

Pastel Artists.Ca

PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

“Purely Pastel”

www.pastelartists.ca

May, June, July, 2015

**3-day Combined Studio/Plein-air workshop with Lyn Asselta
September 21 to 23, 2015**

See page 11 For registration information



Basking in the Sun by Sharon Rae
See Mini-bio on page 5



Quiet Street in Melrose by Lyn Asselta



The Cat in the Catalpa by Janet Ellison
See Mini-bio on page 5



Magic by Lyn Asselta



Japanese Sunset by Penny Baziuk
See Mini-bio on page 5



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.

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From the President's Easel

By Ruth Rodgers, PAC, MPAC

How do you learn best? In my career as a college educator, I spent a lot of time thinking, researching, writing, and teaching about the importance of offering students diverse ways of accessing content and expressing learning. As artists, we mostly express our learning through the visual means of our work. But how do we learn how to paint better?

One time-honoured way is by copying the masters. Although you may not be able to carry your pastels and easel to your local art museum and set up for the day in front of a Degas or a Cassatt, certainly excellent reproductions are widely available in print and digital formats. While no one is advocating forgery here, copying a well-loved pastel painting by a historic master is a great way to experience the decisions he/she made about composition, value, colour, and texture. It was through copying a Tom Thomson many years ago that I learned about using a red/orange underpainting to make green scenes pop. How else would he have created that thin scarlet edge on his tree trunks, those flashes of bright pigment that peeked through his leaves? It was a revelation the first time I tried it and discovered I could achieve the same effects.

Of course, attending a workshop is a great way to learn from one artist in some depth. Choose one whose style you admire, but also do some research about their teaching styles, which can range from almost “paint-by-number” structure to “express yourself” anarchy. Which will suit you best? What student/teacher ratio will suit you best - do you like a lot of personal attention or would you rather learn by watching demos? Instructors vary along many dimensions. I’ll be checking out many pastel artists’ styles at the upcoming IAPS conference in Albuquerque so that I can advise our workshop coordinators on their techniques and approaches.

Personally, I like to learn by reading art magazines and books. However, unlike my husband, who flicks through my Pastel Journal in about three minutes by just looking at the images, I read every word in the accompanying captions and articles. What surface did they use, what pastels, what processes? What inspired the paintings, did they use

photos, what were they trying to convey about the scenes? The answers to all of these questions deepen my understanding of each image and add to my toolbox of skills and knowledge. Some published artists are eloquent in words - Richard McKinley springs to mind - explaining the underlying theory in ways that illuminate the “why?” part of painting for me beyond what I would gain by simply looking at the images.

Then there are videos - so many good pastel ones available today (most of which are available through our lending library!). These combine the anticipation of watching a painting take shape from start to finish, complete with explanatory theory and comments along the way, with the convenience of a book you can pick up anytime you want. True confession though - I almost always fall asleep in front of these and have to “rewind” to figure out where I dozed off! What is it about watching people paint that is so soporific to me? As it’s pastel, I don’t even have the excuse that it’s “as boring as watching paint dry”!

Recently, however, I’ve been experimenting with a new format for teaching and learning about painting. At the request of an American artist who found my critiques helpful when we both attended an overseas workshop, I’ve developed an online art mentoring program. Over six months, each registrant completes six units of study that review the fundamental art principles by reading, looking at online images, watching linked videos, and completing a variety of structured hands-on exercises. This part is independent study, but then at the end of each unit, we schedule a personal Skype call to discuss what they’ve learned and critique the pieces they’ve created that month in the context of the principle under study. To my surprise and gratification, my three current students have taken to this format like eager ducks to water. They tell me that they are learning a great deal about art history, and taking time to make deliberate and conscious application of what they are learning to the study pieces each month. When we chat each month, they are full of enthusiasm and eager to discuss their insights and epiphanies. I can see their work visibly improving, but to me it’s the level of engagement that is thrilling - each one is so passionately “into” learning, growing, and pushing her own boundaries. I know there are a number of online art courses available out there, but I try to make mine highly personalized rather than “cookie-cutter” and we are all enjoying the mentoring relationship very much.

