

Pastel Artists.Ca

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

November, December, 2014/January, 2015



Slap Shot (26"x20") by Kathy Hildebrandt,
ASA, SCA, Pac, MPAC, AFCA



Canola Field (5"x5") by Marie Harold



Morning Mist, Iceland (5"x8") by Christina Edwards, PAC



Harvest Time (5"x5") by Marie Harold



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

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

Annual membership fees can now be paid using PayPal.

PAC Contacts

Ruth Rodgers, Halfmoon Bay, BC 778-458-2011
Director, President rogers.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 gburgoin@sourcecable.net

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

Jane Gardner, Maple Ridge, BC 604-467-6904
Painting Challenge Coordinator
janegardnerbusiness@gmail.com



From the President's Easel

By Ruth Rodgers, PAC, MPAC

Like many others who have either been perpetual students or worked in education, fall always seems more like the start of a new year to me than January does. This fall has seen me start a number of new projects (see my article on participating in a studio tour on page 7), and as a result I am feeling more “grounded” in my new location on B.C.’s Sunshine Coast. I have made strong connections with local artists through joining an artists’ co-operative, have become a member of our public art gallery and attended a “volunteer orientation session,” and have had two lessons so far with a new cohort of private students in my studio.

As well, I’ve been getting to know and appreciate the pastel artists out here in the west as they enthusiastically assist me in the plans for our May 2015 juried show on Vancouver’s Granville Island. We have settled on the Federation of Canadian Artists Gallery, from May 12-24, 2015. Our juror (and workshop instructor) will be Andrew McDermott, whom many of you know and have recommended.

I’ve also had several conversations with members about “regional groups” over the past few months. As a national society, we are stretched to provide interactivity to our far-flung members. Mostly we do this through online activities that are accessible to everyone. However, we have made some efforts to connect you with fellow pastel artists in your province. Membership Secretary Gloria Burgoin can (at your request) introduce you to other PAC members in your general area (no guarantees of proximity!) via their email addresses. Contact Gloria (see page 2) for information. We heartily encourage you to contact these members and consider organizing paint-outs, critiques, even workshops, in your area. While we cannot promise to fully fund any of these activities, if you have an idea, email me (see page 2) and we’ll discuss what the PAC can do to support your efforts.

Many of my “new year’s” projects have involved reaching out to other artists and making an effort to engage in group activities. I am enjoying the camaraderie and learning that is resulting - give it a try, you might be surprised at the payoff!

Membership report

By Gloria Burgoin, PAC, MPAC

Welcome to our new members:

Emma-Jean Cliff, Dunnville, ON
Patti Elliot, Owen Sound, ON
Marie Harold, Chatham, ON
Christine Komarnycky, Kitchener, ON
Robert Kranendonk, Belleville, ON
Ron Underhill, Pender Island, BC
Valerie Georgina Wilson, North Vancouver, BC

and to returning member:

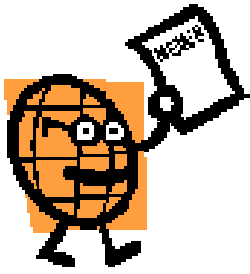
Fran Hutton, Lethbridge, AB

It’s that time of year again – membership renewal for the year 2015. The rates remain the same as last year – \$50 Basic, or \$80 Premium within Canada. The other good news is that you now have payment options – you can pay through PayPal or by cheque. See the renewal notice or the website for details. We still need to know of any changes in your contact information, if you have not already informed us. You can do this by mailing the renewal form, or by emailing me at: gburgoin@sourcecable.net.

Our hope for the members of PAC is that they will find encouragement and friendship while sharing their love of pastels. We welcome new members and ask them to get involved! Send in a mini-bio or why you have chosen pastels as your painting medium. We also like to hear from our renewing members, are you still passionate about pastels or are you exploring new media. Help us keep in touch.



Juror for the PAC 24th Annual Open Juried Exhibition 2015 is Andrew McDermott, SFCA, PSC. He is well known for his distinctive work in pastel and has won top awards in both Canada and the USA.



Member News

Workshop Coordinator, East, Fred Fielding, is planning to bring two excellent workshops in the Toronto area in 2015.

