studio Award won by **Ruth Rodgers** for her painting *Rapunzel*.

**Get out you pastels and papers**  
PAC "Purely Pastel" 24th Annual Open Juried Exhibition  
will be in British Columbia

## Still Life Demonstration

By Margaret Ferraro

This past May, I was asked by the Pastel Artists of Canada to do a demonstration at the opening of their national show, at Beaux Art Brampton. This is an art venue, with exhibition and workshop space downstairs, and artists' studios upstairs. It's in an old funky building in downtown Brampton, Ontario.

The venue was quite nice, and I demonstrated in the workshop space behind the gallery, segwaying nicely into the opening, which happened when my demo was over.

I brought some still life material with me, and took one hour to draw out and execute what I had setup.

At the end of my hour, I was no where near where I wanted to be with the piece, so I took it home with every intention of finishing it quickly, before my motivation for the piece waned. However, life got in the way, and I only finished it a couple of months later.

Luckily, I did have some photos too, as it's pretty hard to set up exactly the same scenario with lighting and all objects in exactly the same position.

For those of you who were at the demo, you know I was trying to stick to three values in the beginning, and trying to stick to the primaries, so as to have a nice triad of colour harmony.

Once I got the piece back to my studio, it didn't seem to work, and I had to make new decisions in the moment for the piece to feel alive to me.

The paper I was working on was Art Spectrum, the nice red brick colour. So I worked the primaries onto red, then toned down the shadows with blues and purples, finishing with more reds on the top layer, to bring a small amount of subtle light into the shadows. I played quite a bit in the shadows, trying to build dimension and depth by having some slight contrast in value, within all the darks there. It probably doesn't show up well in the image, but the light areas are done the same way, with some value contrast, using several highly tinted colours to create dimension in the light areas.

The mediums were basically the flowers, and I used a variety of reds, some warmer, some cooler, and a little variance in terms of value as well.

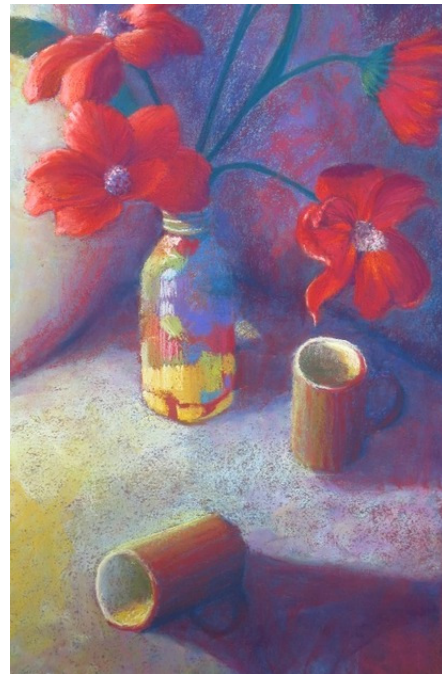
I have had the experience before, of losing my momentum with a piece, due to distractions, and being away from a piece for too long. Since I know this can happen to us all, here are a few suggestions to minimize the damage when you just can't get to finishing your painting :

1) Keep a journal for your studio. At the end of a painting day, write about exactly where you are in the piece, anything that comes to mind. The next time you go to work on the piece, you can read this back to yourself, and regain your mind set and focus. It's like pressing the save button, on your creative mind.

2) Write your initial intention with the piece on a post-it note, and stick it to the easel, so you don't forget what you are after. You can use this to guide your decisions, and to ruminate over when you may decide to change direction mid-painting, just do it consciously.

3) It never hurts to take pictures of what you are painting, and of your painting as well for future reference.

4) If the piece fails to stand up to your initial intention, don't be afraid to try something bold and different, even if it takes you away from your first goal. This is a time to experiment and be bold, take risks. After all, the minute we are precious about anything in our work, we've just lost it.



This is not the best piece I have ever done, but the way I describe it to my students is that our minds are like a mountain range. Sometimes we find ourselves at the top of the mountain, the middle or the bottom. The more practice we get, the more this phenomenon evens out, with less highs and lows. But until we are fully trained, (I will always be in training), one is never safe from the mountain range.

Good luck everyone, cheers, Margaret Ferraro

# FROM THE JURY ROOM

## The Inside Scoop

By Karin Richter, CSPWC, SCA, ASA, PAC  
Master Pastel Artist MPAC  
www.karinrichter.com

Having been there – as a juror, an organizer of juries and a recipient of both “accepted” and “rejected” notices, I feel somewhat qualified to say a thing or two about the jurying process.