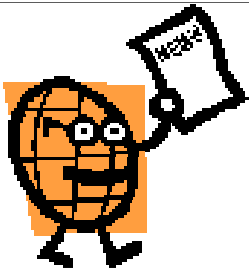
So - how do you learn best? What resources, activities, events, or services would you like to see PAC offer more of to help you keep progressing in your skills and knowledge?

Turn the page to read a few ideas that occur to me!

Here are the ideas that occur to me...let me know what you think!

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- online critiques on a “request” basis by MPAC signature holders
- online discussion threads about painting in pastel, hosted on the PAC website
- small grants (upon application/approval) for regions to host PAC events such as paint-outs, regional shows, demos by MPACs
- online videos by PAC members - set up a webcam, paint and talk, and post!
- workshop teacher listings with commentary by PAC members, describing the style and approach of each one



Member News

Kathy Hildebrandt, ASA,SCA,PAC,MPAC,AFCA,PSA is thrilled to have her pastel work included in two upcoming US exhibitions.

The International Association of Pastel Society’s 26th Juried Exhibition to be held in Albuquerque, NM, in June 2015 - *Things Go Better With* (16” x 28” shown below) and *Games Pieces IX*.



Also, *Things Go Better With* was selected as a finalist in the Richeson 75 Still Life and Floral 2015 Exhibition. This is an online exhibition which starts on May 18, 2015. This painting, along with *The Art of Art*, *Monopoly Meets Mondrian* and *Animal Party* will be published in their exhibition book in early June.

PAC Members **Christine Obers**, PAC and **Roberta Combs**, PAC, MPAC were selected into *Pastel Journal's - 16th Annual Pastel 100* (printed in the April 2015 issue).

Christine's painting of *Stephen Olmstead* received the Fourth Place Award in the Portrait & Figure Composition. Christine painted the portrait of Stephen Olmsted as a memorial to his life that was cut short tragically while cycling on the east side of the Sierra Nevada mountain range. “I wanted to capture Stephen's spirit of adventure, his inner strength, his self-confidence, his kindness and his sense of playfulness” (This portrait was also selected into the PAC 2nd Online Show 2014 and is on the PAC website.)

Roberta's painting *Another Princess* (below) received an Honourable Mention in the Animal & Wildlife Composition. Roberta says “this is a picture of my cat, Rufous, or as my daughter says, “my favourite child”. Her bed at the lake is a big folded up quilt on the back of a comfy chair in front of the window. It is so thick we make princess-and-the-pea jokes about her. Nice light, a subject that doesn't move about 5 feet from my easel... so perfect conditions.



Welcome New Members

Who have join PAC since the last newsletter

Linda Wright, Baddeck, NS
Paul Murphy, Boucherville, QC
Barbara Jankowski, Alliston, ON
Sharon Rae, Cambridge, ON
Dian Stevens, Ancaster, ON
Sofia Cristanti, Edmonton, AB
Min McGuire, Sherwood Park, AB
Penny Baziuk, North Saanich, BC
Janet Ellison, Mission, BC
Grace Frate, Pender Island, BC
Pamela Uyeyama, North Vancouver, BC



Jennifer Ross, PAC, MPAC, receiving her Honourable Mention Award from Gary Faulkner at The PineRidge Arts Council Annual Juried Art Exhibition that was held during the month of November 2014 at the McLean Community Centre in Ajax, Ontario. The award was for *A Shaft of Sunlight* (below)



Mini-Bios by PAC's New Members

Penny Baziuk - North Sannich, British Columbia

I was born and raised in North Saanich, BC., and it is still my home. I started painting in oils over 30 years ago and a few years after that took up golf and dropped the paint brush. I am still golfing but due to retirement I now have time to paint again. A friend of mine is a pastel artist and I became interested in pastels. I love the bright colours of pastel and I really enjoy working with this medium. I also paint with acrylics and water-colour but pastel is my favourite medium.