- 2 day plein air workshop, May 15 & 16, 2015, with Michael Chesley Johnson, PSA, MPAC.
www.michaelchesleyjohnson.com
- 3 or 5 day workshop targeting the end of September 2015, Lyn Asselta, PSA, IAPS, MC.
www.lynasselta.com

If you are interested participating in one or both of these workshops please contact Fred at: pffielding@gmail.com

Online AGM proves popular:

As a federally incorporated organization, we are required by law to have an Annual General Meeting which provides members with an opportunity to be updated on what is going on and to elect Directors for the coming year. But let's face it. These meetings are far from exciting. Plus the fact that our members are spread throughout Canada, even beyond our borders, makes it impossible to find a location convenient to all. Our AGM meetings in the past were lucky to attract even 20 out of about 180 members.

So we decided to try an Online AGM one year ago. We were encouraged to receive 32 responses. We did the same again this year and were delighted by your level of interest. About 185 "PAC Update Online AGM" messages went out. We received 48 responses. Four of our members are not online; they received the same documents via Canada Post. Three replied – an amazing response rate. So we have a total of 51 votes, all saying Yes to the Financial Statements & recommended Directors.

You have elected as Directors to serve until the next AGM: Ruth Rodgers, Christine Brutin, Heather Laws, Philip Allanson.

A Special Thank You -

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

June



Four members of PAC were juried into the Burlington Fine Arts Juried Show:

Cathy Cullis' painting *Incoming* (above) received an Honourable Mention, **Ann Oakley**, **Heidi Rohde** (for an acrylic work) and **Rosemary Simpson**. Only 23 works were selected from 91 submission. The Perry Gallery is very small. The show was on until September 28, 2014 in the Art Gallery of Burlington (aka Burlington Art Centre).

Kathy Hildebrandt, ASA, SCA, PAC, MPAC, AFCA, PSA had one of her paintings selected from over 1200 submissions, for inclusion in the upcoming book *Acrylic Works 2: Radical Breakthroughs. Captured Memories II*, acrylic, 20"x20" (below) will be featured in the book to be published by North Light books in February 2015.



Kathy's work *Slap Shot*, pastel, 26"x20" (See front cover) was also selected for the upcoming *Strokes of Genius 7: Depth, Dimension and Space*, and will be included in the book that will be published in the fall of 2015.

One of **Pat Lindley's** works was selected for the 2014 Halifax Timeraiser. This involves a juried selection process whereby artists are paid by the organizers full cash price for works that are then auctioned off for volunteer hours bid by attendees. She was also selected for the 2014 Nova Scotia Studio Rally - which is a province-wide juried event. That took place on October 4 and 5th throughout Nova Scotia.

Ann Oakley had two paintings selected into the Oakville Art Society's Juried Show. It was held in the Qep Cultural Center in Bronte, Ontario, until October 19, 2014.

Joanell Storm had three of her works accepted into the juried Sidney Fine Art Show, in the Mary Winspear Centre in Sidney, BC., October 16 to 19, 2014. Joanell did a demo at the show.

This Mini-Bio was sent by new member **Marie Harold**, Chatham, Ontario:

“Approximately three years ago I began experimenting with pastels after having worked in watercolour for twenty years. I have had no instruction apart from books and online information from various pastel artists. I love the medium and am thankful for the help and encouragement PAC will offer.” (See two of Marie's paintings on the front cover.)

PAC Members pay online

In response to members' requests, PAC recently introduced the option of online registration for membership and for events, together with online payment via PayPal.

The current Online Juried Show provided you with the opportunity to show whether this is useful to you. We received 50 online payments via PayPal and a couple by snail mail cheque.

You have spoken. You like the convenience of paying online. It is totally secure, very fast and convenient. Next you can renew your membership online, paying via PayPal. Just follow the simple instructions on our website.



Taken at the Richard McKinley pastel workshop August 2013 at the Bridgewater Retreat, near Tweed, Ontario.



St. George Island here I come!

By Karin Meilinger

Winter is on our doorstep and this old girl cannot wait to drive to lovely St. George Island in Florida. A close friend of mine rents me her four bedroom, three bathroom house for a song. It has an ocean view from a 10x40 foot porch where I can enjoy watching dolphins, bald eagles, ospreys, blue herons, pelicans and other local wildlife all day. It is quiet and peaceful and time to just look after number one (with some pleasant interruptions from friends, of course!).

