

Pastel Artists.Ca

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

February/April, 2015



Donna McDonnell, *Wave Study I, Tofino* (10”X16”)



Christine Komarnycky, *Tuscan Hill*, (8”X12”)

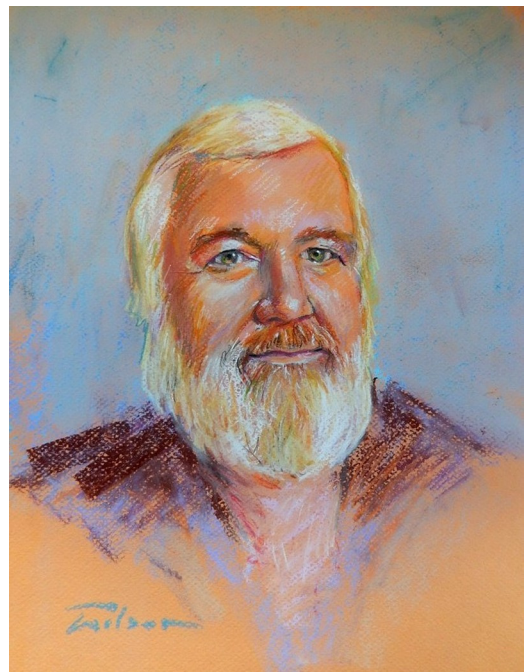


Louise Kelly, *Manuels River*

*Paintings by
PAC’s New Members
Read their Mini-Bio’s on page 5*



William Teskey, *Black Tusk*



Ron Wilson, *Scott*



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 Submissions 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

Was it American Express who used to use the tagline “membership has its privileges”? I’ve been thinking about both the privileges and responsibilities of membership a lot recently. I am a newly-elected member of the executive of my local artists’ co-operative, and am suddenly knee-deep in discussions about keeping our co-op gallery open for another year. Expenses have gone up (whose haven’t?) and art purchases are way down from ten years ago. Although we are trying to be creative about ways to partner with our local businesses and engage our community members, it is simply getting harder and harder to balance the books, and we are looking at cutting back.

All this has brought to mind similar issues in relation to the PAC. Don’t worry, we aren’t broke, and I’m not easing into a request for more fees here! But I have been thinking about how much effort we are expending, and about prioritizing our returns. We are now staging both a physical juried show and an online show each year, and submissions and response to both have been really encouraging. As all of you know, it takes a tremendous amount of work to put on shows, physical or virtual, and your executive puts in many, many hours on your behalf.

In PAC’s history, we have also always staged an annual physical members’ show. These have taken place in many charming locations in Ontario (where the majority of our members still reside although we are now approaching the 25% mark re membership west of Ontario), and we’ve had many lovely opening receptions as a result, though very few (ok, I’d say almost no) sales.

Recently however, we have experienced a lack of interest and enthusiasm for these members’ shows. We’ve had to resort to personal phone calls from executive members to “invite” (as in “push”) members to submit works to members’ shows. In the past three years, we’ve also done last-minute “two-for-one entry fee” offers just to get enough works to mount a decent show. Attendance at our member show openings has been dismal in the past few years. Yes, we’ve been unlucky with the weather a couple of times (who wants to brave a blizzard?). It’s also true that

the past few years have seen an additional PAC show opportunity in our online juried members’ show, which is certainly easier for non-Ontario members to enter and thus avoid shipping costs and hassle. Maybe we are simply staging too many shows each year?

The goals of a members’ show are as follows:

- to encourage novice pastel artists to experience a low-threat opportunity to frame and exhibit their work
- to provide a venue for PAC members who prefer not to engage in a competitive environment
- to provide a social event at which PAC members can meet, enjoy pastel works, and engage in art-related conversation between novice and experienced pastel artists
- to promote the medium of pastel in our communities

So, can we meet these goals without an annual physical members’ show? We have already addressed a few of them:

- we have the online seasonal challenge, a no-cost, low-threat avenue to get your work out there even if you aren’t interested in entering juried shows
- we have added the online show to promote the pastel medium through our website

What’s still missing is the social opportunity to meet face-to-face, including the potential for mentorship between experienced and novice artists. Are there other ways to do this? Can we have more members’ events such as paint-outs, group critiques, or social gatherings in various communities? We are spread across a very large nation—how can we better facilitate the artist-to-artist exchange and support that we desire? Or, do we desire it? The low participation in members’ shows tells me that perhaps our members’ needs are changing. Maybe online shows and other web amenities are meeting your needs.