Janet Ellison - Mission, British Columbia

I have loved drawing and painting since childhood, and first took art lessons in oils and acrylics. I moved on to watercolour and then pastels which I felt were unsuccessful, so gave up on them. But after visiting an art gallery in England about fourteen years ago, and learning the artist used sanded paper to paint his pastels, I quickly tried it and was hooked! Pastel is now my favourite medium, and I'm excited to now be a part of a pastel community.

Sharon Rae - Cambridge, Ontario

I enjoy the freedom of pastel which enables me to pick up where I left off when working on a picture without the fuss of preparation. I also work in clay and porcelain and the contrast between these two art forms (creating with colour versus modelling a 3 dimensional form) keeps me motivated. I have worked with pastels for eight years, and with clay and porcelain for 29 years. I am looking forward to being a member of PAC. Thank you for the opportunity to show my work.

Changes to the PAC Team

Two members of the PAC Executive have decided that it is time to step down from their positions and pass on the torch to other members.

Rosemary Simpson was President of the predecessor organization and has been on the PAC executive for many years. She has worn many hats. Her latest position has been as Submission Coordinator. Rosemary says that, although she is stepping down, do not expect her to disappear. She will still be helping where and when she can but it will be behind the scenes from now on. Kathy Hildebrandt who is presently Online Submission Coordinator will take over all submissions.

Sharon Fox Cranston has been Publicity Coordinator for several years. She has produced many attractive brochures, Juried Show booklets, posters and other publicity items that demonstrated her excellent graphic skills.

We would also like to take this opportunity to welcome Kim Martin as our new Promotions Coordinator. Kim brings a wealth of knowledge and experience to the position. Also, welcome Rey Baecher who will be assisting as Exhibitions Co-chair. Rey has helped on numerous occasions in the past during the long arduous hanging process, so now he will hold an official title for as long as he wishes. Welcome to the PAC Team.

The Notan Mystery Getting to the Underlying Structure

by Christine Camilleri, AFCA, MPAC

Have you gotten to the end of a painting, taken a step back, thinking you'll be pleased and instead found that there are some really funny shapes in your painting that you never noticed before - but they sure stick out now! What about those times when all the elements look just right but somehow it doesn't grab your (or anyone else's!) attention. The colours are fabulous, there's an energy in your marks, the subject is marvellous but there's something missing. What is it?

We are familiar with value sketches - the little thumbnails which show where the darkest dark is, where the lightest lights are and generally up to 3 values for the rest (middle, middle dark, middle light, etc). A thumbnail value sketch is designed to reduce your painting to shapes and tells you what lights and darks you're going to have in your finished painting. A well done thumbnail sketch helps with composition and for some can be enough. Yet taking it one step further - making a notan sketch - uncovers the underlying structure of your composition and can tell you quite easily whether it's going to be a "stand out" painting before you start painting (won't that be nice!)

Notan is a Japanese word and concept meaning light/dark harmony. It takes the value sketch one step further by reducing the shapes to **two** values: black and white. It is not a line drawing. It is composed of shapes that interlock like a puzzle and can show you whether your composition is strong and balanced. With a notan the darks and lights are balanced and form a strong foundation for the painting. You will find that a good notan is hard to see in your photographs. As artists we have to develop a good notan from the photo or scene in front of us.

A notan asks you to design in a more abstract and simplistic way. As Mitchell Albala says, "Every composition, be it a short study or a more developed studio painting, is fundamentally an arrangement of simplified shapes." When we use value sketches or "thumbnails" we reduce those elements to simplified shapes. When we reduce them further to black and white we take more control of the shapes and control the composition and design. Ultimately, every dark and light area is a shape.

A good notan design can show the interplay of pattern and repetition. It also asks you to see darks and lights as ways to keep the eye in a painting versus leading our eyes out of it. It shows glaring shapes that are unshapely, awkward or too commanding or not strong enough. In a notan darks and lights are not balanced equally and it can also reveal whether both positive and negative space are interesting.

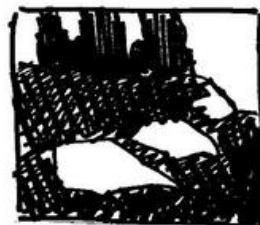
Here's an example of how to produce a notan from a photograph as preparation for the painting. I'll start with making a notan just as we see it here from the photograph.