St. George Island has 28 miles of beach and lots of artists to enjoy it with, we paint and party for three months straight! We have a nice gallery with a classroom attached and the lady who runs it gives us true Southern Hospitality (I call her our “Den Mother”).



Our pastel teacher is Tom Marshall from Sault Ste. Marie, Michigan and his wife Kate teaches watercolour. If those aren't for you there is also oil and other mediums being taught.

St. George Island is a little cooler than southern Florida too so it is great for riding my bike for hours.

I hope that I can keep up my Winter island escape for another few years!

Art is both a holiday from and a journey into yourself.
Gerry Soltz

My painting trip to Iceland with Stan Sperlak

By Christina Edwards, PAC

On April Fools' Day, I retired from my day job. As a treat to celebrate my new found freedom I signed up to go on a painting workshop to Iceland with Stan Sperlak and a group of fellow students from the USA. The first entry in my diary reads, "Well here I am living a dream come true at the top of the world!" I had long wanted to go to Iceland drawn by its extraordinary landscape shaped by the tug of tectonic plates, volcanoes, earthquakes, waterfalls and glaciers. I was not disappointed. Rugged lava is tipped this way and that and layered with thick iridescent green moss like icing on a broken dark chocolate cake. The rock shapes reminded me of scenes from ancient sagas and I half expected a troll, goblin, or ghost to pop out at any moment! Geothermal steam that rises and hovers over the earth added to the mystique.

There were 13 of us in the group including Stan and a fantastic driver cum general-factotum Corey Brant. We stayed in 2 houses in Stykkisholmur on the Snaefellsnes Peninsular about 2 hours north west of Reykjavik. We had fun learning to say these names! Each day we went out painting or sight-seeing or both with Stan doing demos plein air and back at our home base. At the end of the week we had a grand show and tell and we were amazed at what we had achieved in such a short time.

Stan was a fun, generous teacher and host. I learned an enormous amount from him about blending colours and paying attention to proportion in drafting my compositions. He has written an excellent article entitled, "Time Passages" which appeared in the August, 2014 edition of the *Pastel Journal*. If skies are your thing you will find inspiration and know how in this article to finesse your work.

An unexpected treat was meeting award-winning pastellist Karen Margulis who was part of our workshop group! Check the cover of the June, 2014 edition of the *Pastel Journal* and Karen's article "Fields of Flowers" and you will see that she looks for landscapes that include flowers. Iceland is blessed with fields of lupins and Karen graciously demonstrated her approach for us. Karen has a wonderful blog, "Painting My World" in which she shares all kinds of useful info. Going to her website is certainly worthwhile. Being an avid but aging plein air painter I found her tip to pare down the number of pastels etc. that one takes on holiday to fit in a toilet bag innovative. Karen simply puts a tea towel on her lap and uses a piece of foam core as an easel. She paints 4 x 6 pieces and slides the finished work into a small photo album for protection. These sketches plus info from memory and photos are worked up into finished pieces at home.

Iceland is certainly an inspiring destination. The vast solitude of the landscape contrasts with the hominess of small settlements. Sheep wander around and even sleep on the roads! The Icelandic horses are spirited and proud. Seafood and lamb dishes are delicious! It's amazing that there are fewer than 320,000 Icelanders yet they keep the country going! In summer the sun never sets. Its weird waking up at 2 am to twilight! Iceland reminded me a bit of Scotland. Like most northerly places there are days when one does have to dodge the raindrops so painting small makes it easier to pack up until the sun comes out again. The ten days that I spent in Iceland flew by. I would go back in a heartbeat there is so much more that I would like to see and paint!



From left Karen Margulis, Christina Edwards and Clare Atzert at the Blue Lagoon Geothermal Splash Pond.



Christina's Iceland sketch *Ancient Valley*, 8"x11". See Christina's other sketch *Misty Morning Iceland* 5"x8" on front cover.