Your executive would like to hear your ideas - should we have members shows every other year and rotate them east and west as we are now doing with physical juried shows? Should we not have them at all? Should they become online shows only?

Your executive shouldn’t be asked to continue to expend so much effort for so little return - membership does have its privileges, but also its responsibilities. So please engage - tell us what you’d like to see - maybe offer to help stage some new activities.

I’d love to hear from you at rodgers.ruth@gmail.com

Membership Report

By Gloria Burgoin, PAC, MPAC

A warm welcome to our new members:

Donna Allen, Seattle, Washington, USA
Maria Ivanova, Mississauga, ON
Louise Kelly, Barrie, ON
Donna McDonnell, Qualicum Beach, BC
John Mullenger, Burlington, ON
Chris Stusek, Victoria, BC
William Teskey, Surrey, BC
Joanna Vandervlugt, Brentwood Bay, BC
Ron Wilson, Victoria, BC
David Xu, Toronto, ON

Are you a paid-up member for 2015?

Membership is based on the calendar year and is due each January 1. We will be updating our membership list and removing the names of those who have not renewed. You will no longer receive newsletters and emails, and will not be eligible for any shows where membership is a requirement. Membership is \$50 for Basic, \$80 for Premium, \$10 extra for international.

There are several ways to renew:

- renew online and pay by credit card or by your PayPal account - see how easy it is to renew this way in box below
- renew online but send a cheque - send payment to Pastel Artists.Ca Membership, 995 Southcote Rd., RR2, Ancaster, ON L9G 3L1
- use the renewal card from the Nov. newsletter and send a cheque - send to address above
- print a renewal card and send a cheque - form is on our website under News/Calls for Entry - use the Printable Renewal Form

If you chose to renew online

Go to 'Members Only' page on the PAC website. Click on the PAC logo (where it says 'To register for Membership Renewals' below it). A registration form will open. Fill in pertinent info checking the 'Membership Renewal option' of your choice. When you are finished filling in the form click 'Create Registration' at the bottom. That will take you to a 'Payment Page' where you can choose PayPal and pay by credit card.

Elaine Despins' painting *Principessa Ann*, received the CPS Membership Award in the Connecticut Pastel Society's, *Renaissance in Pastel 2014* exhibit and her painting *Yuko*, was awarded Third Prize in the annual Pastel Society of Eastern Canada (PSEC) exhibit, *Les Pastellistes*.

PAC Workshops - East - 2015

2-Day "plein-air" Workshop

Pastel Artists of Canada is proud to sponsor a 2 day "plein-air" workshop with Michael Chesley Johnson, PSA, MPAC.

Michael is an artist, author and instructor of international acclaim. He is also a member of PAC. He offers mentorship workshops in Sedona, Arizona, during the winter and on Campobello Island, NB, during the summer. Check out his website for more information about Michael.

www.michaelchesleyjohnson.com

If you have never tried working "Plein air" (in situ) Michael is the instructor you want. This workshop is small so you need to be quick to be one of 10. More information will be sent to those who register.

Date: Fri. May 15 and Sat. May 16, 2015

Location: Lowville Park in North Burlington, Ontario. 401 south at exit 312 (Campbellville) to village of Lowville. Turn left at the Lowville Bistro into the park.

Fee: \$175 Cdn. for the 2 days.