FROM PHOTO

This is a boring composition it turns out when reduced to black and white shapes. It also focused me on recalling why I was so struck with taking the photo in the first place. I really liked the rocks against the sky though the photo doesn't show that. As I hiked up the trail the rocks were huge and solid with the mountains in the distance below. The pines were short and stubby because of the severity of climate where I was: 8000 feet or 2400 meters elevation in the Cathedral Lakes region of BC.

With that in mind I proceeded to make 10 more notans! I've picked four to show my developmental process and whether I feel they have good "bones" or structural integrity for a painting.



A Better but not best!



B Pretty good!



C Not working!



D Dynamic!

What I learned with more clarity is that making a notan freed me up from the confines of the photo or the scene in front of me. The process also made me think "shapes" not trees, rocks, mountains, grass. When you think shape you realize you can manipulate shape. If the shapes are weird in some way you can change them! You can omit them, you can make them bigger or smaller depending on what you are trying to "say" in the painting.

I encourage you to try notans as another tool in your painting adventures. I think when you do your compositions will have that much more interest to not only excite you but also grab someone's attention across the room when they see your painting.

"Just recently I was at a workshop with Mitch Albala and mentioned his work on notans which helped me a tremendous amount in preparing this article He told me about his video on the subject at his blog under "Notan -- Exploring Shape and Composition which I highly recommend."

blog.mitchalbala.com

Christine

Tidbits - On Time

(*apropos to 'how long did that take?'*)

When we are doing what we love, we don't care about time. For at least that moment, time doesn't exist and we are truly free. (*Marcia Wieder*)

When I'm not fidgeting with infinity, I'm just fidgeting. (*Brett Whiteley*)

I write when I'm inspired, and I see to it that I'm inspired at nine o'clock every morning. (*Peter de Vries*)

Getting results doesn't take much time at all. It's not getting results that takes up all the time. (*Dan Sullivan*)

What counts is not the number of hours you put in, but how much you put in the hours. (*Author unknown*)

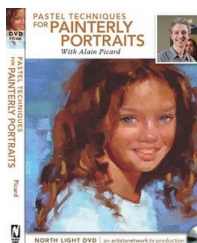
Borrowed from Pastel Artists of New Zealand - PANZ Newsletter - Glenys Forbes, Editor

Learning through the Free Lending Library of Instruction DVDs

By Shirley Clark

If you have ever wanted to do a portrait this DVD is certainly the one to get you started regardless of what medium you use.

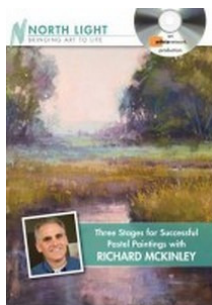
Painterly Pastel Portraits – Alain Picard – 75 minutes



Alain has such a wonderful way of talking and showing you how to work in pastels. He calls it 'the loose painterly approach.' He shows you how to paint a beautiful young girl's face with loose painting and broad strokes. He blocks in the face outline and then frames in the hair around the outline of the face to block in the shape. He moves freely and loosely around the paper from hair to face, always reminding us to step back from your painting to get perspective. He then moves to establish the features (eyebrows, eyes, cheekbones, etc.), and finally refining the portrait with highlights of the eye, cheekbone, eyelids, accents in the hair, etc. I learned so much from this one DVD and like I said, it is how to do a portrait, not just how to paint one with pastels. This is a must DVD for anyone wanting to challenge him or herself with that portrait you have always yearn to do.

With the first day of Spring arrived and summer right around the corner, it is time to be thinking plein air painting. This is a fine DVD to get you started if you are a beginner or even an established plein-air painter.

Three Stages for Successful Pastel Painting – Richard McKinley – 115 minutes



Once again Richard shows his expertise in plein air painting. He does this in an easy manner breaking up his lesson into three stages: (1) Sensitivity (concept), Serendipity (underpainting) and Solve (repairs and resolution).