Crawling up the B.C. Coast

By Ruth Rodgers, PAC, MPAC

Here on B.C.'s Sunshine Coast, the BIG art event of the year is the Art Crawl, which takes place over three full days and involves (this year) 140 artists' studios in a geographical stretch from Langdale to Lund (about 165 kilometres and one ferry ride!). This is a studio tour writ very large indeed! I participated in this event this year for the first time, and was very impressed by the organization and efficient planning that made it all go so smoothly. I am also delighted to report that the tour was very, very good for me in terms of both sales and contacts made. I will definitely be on the 2015 tour!

Not having been part of the planning committee, I can't really speak to all the behind-the-scenes things that happened (and there were many of those!) but I can provide some advice from a participant's perspective on how to maximize the experience. The following are my top dozen tips:

1. Get your paintings done well ahead of time so the last few weeks before the tour can be dedicated to organizing your studio space rather than creating works.
2. Have works in various sizes and at various price points to appeal to the diversity of buyers; consider printing art cards or having unframed works (in sealed plastic 'clear bags' for protection) for bargain shoppers.



3. Give yourself lots of time to get your works framed (or frame them yourself) - you don't want to be rushing to do this in the last few days before the tour! Ask your framer to consider giving you a discount for framing a number of works all at once, using the same frame molding on them all for cost-effectiveness.
4. If you plan to participate in one or more studio tours annually, consider installing a flexible hanging system of tracks and rods that will allow you to change the works regularly without dealing with multiple nail holes in your walls.

5. Give yourself two full days at least to get your studio ready: clean it up so it's appealing, add lighting if necessary, create a space for people to socialize and sit for a bit, put valuables and toxic materials away, display cards or unframed works in an area where folks can browse through them easily. About lighting: add extra incandescent lights to the fluorescents you probably have in your studio space - they add a warm, welcoming glow and look more "home-like" which helps folks imagine how your paintings will look in their houses.

6. Have a demo area set up IF you feel comfortable painting while people watch (this is a big draw for folks); paint a scene you've done before, and get the underpainting done ahead of time to give you a head start. Have a sign nearby to explain what soft pastels are - many folks still don't know, and this will reduce the number of times you have to explain it! Even if you don't demo, have your pastel box out - people love to see the bright sticks and they are a conversation starter.

7. Check with your insurance coverage, adding additional liability insurance if needed (it probably is needed, as few homeowner policies cover a public event such as a studio tour, and it's a cheap investment when you consider what you might have to pay out if someone trips and falls while visiting!). Note that your insurer will ask pointed questions if you say you plan to offer any food or drink (re food safe handling, kitchen facilities etc.) - um, I'd say that you aren't planning to offer anything - whether you then do or not depends on how much risk you are willing to take! If you do feed your visitors, stick to store-bought treats to reduce the risk of food-handling issues.

8. Create big, clear signs regarding studio entry doors, washroom use, parking areas, private spaces etc. I printed these off on my regular printer, then slid them into clear plastic report cover sleeves, and stuck them up with stictac - this way I can re-use them every year. Your tour organizers will provide directional street signs and one for your driveway.

9. Be sure to have lots of your business cards printed and scatter them throughout your studio space - many folks don't buy artwork on impulse, but if they like your style they'll come back when they are ready to buy. Make it easy for them to remember you and get in touch.

10. Consider offering a draw prize. Mine was a 20% discount on any work purchased from me in 2015. I asked folks to give me their email addresses on the draw ballots, noting that entry implied willingness to be added to my email list for my quarterly newsletter (which, of course, they can cancel at any time). I figured it was a win-win: I got more contacts and increased the likelihood of sales (even discounted sales are sales!), and they got a "deal"!

11. Along the same lines, have a guest book and solicit email addresses as well as comments. If you teach in your studio, have a sign-up list for those interested in lessons -

mine ran to three and a half pages by the end of the week-end!

12. Biggest tip: invest in a "Square" credit card reader! This wonderful little gizmo turns your iphone or ipad into a credit card reader. It's free to set up an account, and the Square company takes only 2.75% of your sales (plus a 30 cent transaction fee) - better than most banks, and not requiring you to set up a special account. It's easy and reliable - and 95% of my sales on the crawl were credit card sales.