To register: Online go on the PAC website www.pastelartists.ca or contact Fred at 716-597-1785 or pffielding@gmail.com to secure your place in the workshop then mail your cheque (or use PayPal on our website) made out to Pastel Artists.Ca with your contact information to:

Fred Fielding
620 Mckinley Pkwy
Buffalo, NY, 14220
USA

Heads-Up on the PAC Autumn Workshop

3-day Combined Studio/Plein-air Workshop

With **Lyn Asselta** - If you do not know Lyn's work check her website for more information www.lynasselta.com.

Date: September 21 to 23, 2015

Location: The RARE Charitable Research Site, Cambridge, Ontario

Estimated Cost: \$410 Cdn.

Please Note: This is an estimated cost which may change by registration time depending on the US/CAD exchange. More information will be provided before registration begins.

Mini-Bios by PAC's New Members

Louise Kelly - Barrie, Ontario

Louise Kelly grew up in St. John's Newfoundland and, as a child, took art lessons with Reginald Sheppard and his wife Helen Parsons Sheppard at the Newfoundland Academy of Art. Over the years she has taken many workshops in media including oil, acrylic, pastel and clay from many established artists including Ilse Hughes, Brian Smith, Rod Prouse, Susan Low-Ber and Margaret Ferraro. Plein-air painting is a particular favourite, and Louise has enjoyed painting holidays in France, Quebec and Ontario. Louise is a member of the Barrie Art Club, Quest, and Go Figure.

Christine Komarnycky - Kitchener, Ontario

As a teacher, I have always loved the way chalk feels on slate. My discovery of pastel over this last year has reignited my love of painting, and fueled me to move forward with the next steps in my art journey. I have worked with watercolour and oil, but am always drawn back to the feel of those beautiful pastels. I am very much looking forward to taking some PAC workshops, and I hope to get a chance to meet and learn from all of you.

Donna McDonnell - Qualicum Beach, British Columbia

I was born and raised in Ottawa, Ontario. I have created art in one form or another for as long as I can remember. I was employed as a graphic designer and illustrator in Ontario for over ten years, and in 2006 we moved to Vancouver Island. I am an active member of the Federation of Canadian Artists, Arrowsmith Chapter of the FCA and enjoy taking part in the shows.

I have used various media throughout my life, but about four years ago started working primarily in pastel, loving the direct process, drawing and painting at the same time. I really look forward to being part of PAC and am grateful for all the inspiration you have to offer.

William Teskey - Surrey, British Columbia

My name is William Teskey. I recently retired from the work force and now looking forward to getting back to creating art full time. Drawing was a great pressure release for me growing up in a small town in northwestern Ontario, where the winters are long and cold. The art that I work on now has been mostly landscapes, but have done other works in pencil, charcoal, oil and acrylic. I also completed courses in picture framing and frame my own pieces. After living in a very rural area in my younger days, I like to paint what I know, which is the wilderness. I have shown some of my early works in the Blueberry Festival in Cloverdale. I will continue to work to improve my art work and techniques and meet new artists along the way. I am a current member of the Surrey Arts Council.

Ron Wilson - Victoria, British Columbia

I am a South African-born Canadian now living in Victoria, British Columbia. I work in pastel, oils, pencil and acrylic mostly, but I find that if I switch from one medium to another, my paintings and drawings seem to improve! Huh.....! Don't ask me why but it's true.

Recently the widow of the famous pastel painter Paul Bosman sent me some bits and pieces of his pastels. They arrived broken in a dusty packet thanks to the mail but I tossed them into a generous bed of rice and they cleaned up like new. My portrait of *Scott on the front cover* was from my own jpg image which I snapped because he was threatening to shave his beard for 2015!

Beth Bouffard, PAC and **Christine Obers, PAC** had paintings selected into the IAPS 25th Juried Exhibition, 2014 Web Show, www.iapspastel.org - December 14, 2014 to June 15, 2015. On right is Beth's painting *Catching Rays* and Christine's paintings *Sweet Dreams (Olive)* is on the next page. To see Christine's painting *Stephen Olmsted* go to the website, the show is well worth viewing.