His useful charts and beautiful examples add to his helpful instruction and of course lots of inspiration. Again another really nice plein air painting DVD that will inspire you as we move into being able to paint outdoors again. I don't think you can go wrong with any of Richards three DVD's available from the PAC Lending Library.

I know Richard has done workshops for the Pastel Artist in the past. Maybe it is time he to invite him to come back.

The Accidental Artist in a Casey Klahn Workshop

By Patricia Lowe

Many of you may remember the PAC email that said, “Casey was coming to town” - to Cambridge, Ontario, to be exact. To The Pastel Studio, owned and operated by Edward Hanson. With this information at my fingertips and Casey’s biography that reads like this:

“An American artist who shows you new colours. Looking at his works, what at first seems a mystery, eventually gives way to an emotional renewal. He wants his pictures to feel for you like nine months of rain, but with hope for tomorrow. He continues the expression of ideas that began over a century ago with Modernist painters such as Cezanne, van Gogh, Degas and Matisse, and yet his colour designs are evocative and new.”

All I could think was **WOW!** Who would not want to paint and play with a guy like that, especially after checking out his paintings on his website which are absolutely stunning in their simplicity. Emails arrive from Susan and Kebbie, my pastel friends extraordinaire, I check the calendar and ... rats, another work commitment, so I’m out.

You see my goal each year is to do at least two pastel workshops, close to home, as I have a few extra vacation days that my husband Mark does not, so I don’t feel guilty leaving him behind. But wait, Edward decides a two day workshop could work for both Casey and him, so I am in and so is Kebbie. Susan is already in but she has signed up for the five-day workshop with Casey and is bringing along her husband John and daughter Chloe for the experience. I had met both of them at our show back in March 2014, so all of us were excited to be in the same room together, playing with our pastels.



Kebbie and I stayed at a nice little Bed and Breakfast, an actual historical blacksmith shop in Cambridge set on many acres of ponds and forest.

Susan and her clan on the other hand, traveled back and forth from home to Cambridge to ensure the new four legged addition to their family had some attention at the end of the day.

Well, during those two days, I thought I was out of my mind, willingly signing up for two days of painting with no painting references. You see, Casey figured us all out in the first hour, probably in the first minute, as to what our strengths and weaknesses were and gave us different assignments according to what he thought we needed to achieve in the next two days. Some people were sent into the streets of Cambridge to collect information in sketch form, while others assigned abstraction exercises and myself, well, “little miss painter who always paints from a girded painting reference” was asked to paint from memory.

Ahhhh!!! Two days of setting goals and churning out disaster after disaster left me feeling a little shell shocked. Those around me continued to have some minor victories, and many, like Susan’s husband, John and daughter Chloe, did exactly what we were supposed to do and that was simplify, create an emotion in their work.



Casey’s demonstrations, historical references, colour theory tools, philosophical and anecdotal story-telling were like none I had ever experienced before and were nothing short of brilliant. However, trying to make that connect to what we were putting down on paper, proved extremely elusive.

My claim to fame for the workshop, was that I received the class award on day two for being the workshop participant who best stayed true to the goals and objectives I set for myself on day one. I thought that was completely ironic given the paper upon which I made my mark, was destined to be an under-painting when I got back to my studio. Day two, no references again. Ahhhhh!!! Exhausted at the end of the two days, I cannot even

imagine how Susan will be at the end of seven days. But I instantly felt better after spending a little of my hard earned money on some pastels in Casey Klahn's favourite colours. Then I got wind of Edward and Casey's plan to spend a couple of days the following week to create a Casey Klahn pastel set for sale. I put my name on the list of recipients.

So lesson learned here, is that workshops are not always pretty or result in works of art, they are meant to get you out of your comfort zone. I was definitely out of that and feeling like I was travelling in space with no gravity. Not discouraged, rather encouraged by Casey's comment in the workshop that he would be happy painting Degas for the rest of his life and still feel fulfilled, we headed home with a balance of perspiration and inspiration by our sides.

Back in my studio, determined to try and join Casey's dots with actual lines to solve the simplicity puzzle, I selected my new Casey Klahn colours and proceeded to take a couple of his paintings and replicate their simplicity. Well that was kind of fun and the simplicity of his work aside; it was the colours that got me excited.