Participating in a studio tour is a lot of effort, there's no question, and the immediate sales may not seem worth the work and expense. However, it's a great way to raise your profile, meet your neighbours and fellow artists, get new students, and possibly sell some paintings! Who knows where it all might lead? And it's a great incentive to actually create some finished paintings, too.



Ruth and art crawl guests

Photo by Ted McNichol, The *Coast Reporter* Newspaper

From Liz Haywood-Sullivan's book, *Painting Brilliant Skies and Water in Pastel*, in a chapter titled "Getting Started With Pastels."

"When you pick up a stick of pastel, you're holding light and color in your fingertips. The tactile nature of this medium gives you immediate feedback and a direct connection to both pigment and paper. Pastels offer an artist an unlimited palette with few constraints as to application and expression. Indeed, there seem to be more individual styles than any other medium, in part because pastel can act as both drawing and painting. Best of all is the ability it gives the artist to paint light. The ideal method for painting in pastel is to start with your darks and then, layer by layer, develop the light - wrapping, draping, and illuminating your subject just as it happens in reality."



PAC's

Website News

by Cathy Cullis, PAC, MPAC
Web Editor

www.pastelartists.ca

Member Painting Challenge:

We'd like to introduce our new Painting Challenge Co-ordinator - Jane Gardner of Maple Ridge, B.C. Welcome aboard Jane!

Jane has chosen, for Painting Challenge #12, in keeping with the blessing of the harvest, the theme of 'ABUNDANCE' for our members to depict in their paintings for the challenge. Our president, Ruth Rodgers, will be reviewing submissions and choosing at least 3 images to comment on. So get out your pastel sticks and give it a try. We can't wait to see what you come up with!

For more information on the challenge and an introductory message from Jane log onto the home page of our website and click on the home page strip 'Members' Challenge #12'.

Physical Members' and Juried Exhibitions:

Also on the website homepage you will find images from both the 2014 Physical Members' Show held at the Flato Markham Theatre Art Gallery in Markham, Ontario and the 23rd Annual Juried Exhibition held back in May at Beaux Arts Brampton, in Brampton, Ontario. Both shows had amazing paintings entered. Check them out on the website!

Entries for our new Online Juried Members' Show are pouring in right now and we are excited to see that almost everyone is taking advantage of our new online registration and payment system. It makes entering our exhibitions so much easier! Add to that that members can now use that system to sign up for workshops and renew memberships it's clear that the payment system was a great addition to our website!

Reminder:

For those of you who are contemplating submitting articles to June Gauthier for the newsletter that it would be wonderful if you would send the articles to me as well for inclusion on the website. That way the information can be archived for future reference. Thanks everyone!

PAC'S DVD Library

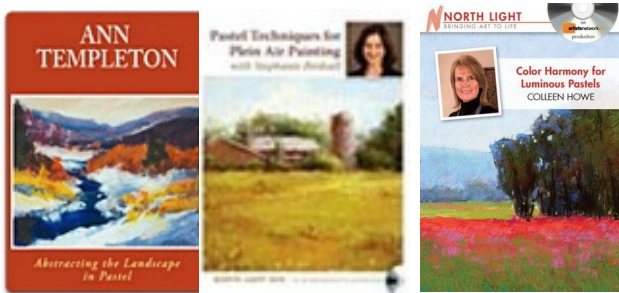
By Shirley Clark

I am sure that most of you got the chance this beautiful fall season to visit many communities' local Studio Tours and Art Festivals.

While on the Uxbridge Studio Tour I had the opportunity to visit Jennifer Ross and her husband Gordon's studio. Jennifer is an accomplished pastel artist, doing detailed paintings. Her work is stunning. I happened to tell Jennifer that I was a member of PAC and said I have tried pastels, fell in love and was looking for classes.

Jennifer said "if you can't find a class why not look at the DVDs that PAC offers on loan". Being new to PAC I really didn't even know this existed. So, I rushed home and sure enough on the PAC website there are over 30 DVDs readily available for loan.

I signed out three DVDs which I highly recommend:



Ann Templeton, *Abstracting the Landscape in Pastel*; Stephanie Birdsall, *Pastel Techniques for Plein Air Painting*, and *Color Harmony for Luminous Pastels* by Colleen Howe.