First and foremost, presentation of your images is paramount and cannot be stressed enough. The image projected onto the screen is the only way the jurors can judge your work. A poor reproduction of your artwork will inevitably lead to rejection of your entry and diminish you as a professional artist. Photos must only show the image – nothing else. It pays to take the time to crop and label them correctly. Follow the submission guidelines to the letter! Preview your images to get an idea of what the image(s) look like blown up on the screen. Make sure the image is as close to the original as possible but do not embellish it as exhibition coordinators or venues often reserve the right to reject work that does not look like the submitted image.

If you apply for membership in an art society, consistency is what jurors are looking for, don’t show them everything you can do. Really concentrate on whatever you are best at and keep the images consistent in style and sometimes even in subject matter. You want to communicate to a juror what you are all about. People usually say that once you are accepted into a society and then start submitting to shows, you can mix up your images. However, I find that even then a juror can get confused as to when an artist submits a landscape along with an abstract, always wondering if one or the other is a “one off”?!

Juries are a minefield and submitting yourself to one is always a gamble. If you are happy to paint for your own enjoyment, then don’t even venture into this arena. If you wish to see how your work stacks up against other artists out there on any level, then throw your hat into the ring and hold on! You may have to grow a thick skin but the rewards are great and potentially career-building if you are determined to learn along the way and not take it too personally.

First of all one needs to realize that only 50 to 100 paintings at the most may be picked for any given show because of the simple fact that exhibition venues only have so much wall space. For big national or international shows it may mean that only 10% of all submitted work can be accepted. When you consider it a numbers game, then the only chance you have to stand out is to be *So Good They Can’t Ignore You* as Cal Newport says in his book by the same name, subtitled *Why Skills Trump Passion in the Quest for Work You Love*. I love this book and quote it a lot as I believe that ultimately cream will rise to the top as a result of hard work and sticking to your own unique vision.

When jurors select work for inclusion in an exhibition, they look for technical proficiency, strong values, good design, good composition and a message. They may also have to deal with a theme and may have the ominous task of selecting quality artwork that “hangs well together”. Choosing artwork worthy of an award is a much more difficult task. Jurors look for work that speaks to them and touches them on an emotional level. Award jurors will ultimately agree on a work deserving recognition when a painting demonstrates that magical combination of technique and emotional content, mood or unique perspective. If an artist manages to successfully share his vision and engage a juror, that’s a winner! Unfortunately jurors are people with their own bias and emotions and they don’t always get it right. It takes strong conviction in one’s work and belief in the validity of one’s artistic direction to enter the same rejected work in another exhibition, often to find out that another set of jurors will find the work exceptional and even deserving of an award. If you find that you are being rejected a lot, then maybe consult a trusted senior colleague to see if there are ways you can make your artwork more effective.

I personally do believe that evolution happens in a climate of nurture and criticism. If you have the determination to succeed, you will thrive on encouragement and learn from mistakes. Be persistent!

Best of luck!



## PAC's Website News

By Cathy Cullis  
Website Editor

[www.pastelartists.ca](http://www.pastelartists.ca)

### Exciting news!

Life just got a whole lot easier for existing and new PAC members!

With the introduction of our new online payment system, PAC members can now REGISTER and PAY, online, for:

- New memberships
- Membership Renewals
- Workshops
- Exhibitions

No more writing out forms, making out cheques and rushing to the post office to mail everything on time. Now you can do it all online from the comfort of your home!

Many members registering for the fall Physical Members' Show did so by using the new online registration system. Hurray! We hope that you found the process easy.

This is a new venture for PAC and there are bound to be a few glitches to work out. We've had a few suggestions from members already to help improve the experience and are looking into the possibility of implementing them.

The Call for Entry for our upcoming Online Juried Members' Exhibition' will be going out soon. The perfect opportunity for more of our members to try out the new online registration system!

To register online for any of the above events you will:

Fill out the online registration form, found on the description page for each event.

Click either '**Register Now**' (for New Memberships) or '**Create Registration**' (for Renewals, Workshops and Exhibitions.)

You will be presented with two payment options:

1. Payment by PayPal (using an existing PayPal account **or** Payment by Credit Card through PayPal). If you choose to pay using your PayPal account or by credit card, in both cases you will be taken directly to the PayPal website which is totally secure & guaranteed.

2. Payment by Cheque (with a link to mailing addresses)

### Please Note:

By paying through PayPal using your credit card you will NOT be opening an account with PayPal (however, you may wish to open an account with PayPal to speed up future registrations).

Members who wish to register and pay by mail will still be able to do so. If you wish to register online but pay by cheque you may do so as well simply chose the Payment by Cheque option after registering.