My next step, a reference photo of my own, I know old habits are hard to break. I took Casey's colours in hand and wow, 10 minutes later I think, "I have produced what he knew I was capable of producing" albeit not under his watchful eye, but still under his influence. I know for the most part I am a literal person, I have trouble telling jokes, often I remember the punch line, and forget the story leading up to it. I realize I need to allow myself some time to process new information and concepts and adapt them to my own artistic foundation and experiences. Needless to say, I loved the painting, simple and small. Sharing it with Kebbie and Susan the following week at a painting session, I got the thumbs up response I love to get from them ... "you gotta frame it".

So the accidental artist is a better artist for simply taking a workshop and making herself very, very uncomfortable.

Abstract Art in Pastel

By June Gauthier

At an executive meeting earlier this month it was mentioned that we have few abstract artists in our membership. I decided to go through several of our juried shows and discovered very few abstract paintings had been selected into the exhibitions. Why is that? Do abstract paintings not meet the juror's criteria or do the artists feel their work will not be selected because it is abstract. At right is a painting titled *Bronte Harbour* by Frances Obie, PAC. I have keep it on file because it talks to me and I believe that is what paintings are meant to do.

Is White really White?

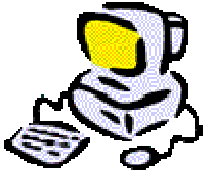
*Excerpted and adapted from an article
by Jackie Simmonds 2003.*

No! White has no actual colour of its own but picks up and reflects colours from its surroundings, so that it is almost never really white but a composite of many other colours. The shadows on a white garment may appear to be blue or violet outdoors on a sunny day, but indoors under artificial light they may have a greenish or yellowish tinge. The shadows in the white flowers painted by Glenda Yates Krusberg, PAC in *White Hydrangea* reflect the blue of the sky above them.



White buildings reflect a lot of light. In bright sunshine the light is warm and yellowish and the shadowed areas are correspondingly cool and appear blue or violet. Pastels are particularly good for painting colourful whites. By applying strokes of different colours side by side or one over the other, it is possible to suggest tiny hints of many hues. Gradually building up the picture with small broken colour strokes, give its a vibrant quality that suggests the play of light and shadow, and produces rich complex layers that are far more lively than just plain white.





PAC's Website News

by Cathy Cullis, PAC, MPAC
Web Editor
www.pastelartists.ca

2015 Physical Juried Exhibition

Beginning this year, the location for PAC Annual Physical Juried Exhibition will switch every other year from eastern to western locales. This year the exhibition is hosted by the Federation of Canadian Artists (FCA), at their Granville Island gallery, in Vancouver, B.C. Keep your eye out on the Home Page, in the latter part of May, for details of the exhibition, to view the juror selection and meet the award winners!

Exhibition dates

To make it easier for members to find out when and where the upcoming PAC exhibitions will take place we have placed a new strip on the home page where members can easily check for exhibition dates, their submission deadlines and find links for the Call for Entries as they become available. At the bottom of the listings we have placed a convenient link to the registration page.

Kitty Wallis Paper

Wallis paper has been almost impossible to find these days because of production problems. Many members have come to rely on the durable texture of Wallis paper and are asking for suggestions for an alternative. We are interested in finding out what members are using as a substitute for the Wallis paper. Do you have an idea or suggestion? Please send them in to me at rcullis@cogeco.ca and I will post them on the website for others to try.

Keeping your Gallery Pages Fresh

Within the statistics for the website there are numbers showing what pages are visited most often and whether viewers bounce off the page quickly or stay longer to see more. You may have lots of visitors land on your Gallery Page but how many stay? That is something we rarely think of when we first set up our Gallery Page. How to hold the viewer and keep them coming back for more. If you have gone to all the trouble of setting up a Gallery Page it is in your best interests to keep this in mind. It is a marketing concept that is easily achieved.

The best way to do this:

Keep your bio up to date - As you move forward as an artist your perspective may change, your materials, your methods, theories etc. Changes to your artist statement may be necessary. Announcements of shows you have entered and won awards in. You may want to start giving workshops or begin showing in a local gallery. Your bio should reflect these changes.