What I learned from these DVDs was more than I expected. Each artist had a different technique and explained composition, colour theory, how to do your value study before you start, what pastels to purchase and papers to use. All the while they talked while they worked. To see the beginning, middle and final paintings was truly beautiful.

I learned about hard pastels and soft pastels, and how to use the pastels - using the top or points of the pastel versus using the sides. All three instructors used different techniques for the under painting and how they layered whether it was soft pastel first versus hard pastel. They organized their pastel boxes and kept the pastels they used out in a separate box or off to the side so they did not have to search their larger pastel boxes. Small tips that help the beginner.

What specifically did I learn from these DVDs? I learned

that pastel is definitely a medium I will be painting in more. I will use the skills from Stephanie's Plein Air demonstration so that I can now use pastels to paint outside in the beautiful Rouge Valley area where I live. I will use Ann's *Abstracting the Landscape in Pastel* to lighten up my work and not be so detailed; to go with the flow when painting inside or outside. And, finally Colleen's *Color Harmony for Luminous Pastels* taught me how to paint my clouds lighter at the bottom and to use values of the foreground in my skies, giving warmth and harmony.

So if you can't get to any classes, but you want to learn, I recommend you order your DVDs and Jennifer will be more than happy to arrange this with you.

There are 33 DVDs for loan. My goal over the winter is to view all 33 and expand my artistic skills. On those cold winter days I can learn and paint, without leaving the comfort of my own home.

A Workshop with Roberta Combs, PAC, MPAC

By Jane Gardner

I was lucky enough to participate in a two day workshop with Roberta Combs. Roberta showed us to paint glass and silver. Then she made us draw and paint with pastel a challenging picture that included glass, silver and flowers.

The workshop was in the Maple Ridge, B.C. Arts Center and it was great sharing and accepting the teaching of Roberta Combs. We also discussed pictures we had and whether they were or were not a good resource for pastel paintings we hope to paint and have accepted into the PAC Juried Exhibition to be held Federation Gallery in Vancouver, May 2015.





Uniacke Estate Museum Park

<https://uniacke.novascotia>

Uniacke Estate is part of what was the expansive country estate of Attorney-General Richard John Uniacke (1753-1830). Built between 1813 and 1815, the grand country house is one of the finest examples of Georgian architecture in Canada. The estate offers visitors a vivid glimpse of life in the early 1800s among Nova Scotia's gentry.

John Uniacke constructed a natural-looking barrier called a haha wall - rather than building a fence - to avoid obstructing the panoramic view. This haha wall, is one of only two known to remain in Canada. (See bottom of photo on right.)

There are many other eye-pleasing views to entice artists to the estate, as well as a house tour and trail walk. There is also a tea room on site with light refreshments for sale, and ample space for picnic lunches.

Painting Uniacke Estate

By Rae Smith

I have been plein air painting with a group of Friday painters all summer. One of the places we visited was Uniacke Estate Museum Park. While we were there the park manager told me they would be celebrating their 200 year anniversary and they would like to have a lot of special events to mark the occasion. He asked me if I would consider organizing a painting session in the park. I told him I could probably get 30 plein air artists there, if he could also organize a group of people dressed in period clothing to walk around the estate, so we could paint them. He said he will organize this and let me know what weekend it will be.



This is a pastel I did on site.

What are you doing next summer? I will keep you posted of the dates and perhaps you would like to join us. **Rae**



Over the Bridge by Rae Smith

A suggestion re painting en plein-air.

Do not spend too much time searching for the "perfect" landscape location. Do not get caught in the expectation that the landscape may be greener or more picturesque on the other side of the hill, or down the road, or on the other side of the stream. If possible try to find a location where you can create several good paintings without having to pack up and move your equipment. The scene will change as clouds clear away and create a sharp contrast in the pattern of sunlight and shadow or when the distinction between warm and cool colors become more pronounced as the sun begins to set. Settle in and paint several small sketches to take back to your studio.

The Freedom To Experiment

Excerpted and adapted from *Creative Painting with Pastel*
by Carole Katchen

Pastel is a very forgiving medium. It is a great medium for experimentation and emotional expression because it allows you to correct almost any error.