The above information can also be found on the home page strip 'Member News'. Meanwhile, lets get out those pastels and go painting!

## Abstract Workshop Not Cancelled

By Rosemary Simpson, PAC, MPAC

Debora Stewart, PSA, an abstract artist who works in pastel was the intended Instructor for the June 7-8, 2014 workshop at The Pastel Studio, in Cambridge but unfortunately she was stopped at the Border.

In his new Pastel Studio, Edward Hanson has built in easels and shelves and of course he has all supplies at hand in his store. A perfect location for workshops.

When learning of Debora's predicament Edward jumped in and ran the workshop himself. I thoroughly enjoyed it. He really opened new doors for me. I usually consider myself a landscape artist, Plein air, when I can.

Ed is a great instructor and I will continue exploring the realm of Abstraction



Not bad for a first attempt! Rosemary

## Casey Klahn on Colour

By Jessie Grant, PAC, MPAC

We gathered in the Pastel Studio's new location in Cambridge to find that Ed Hanson had everything well organized in his new workshop room.

Casey Klahn started off by asking us to formulate our own goals for the workshop. Mine were to "loosen up, be different and learn new colour combinations." Further into the workshop, I added to learn to paint "with bravado".

We had been asked to bring along photographs of our own work which we were happy with or felt were close to completion. I think that was a great idea, as we all have a few of these languishing at home.

On the first day, we picked one of these to rework on a colour exercise taking us through the Renaissance, Impressionist and Modernist era. Basically this meant starting with few colours, mostly browns and greys, and adding more colour for the Renaissance period, ending up with the Modernist palette with the glorious colours of today.

The afternoon ended with a demonstration by Casey from his sketch of the local Carnegie library building. His sketches are minimal line drawings.

The next two days were spent literally re-sketching our works from photos, turning them upside down, sanding the colour off, and spraying them to work over the faded images. "Loosening up" was definitely part of these exercises. On the afternoon of Day Three, we were encouraged to do a few brief sketches of the local urban scenery to work on that afternoon, which I did, taking a leaf from his book and keeping them brief.

Throughout all three days, Casey read quotations from artists and other note worthy people to lighten things up, and give us words to live by. He stressed that we must study the work of other artists we admire, and referenced Van Gogh, Modigliani, Andrew Wyeth, Mark Rothko, to name a few.

He exhorted us to "create a work of art new to the world, lose something precious; gain something new."

I will probably not live long enough to learn to paint like him, but I thoroughly enjoyed trying!



*Looking South in Riva*  
Casey Klahn

	<p><i>Next Newsletter</i> Deadline October 15, 2014</p>
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This issue has many images that will show up in black and white in the print copy of the newsletter, so you will miss the vibrant colours especially in Kristin's *Blue Comet*, Margaret's demo painting, Rosemary's first abstract and the painting by Casey Klahn above. If you would like to enjoy a full colour copy of the newsletter I can email you one in pdf format.

Many members prefer to receive the newsletter by email and have asked to be taken off the mailing list, however, there is no problem keeping you on the mailing list and sending you an email copy as well. Just let me know.

Contact me at: [jgautpac@gmail.com](mailto:jgautpac@gmail.com).

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

## Using Your Old Paintings as a Jumping off Point for New Work

By Fred Fielding, PAC

We all have those paintings that started out wonderfully and slowly begin to go wrong. After we scrub and smudge and re-paint them into submission, we are left with another one for that pile in the studio corner that we cannot quite bring ourselves to throw in the trash bin. More often than not, there is a good idea for the next painting hidden somewhere in that “failure”, you just have to find it. This happened to me recently and I thought it might be beneficial to someone if I shared the process.



I began with a photograph of an area near my home which borders the historic grain elevators and rail ways. It was a summer evening so the light was low from the west with a warm quality. From this I created the painting shown on the left which is okay but not something I was happy with overall.

The area I was most interested in was the cool shadows of the field behind the bushes on the left. I brought a picture of the painting up in Photoshop elements editor and cropped to the scene behind the bushes. This made a much stronger composition.



Using this compositional and value idea, I sketched in the shapes with charcoal pencil on mounted Kitty Wallis paper. I painted the dark masses first, blending to soften edges and rid the surface of excess dark pigment which would muddy the lights. Next I placed a bright lemon yellow on the bushes on the left and the mid ground sunlit grass. At this point I was sensing bright morning sunlight instead of late afternoon so I switched up and went with that. The cool blues and greens in the foreground remained the same and the butterflies were added at the end. They were not really necessary but they add some focus to the area of contrast.

The resulting painting *Six Butterflies* is much more pleasing to me than the original. It is simple and loose, which is always good .