PAC 2nd Online Members' Juried Exhibition

By Kathy Hildebrandt,
ASA, SCA, PAC, MPAC, AFCA, PSA
PAC Online Submission Co-ordinator

PAC's second online members exhibition was a great success! Our juror Susan Ogilvie, had a difficult task and ended up selecting 58 works from the 136 entries that were submitted. Members were notified of the results in late November and the show was posted online on our website on December 1, 2014. If you have not taken the time to view the show online, be sure to do so, it is great to see.

Here is what Susan had to say about the show:

The paintings selected for this show share an elevated attention to these elements: thoughtful composition, attention to sound value relationships, and cohesive and considered color choices. I am pleased that this group of paintings provides such a diverse and varied approach to using the same media. With a wide range of subjects and painting styles, this show captures the creativity and confidence of the artists selected.

Congratulations to the award winners:

First Place Award: **Christine Obers** - Olive

Second Place Award: **Trish Acres** - Young Girl

Third Place Award: **Elaine Despins** - Magali

Honorable Mention: **Kathy Hildebrandt**, PAC,MPAC – Ode to Simpler Times

Honorable Mention: **Francis Obie**, PAC– Virga

Honorable Mention: **Joan Larson** – Musical Ride #23

And a special congratulations to our members who received PAC or MPAC status:

Kebbie Gibb, PAC

Christine Obers, PAC

Frances Obie, PAC

Clarence Porter, MPAC

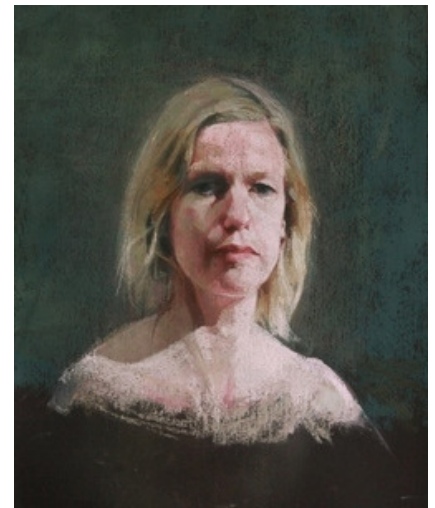
2014 was the first year that PAC hosted an online show. And due to its timing, it was hosted twice. In 2015 look for the online exhibition to take place in the fall, which will become its standard timeframe. In the meantime you can get ready for PAC's Open juried exhibition which will be held in May 2015.



Second Place Award
Trish Acres
Young Girl (11"X8")



First Place Award
Christine Obers
Olive (10"X8")



Third Place Award
Elaine Despins
Magali (26"X18")

The Accidental Artist in Ontario *breathe 1,2,3...*

By Patricia Lowe

Well 2014 began for most of us here in Ontario on a very slippery slope, as we cleared ice, branches and everything mayhem that was our farewell to 2013. I had so much to look forward to, a new studio in the loft of my garage with lovely light, heat and yes, finally after years of whining, well more like wishing, I had a place to work, undisturbed.

An email from my pastel painting friends Kebbie Gibb and Susan Typert, with an idea and a space to host an art show at the Scugog Arts Centre (SAC) in Port Perry, Ontario, was moving forward. So began the foray into the world of showing our work. You see all of us were painting under the tutelage of Ruth Rodgers, aka PAC president, special friend and mentor. Our goal, simply to celebrate our accomplishments and thank Ruth for her tremendous encouragement over the past three years. The show, appropriately called *A Trio of Perspectives and Ode to Ruth Rodgers*, would be easy peasy, Kebbie said, we only need 6 to 8 paintings each. I had some on the back burner, a few to finish and a few finished and framed. I can do this, easy peasy like Kebbie said. Next was sending off a bio, some words of wisdom for the SAC website, a personal photo and photos of my art. Nada to all of the above. So, at the drawing board, I invent myself, still uncomfortable with calling myself an artist, gravitating to con-artist, and realizing having a studio means absolutely nothing, the Accidental Artist jumps into the fire.