Freshen your images:

Change your images around, add new ones, delete older ones. Make sure to add titles, sizes etc. This goes a long way in keeping viewers coming back.

One other thing: This is your website

If you have any ideas on something you would like to see included on the website or something for the News Page we would like to hear about it. If you have ideas on ways to improve the site or change an existing section or posting please feel free to email me at rcullis@cogeco.ca with your ideas.

Looking Towards the 2016 PAC Open Juried Show - East

Exhibition Coordinator Heather Laws has spent many hours working on plans for the PAC Open Juried Show that is to take place in the East next year and this is what she has achieved.

The Exhibition will be held in the Aurora Cultural Centre, Aurora, Ontario starting on May 7 and go on to August 6, 2016. That is right, the length of the show will be 12 weeks. Our show will hang in the Blue Gallery and the Meridian Gallery, both are located on the main floor. Together these Galleries will hang 70 paintings, even more if we were to hang 'Salon Style'. There is also space available for workshops and demonstrations. PAC are responsible for hanging so we will looking for volunteers. The centre has never had an exhibition entirely dedicated to showcasing the medium of Dry Pastel.

Heather says "I know that in the history of PAC exhibitions we have never had a show of this length: however, I feel that this is a fabulous opportunity for us and one that we should seriously consider. I hope you are all as excited as I am right now!!!"

The Aurora Cultural Centre is an 1886 heritage building, that began its life as the Aurora Public School, also known as the Church Street School. It has been newly renovated and transformed into a centre for the arts, culture and heritage. The centre contains three galleries, The Blue, The Meridian and The Great Hall Gallery. Heather believes this is the largest and most beautiful cultural centre in Southern Ontario. For more information on the centre go to <http://auroraculturalcentre.ca/about-us/>

You can contact at heather@lawsportraits.com

Another PAC Workshop – East – 2015

3-day Combined Studio/Plein-air Workshop with Lyn Asselta, PSA

Pastel Artists of Canada is proud to sponsor its second workshop in September 2015.

Lyn Asselta is a Signature Member of the Pastel Society of America (PSA) and a Master's Circle recipient of the International Association of Pastel Societies. In 2009, Lyn had the honour of being an Artist in Residence for the National Park Service at Acadia National Park in Maine. Her home and studio are in the USA's oldest city, St. Augustine, Florida. Lyn teaches both studio and plein-air pastel landscape workshops and classes. To know more about Lyn check out her website www.lynesselta.com

Date: September 21 to 23, 2015

Location: The RARE Charitable Research Reserve
1679 Blair Road,
Cambridge, Ontario, N3H 4R8
There is a Google map on their website:
www.raresites.org.

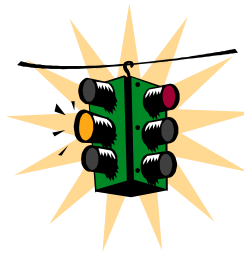
Fee: \$375 Cdn. for the 3 days.

To register: For online registration go to the PAC website www.pastelartists.ca
or
Contract Fred Fielding at pffielding@gmail.com or by phone 716-597-1785 to secure you place in the workshop then mail your cheque made out to PastelArtists.Ca with you contact information to:
Fred Fielding
620 McKinley Pkwy.
Buffalo, NY, 14220
USA
Your fee to the workshop can also be paid using PayPal on the PAC website.



Just before the light of day has fallen behind the farthest horizons, there is that magical time of Sunsets and Shadow Things: a time when the clouds are illuminated and the earth's things fall back into shadows.

Clarence Porter, PAC, MPAC



**Next Newsletter
Deadline
July 15, 2015**

As soon as I have sent this PAC Newsletter out I start thinking of the next. So send in photos, thoughts, painting tips, wishes and whatever else you think you would like to share with other PAC Members.

Thanks to all who have contributed too this newsletter it is greatly appreciated and makes interesting and helpful reading for all.

Once a year we print the PAC Newsletter in full colour. The other three editions can be enjoyed in colour if you ask to be put on the Newsletter email list. You can still receive your printed copy if you prefer to have both.