It is liberating to know that any stroke you apply can be altered, any values can be adjusted, any colour can be changed. This allows you to take chances, experiment, push yourself to your furthest vision. Some of the most imaginative art has been done with pastel and some of the most conservative. Pastel gives you that choice.

Methods of Correcting Mistakes

Rubbing: Using a cloth, paper towel, or a tissue, rub the pastel off the offending area. This will eliminate incorrect contours, soften values and colours, and remove unwanted layers of pastel build-up. You can also blend the pigment into the paper with your finger, making it easier to cover with new strokes.

Brushing: Brushing an area with a dry, stiff-bristled brush will accomplish many of the same things as rubbing, while loosening and lifting off unwanted pigment.

Erasing: On early layers of pastel, or after you have brushed off thick layers of pigment, a kneaded eraser will remove much of the remaining tone, often taking the paper back to its original colour. An eraser can also be used as a drawing tool. In areas of blended colour you can draw with the eraser, leaving strokes of the original coloured paper underneath.

Wetting: With a wet brush (using water, or turpentine or some other solvent) you can liquefy an area of colour. This blends the existing colours and returns the surface to a more workable form. Be sure that your surface is compatible with the particular liquid. Water will make a light-weight paper buckle and may lift the sand off a sandpaper.

Painting: If you like mixing different media, you can obliterate an area of pastel by painting over it with opaque strokes of acrylic, oil, or gouache. Keep the paint fairly thin so you don't lose the basic texture of your surface. Use oil only on a surface that is suitable for oil. Also be careful not to use a water-based paint over an oil-based underpainting. The water-based paint will not stick over oil.

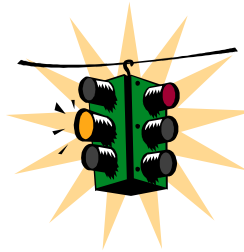
Fixing: To return a heavily pastelled area to a receptive surface, spray with workable fixative. Use several light to medium coats of spray, allowing each to dry before adding another. Spray with the painting upright and the can at

least twelve inches away to avoid large spots of spray. When the final coat of fixative is dry, your previous image will still be visible, but it can be covered with new layers of pastel.

If only part of the painting needs to be sprayed, cover the rest with paper while you spray. Spray fixative tends to darken pastel, often eliminating highlights entirely, so it can be used to deliberately darken sections of a painting that are too light in value. Again, be careful not to spray too heavy a coating or the surface will acquire a plastic look.

Covering: You can hide strokes of pastel by painting over the area with a stick of softer pastel. This only works up to the point where the surface becomes saturated with pastel and won't hold any more. At that point you can resort to fixative.

Carole Katchen's philosophy about painting is that it should be a joy and an adventure. So I have as much fun as I can but still get the job done.



**Next Newsletter
Deadline
January 15, 2015**

The next Newsletter has to go out in early February before Philip and I fly South for break from Central Ontario snow storms. So I am appealing to you to send in photos, thoughts, painting tips, wishes and whatever else you think of, I need you help. You will notice by the by-lines that I have had several excellent new contributors for this newsletter, thank you all.

To enjoy the PAC Newsletters in colour ask to be put on the Newsletter email list. You can still receive your printed and mailed copy as well.

Contact me at: jgautpac@gmail.com.

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

Past "**Purely Pastel**" newsletters can be viewed on our website: www.pastelartists.ca

The Barkerville Gold Prospector

By Catherine Sheppard

Barkerville was once the largest city north of San Francisco and west of Chicago, situated on the western edge of the Cariboo Mountains in British Columbia. It was named after Billy Barker from Cambridgeshire, England, who was among those who first struck gold at the location in 1861, and whose claim was the richest and the most famous. Barkerville grew up almost overnight. His claim would eventually yield 2,350 pounds of gold. Now this historic town is fully equipped with memorabilia from the 1860's and showcases actors in costumes from that era.

While visiting Barkerville a few years ago I was lucky enough to be in the front row when a character portraying an old gold prospector, told the story of how the Cornish Waterwheel extracted gold from the river. I just loved this old prospector character and felt impelled to paint his portrait.



This is my work in progress of him.

And this is my finished portrait of the *Barkerville Gold Prospector*
(10" x 14")
Sennelier pastel paper