Breathe, 1, 2, 3.

Well, creating and delivering a show was an amazing experience. I learned the fine art of making sure paintings are photographed and signed before framing, named, priced and of course, ready for hanging. Needless to say these steps eluded me initially. You also need to read the fine print on the contract you sign with a gallery, particularly when it says... "*all paintings exhibited must be for sale.*" I found that out the hard way when I promptly told the gallery that one of my paintings was not for sale. I see paintings in shows all the time with NFS on the card. Not here, not this time, so their advice was to hang it, but price it high so it has less of a chance of selling. Ok, never done this before, so I will take the advice.

A day until the show opening, I got a call from the gallery informing me that the painting I did not want to sell actually fell off the wall. Ahhhhhhhh! Off to my framer extraordinaire, who informed me in his Mafia framing voice, "*lady, you never mess with the hanging wire.*" Of course I did. Of course the painting was sitting too high. Of course we shortened the wire, what else are you going to do? All fixed in minutes I was humbled and had the

painting back on the wall before the opening.
Breathe, 1, 2, 3.

The opening date, selected by the gallery, did not work for me at all, so inviting friends and family was not going to happen as I had no idea if I would be there myself. My friends of course, very technically savvy, myself a bit of a Luddite, set up our promotional material using social media and created some fabulous event cards. I did get there for the opening and learned, the upside of not having your friends and family there, was meeting the friends and family of my friends and better understand why you have become friends in the first place. Not to worry, I had some fans in the end. Kebbies' husband graced the three of us with a fresh bouquet of flowers and my husband and two close work colleagues enjoyed the show with me. Oh yes, and I sold a painting to one of my friends, friends.

Breathe!!!

So show over I thought and back to work. On Tuesday the gallery called, by then they had me on speed dial, I had another sale. Of course it was the painting I did not want to sell, the one I overpriced which fell off the wall. That was the one. Sold to none other than my CAO as he made his way home from work that day, and stopped in to see the show. It seems his mother loved and always grew poppies in her garden, which were the subject matter of the painting. I clearly hit the soft spot and his wallet. But wait, the story and the show does not end, even though it is up for a whole month. Ruth, the Ruth in Ode de Ruth, was in Ontario travelling back from the Sunshine Coast in BC, and coming for a visit to see the show and shower us with lots of praise for our accomplishments. We gave her a private showing one sunny March day, broke some bread and caught up on our lives and dreams.

Breathing comes easier. The show is down and unsold paintings reinstalled in my studio and the Accidental Artist is a better artist, humbled but stronger for simply putting herself out there and on the wall.

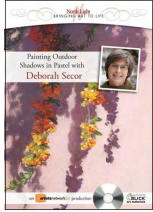


Kebbie Gibb, Ruth Rodgers, Susan Typert
(aka Black Cat) and Patricia Lowe.

Learning through the Free Lending Library of Instruction DVDs

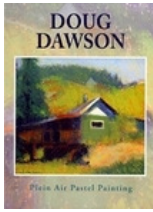
By Shirley Clark

Three more DVD's that may interest you in your pastel journey:



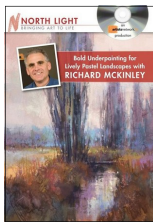
Painting Outdoor Shadows in Pastel - Deborah Secor – 1 hour

Deborah is an established painter of 25+ years and has many taught classes and workshops. She is founder of The Pastel Society of New Mexico and contributor to *The Pastel Journal*. This DVD is exclusive to its title. It is all about the shadows. Using reference photographs, she helps you to use light, define colour layers, and linear and aerial perspective. Deborah talks about nearby vs. distant shadows, semi-transparent shadows and shadow edges. I didn't find this video very stimulating and I lost myself in thinking about my own artwork to do. However, if you want to learn how to use light and shadows, this is the video for you.