Contact me at: jgautpac@gmail.com.

Or by mail at: June Gauthier
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Flesherton, ON. N0C 1E0

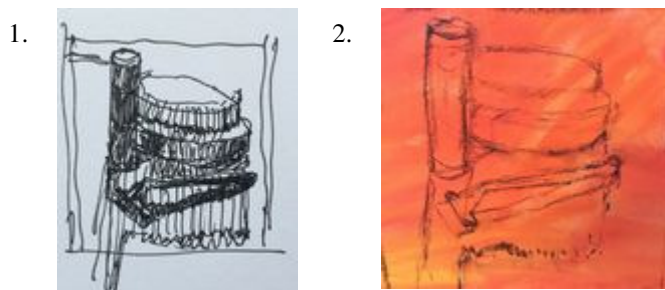
Past **“Purely Pastel”** newsletters can be viewed on our website: www.pastelartists.ca

“His Shaving Things” - A Small Pastel In A Limited Palette

By Gail Sibley, PSA

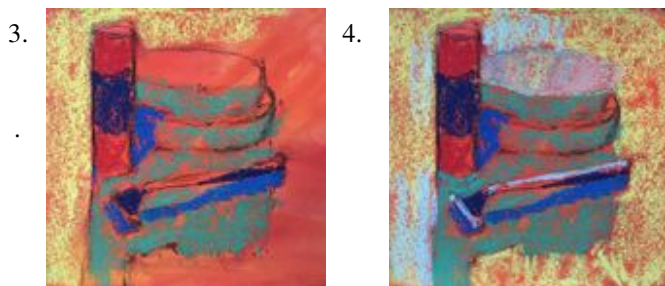
While spending a couple of weeks in La Manzanilla, Mexico, I decided to paint a still life, but what to paint? Cam's body brush and shaving things caught my eye, so I set up the items on a table outside. Painting outside means changing light - the shadow created by the can of shaving cream and the brush soon disappeared leaving only the shadow under the razor.

1. Luckily I had made a 1-1/2" X 1-1/2" pen and ink thumb-nail sketch to consult the painting process.



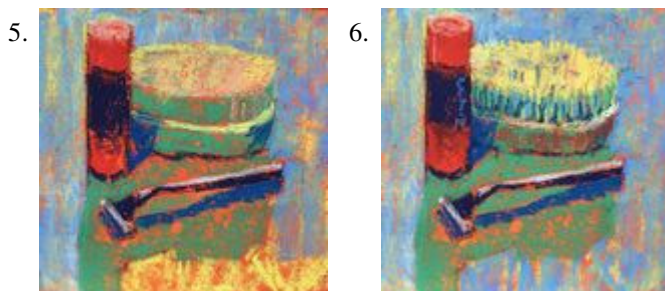
2. I made my initial drawing in vine charcoal on Wallis paper that I toned with watercolour.

3. I put my first colours on. Adding more colours and getting in the lightest values. Feeling my way around both the values and the colours



4. I could see a lot of reflected green on the brush so I started with that as a middle value.

5. I added more pastel including a layer of yellow on the top of the brush. I wish there was an ochre colour in the box but there isn't so I'm attempting to build layers to give the effect of ochre. This layering is what, for me, can give a piece a vibrating excitement.



6. I further define the brush tufts and start to indicate the writing on the shaving cream can. I don't want to make it too obvious but enough so a viewer will probably guess the brand if they are familiar with it.

Finally, some further definition of the razor and also the shadow of the brush. I made the shadow line of the shaving can more diagonal. I also worked a bit on the shape of the shadow from the brush, including a hint of it on the left side of the can's shadow. And there you have it.



“His Shaving Things” 5 1/2 x 5 1/2 in.

Using a limited palette really did limit my choices. The brush hairs were an ochre colour and the table a turquoise colour. But I didn't have these pastels available, so I had to create my own versions of these colours.

Here are the 10 pastels I used (chosen from Unison's starter box). The eight circled are the ones I really used. The other two I used just at the start so they are part of the whole but very little used.



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