Plein-air Pastel Painting – Doug Dawson – 2 hours

I loved this DVD! Doug finds his perfect spot to paint outside, and why he selected his perfect spot. He also shows his paints that he brings with him in Tupperware containers immersed in cornmeal. The inside metal sieve like baskets allow him to shake out the cornmeal and viola, his pastels are clean and ready to be used. Doug educates you on the five principles used to create depth, linear perspective and the three categories of successful paintings. He paints beautifully in plein-air and talks and thinks aloud in a manner similar to a one-on-one workshop. **Brilliant!**



Bold Underpainting for Lively Landscapes – Richard McKinley – 2 hours

Another great DVD! Richard is well known. He has been teaching for 30 years and is a Signature Member of the Pastel Society of American, etc. He goes back to the basics covering the types of pastels and paper to purchase, followed by underpainting (using pastel, watercolour, and oil). He encourages you to experiment before you begin your painting so you can see what you can do. Richard discusses thumbnail sketches, values and composition. He easily gives his knowledge while he sketches his drawing, using a loose hand sketch, underpaints in rich watercolours, finishing it off with lovely pastels. I would, and many of you probably already have, take a course with Richard as your teacher. **Inspiring!**

WHAT'S NEW IN THE PAC LENDING LIBRARY

Jennifer Ross
DVD Librarian

Thank you to all our members who continue to support and enjoy the benefits of the DVD Lending Library.

The scope of coverage in style and technique continues to expand. Here are four newly acquired additions which I'm sure you will enjoy.

MICHAEL CHESLEY JOHNSON – The Secrets to Pastel Painting en Plein Air

Working with shape and colour for strong composition. Correcting mistakes.

LIZ HAYWOOD-SULLIVAN - Landscape Painting in Pastel Snow

Learn value in underpainting and snow colours in various lighting conditions.

JOHANNES VLOOTHUIS – Pastel Landscape Painting Essentials

Creating underpaintings and layers in landscape elements from trees, rocks, water and skies.

ALAIN PICARD – Capturing Light & Form Still Life in Pastel

Tips on capturing light and form with vibrant colour plus set-up and lighting techniques.

For a complete list and description of the 37 available DVDs and instructions on how to borrow them please visit our website at <http://www.pastelartists.ca>

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



PAC's Website News

by Cathy Cullis, PAC, MPAC
Web Editor

www.pastelartists.ca

Happy New Year everyone! Here's a handy review list to keep on hand to help you find where to go on the website

MEMBERSHIP INFORMATION

- Joining as a new member - About/Join/Contact page, on the right, click on 'Full Membership Information'
- Membership renewals - Members Only page - click on PAC logo

REGISTRATION FOR EXHIBITIONS AND WORKSHOPS

- Juried Exhibitions page, look for upcoming exhibitions and link to registration form
- Workshops page, look for information on upcoming workshop with link to registration form

PAYPAL LINK

- Members' Only page - click on PayPal logo
- Note: this link is only used when you've registered for something but missed the payment option

GALLERY PAGE AND PROFILE ACCESS

- Members' Only page - you will need the log-in name and password that you chose when filling out your membership registration page. If you cannot remember your password, click on 'forgot password' and choose a new password. If you cannot remember your log-in name, contact Cathy Cullis at: rcullis@cogeco.ca

GALLERY PAGE TRAINING

- About/Join/Contact page, on the right, click on 'watch' or 'read' to collect information on managing your gallery page

SIGNATURE STATUS CORRECTION

- Contact Cathy Cullis at: rcullis@cogeco.ca

PAST EXHIBITIONS

- Exhibition page on the right

MEMBER CHALLENGE

- Home page strip titled 'Members Challenge'

DVD LENDING LIBRARY

- Home page strip titled 'DVD Lending Library'

CALLS FOR ENTRY

- News page, on the right.

ART RESOURCES

- Links page - list of pastel manufacturers, suppliers, art galleries, magazines, directories, search engines etc.

LIST OF CANADIAN PASTEL SUPPLIERS

- Links page, on the right

LIST OF PLAIN AIRE SITES

- Links page, on the right below suppliers list - a list of member favourite plein-aire sites for others to enjoy

CALENDAR OF EVENTS - all levels of membership have access to this feature of the website. If you are offering a pastel workshop or are in an exhibition that you would like others to know about, you can list your event on the calendar. To do this simply log in using your log-in name and password. Your profile will open, click on 'Calendar' up on the left and then click on the blue plus sign over on the right and enter the particulars.

Web Editor's Note: There are a number of underused areas on the website that we would like to see grow. Please send in information on Calls for Entry, Plein-Aire Sites or News items in your area that you think others would be interested in. ***Lets share the wealth of information that this community has access to!***

Trouble Finding the Pastels and Paper you Want?

Recently, I have found it a challenge to obtain brands of soft pastels and large sheets of sanded pastel paper in Ottawa - well, Canada actually. I tried various Canadian sites, although I received lovely email back from Janine Marson at Northland Art Supplies in Huntsville, Ontario, no one was willing to do special order.

I have dealt with Jackson's Art Supplies (UK), Jerry's Artarama and Dakota Soft Pastels, both US companies. The service from all the vendors was superb with quick and reasonable shipping. Easy PayPal transactions.

I bought UArt sheets 27x40" 500 grade. Soft pastels from Unison, Terry Ludwig and Blue Earth. They are in a word - wonderful.....at least, that is my opinion.

Elsa Black

SPOTLIGHT ON Rey Baecher, PAC, MPAC

Rey joined Pastel Artists.Ca in 2009 and has won many awards for his extraordinary paintings of glass. Finding out that Rey had been interviewed last November by a major Filipino TV network and newspaper, we decided it was time to turn our own spotlight on him.

First this is Rey's artist statement - May 27, 2014

Painting is something I love to do - something *I have to do*. It is what keeps me going. It lifts me up - almost like therapy. Currently, my fascination is with glass, the way it reflects light and the way it distorts images that pass through. Its brilliance and transparency inspire me. I use ordinary bottles, jugs, vases and glasses; I set them up by my window and capture the way the sun plays on them - and the way you can see through them. The abstract pattern of light and shadow and the vivid colours of glass objects bouncing and reflecting, creating secondary colour, inspire me even more. It's a feast for the eyes. My goal is to delight the eyes of the viewers and encourage them to engage with and discover the interesting images created by overlapping glass, objects, sometimes one inside the other, in hope that they will feel good and look a little longer. Painting glass is challenging and perhaps that is also why I love doing it - more therapy, perhaps. The versatility of the medium pastel and its long lasting brilliant colours enable me to make my glass creations sparkle like gems.

Why Rey creates his beautiful paintings of glass.

I am fascinated with the way things were reflected on the glass of a buildings. I was intrigued in how the reflection, fusion, light and shadow bounced back from the glass and yet you can see through it. I loved lights and shadows. Although my paintings are still life, my painting subjects are not ordinary. I like to show the viewer what I see through the glass, not in front of it. I like to show my viewer the interesting patterns and reflections that you can see when you look through a piece of glass.

How Rey creates his beautiful paintings of glass.

I set the pieces of glass in front of the window and wait for the right shadows to appear. Because the sun changes so rapidly in terms of light & shadow, I capture the moment with my camera then work from the photograph with freedom to enhance the colours and manipulate the objects to a better composition if I so choose. Sometimes, I kept the set-up by my window for months so I can refer to it as the painting progresses.

If you wish to view the November 2014 interview Google "... rae baecher" and scroll down to find "How retired Pinoy war veteran found salvation in art" If you do, Rey would like you to know that there are two errors: His full name is Reynaldo, thus Rey (not Rae) and although he served in the U.S. Navy he did not get American citizenship so he moved to Canada. USA's lose, Canada's gain!



Rey's July 2014 Exhibition
Jordan Art Gallery,
Jordan Station, Ontario,



Our association has lost another of our founding members, Enid Reed past away in Antigonish, Nova Scotia on January 16.

In 1989 Enid joined Ursula Reese, Don Hamilton and Connie James in what was then known as The Pastel Artists of Ontario, which was incorporated into Pastel Artists.Ca in 2007.

Enid was born in Montreal, Quebec, and studied fine art at L'Ecole des Beaux Arts, graduating with honours. She developed an interest in portraiture and as she continued her artistic career, she began to explore the medium of pastel. Enid found that pastels best suited her interpretation of form and and colour and enhanced her love of drawing. She promoted her enthusiasm for the medium through teaching many classes and workshops in pastel painting.

Enid Reed's landscapes and portraits have won many awards for excellence and hang in corporate and private collections around the world.

Downsizing your art images with BLURB

By Shirley Black

Like most artists who have been painting for several years I have the usual collection of photo albums, carousels of slides, giclee thumb prints and digital images.....some well organized and others awaiting a rainy day!

While attending an art show in Ottawa, I noticed that one of the exhibitors had produced a very high quality book of her work. I was impressed with the accuracy of the color reproduction and especially the cost of producing this high quality, hard covered book. She had produced it herself using a computer programme called BLURB (out of California) at a cost of \$40 per book. It was the catalyst for a major downsizing of my art images!

I converted the best of my photos, slides etc into digital format (another story) and sought the help of a savvy, young computer guy (Kyle) at Pro Printers who produce my cards to help me produce (using BLURB) a book....it actually turned out to be books. Since my computer skills could best be described as "basic" I produced a paper mock up....a rough book with text and images then sat down with Kyle (\$75 per hour) at the computer and in two hours, with a few changes for the better we pressed SEND and in about ten days the book arrived in the mail! Pure magic!

I was delighted with the book and decided to select the best pastels I had done along the Rideau Lakes over the last 20 years and produce a second book called, *Along The Rideau Waterway*.

A third book called *Far Away Places*, is in the works....as the name implies it will contain paintings from holidays abroad and a recent trip through the North West Passage

Sooooo, have a look at BLURB and see if it meets your needs.



	<p style="text-align: center;">Next Newsletter Deadline April 15, 2015</p>
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Thank you everyone who contributed to this newsletter, their names are on by-lines.

Shirley Clark has again contributed her comments on the DVD's she has viewed. I am hoping she will continue. Even I who fall asleep watching a DVD thinks it is time to sign up for a few, they sound so interesting.

Then on page 7 we the first of a mini-series *The Accidental Artist in Ontario*. I have read the next two they are fun and enjoyable to read. I hope Patricia continues to have painting adventures for us to read about.

Thank you to our five new members who took the time to send in their mini-bios (page 5) and the paintings on the front cover.

Contact me at: jgautpac@gmail.com.

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

Painting Locarno Beach in 50 Strokes or Less

Former PAC member **Page Samis**, lives in West Vancouver BC. Page and I still keep in touch and when she mentioned that she had been interviewed by telephone by Bob Bahr for the July 2014 edition of the *Outdoor Painter USA* Newsletter, I asked if she would share the article with the PAC Members. Page readily agreed, so here it is. *June*

The following was written by Mr. Bob Bahr from New York, USA: www.OutdoorPainter.com

Page Samis approached a plein air painting with an unusual goal: paint in pastels on black paper using 50 or fewer strokes. One would think the idea for this exercise would be to keep it simple, with the black forcing the artist to use a lot of the strokes just to cover the paper. Samis says "that's not so - the black paper was purely an aesthetic choice. I wasn't afraid of the black, I let some of it breathe; I didn't cover over all of it. I was trying to make it a gentle piece."

The beach scene Page depicted, which is in the Vancouver area in Canada, presented another challenge: Page said it was very windy day so she limited the number of pastel sticks to just a few to keep things simple.



"I held the colours up to my eye to match the scene and placed them on the paper where I wanted them .. it was a test for me because in my pastel paintings by laying .. I love to use many colours .. this I could not do ..."



Locarno Beach - Less than 50 strokes on 5 x 7

"As usual, I didn't touch it once I brought the painting home. I had only worked on black paper once before."