

Pastel Artists.Ca

# PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

*“Purely Pastel”*

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

May, June, July, 2016



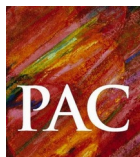
*Time Out* by Kim Martin, PAC, MPAC



*Murphy* by Donna Vacca



*A Tuscan Kitchen* by Anne Fraser



## 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.

## The PAC Team Contacts

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**We need your help!** To make your organization run as smoothly as it is several of the above members are having to wear two hats. We would appreciate your participation. Come join **The PAC Team**. Contact Ruth Rodgers at: [rodgers.ruth@gmail.com](mailto:rodgers.ruth@gmail.com)

## To celebrate our passion for pastels

*From the front cover to the back cover  
and all pages in between*

### On the Front Cover:

**Kim Martin**, PAC, MPAC, Utopia, ON

This is one of my favourite pastel paintings, it was taken on the screened in porch at the cottage. I named this painting *Time Out*. My son, Kyle, who is drinking the bottle is now 28 years old. They were taking time out from playing hard to sit and have a drink and a treat.

**Anne Fraser**, Toronto, ON

I'm a new member of PAC and am very excited to be attending the Aurora Conference and the workshops. I'm very much an amateur artist but have loved the pastel medium for many years. When I was in Italy last fall I took a photo of our host's *Tuscan kitchen* (the light shining in was perfect). I then painted from that photo. My inspiration was the light and interesting clutter of items in the Tuscan kitchen. I used black paper for the first time and loved adding the bright colours.

**Donna Vacca**, Richmond Hill, ON

*Murphy* was painted on Fabriano Tiziano paper with mostly Pan pastels. I used a blue background to make the golden hues sing. This painting was done for a young couple's first wedding anniversary, which has the anniversary theme of paper!

### Editor's Note:

Thank you to everyone who participated in making this an outstanding full-colour edition of *"Purely Pastel"*. We were able to include a painting from every participant. Unfortunately, in fairness to all we had to precis some of the text entries. Understanding the effort you have put in, we have tried to maintain the essence of your comments.

### On the Back Cover:

**Ken R. A. MacKenzie**, Victoria, BC

My art is focused on celebrating the beauty of our surroundings, whether they be natural or man-made. I like to think that my work is defined by unique perspectives, vibrant colours and exciting compositions. The degree to which the viewer responds emotionally is the measure of my success. *China Town*.

**Robert Kranendonk**, PAC, Belleville, ON

Robert is a Professor of Art & Design. In 2014, he was violently attacked by one of his students. Left suffering with PTSD, Robert struggled to find what was truly important in his life. He poured himself into the two things that mattered most in his life that would give him hope, purpose and healing; his family and his art. One of his most recent portraits is *Girl with Corsage*.

**Susan Fraser**, Deep River, ON

Lookout Trail in Algonquin Park is one of my favourite hikes. I'll hike it at dawn or dusk so that I can catch that low golden light. I was transfixed by the fan of shadows slowly moving across the trail. *Significant Sun on Lookout Trail* received the Best in Show Award in the Society of Canadian Artists Annual Online Exhibition and sold on opening day.



**Catherine Sheppard**, PAC, Surrey, BC

Our art club, The South Delta Artists Guild, asked us to go out into the community to prepare for a show called "All About Delta". Camera in hand, I headed out to The George C. Reifel Migratory Bird Sanctuary in Delta. Nothing would do for an awe inspiring pastel, so we headed for the exit gate. Just before we got there, five Sandhill Cranes landed. I had half a bag of seed left so stood quite still and started putting the seed out on the ground in front of me, to my amazement, one came to eat the seed, it was far too close for a good photo shot. Then it moved about 4 feet away when the seed ran out. I started shooting and shooting. This bird was so busy preening itself and was not the least concerned about me and my camera. That was the wonderful inspiration for the *Symphony of Feathers* picture.



**Susan E. Moore**, London, ON.

I was so inspired by the cloud formation and colour in contrast with the very green of the *English Countryside*, the two just accented each other so beautifully. The clouds in England are magnificent. I used many blues, purples and reds in order to create the stormy movement of the clouds and left the fields in a smooth vibrant green, tucking lots of purple and blues in between them depicting hedging. Hope you enjoy this work.



**Elsa K. Black**, Ottawa, ON

Thank you for the opportunity to share thoughts of why I was inspired to paint a particular subject. Essentially, I never tire of looking at trees, particularly when in Muskoka or at cottages in Val des Monts, QC. *Solitude* (24"x36") on archival sanded paper is my version of a view from Brunel Rd, Huntsville. When visiting, I travel past the site on a near daily basis. No matter the season or weather, I stop to admire and snap a quick photo.



**Irene Gray**, Summerland, BC

I love painting wild life and had this rare opportunity to do a painting of this *Spirit Bear* from Hartley Bay ,B.C.



**Ron Underhill**, Pender Island, BC

Inspiration for this painting came from *A Walk in the Woods*.

## Finding Abstraction

By Frances Obie, PAC, MPAC

My journey into the world of abstract art began several years ago when I reached a level of dissatisfaction with representational painting and became inspired with the work of Lionel Feininger, Gordon Smith and Takao Tanabe. These and other artists who I came to admire were not pastellists but this did not matter. They all had found in their art, new ways of seeing that went beyond the literal image. As Arshile Gorky put it, "Abstraction allows man to see with his mind what he cannot physically see with his eyes...Abstract Art enables the artist to perceive beyond the tangible."

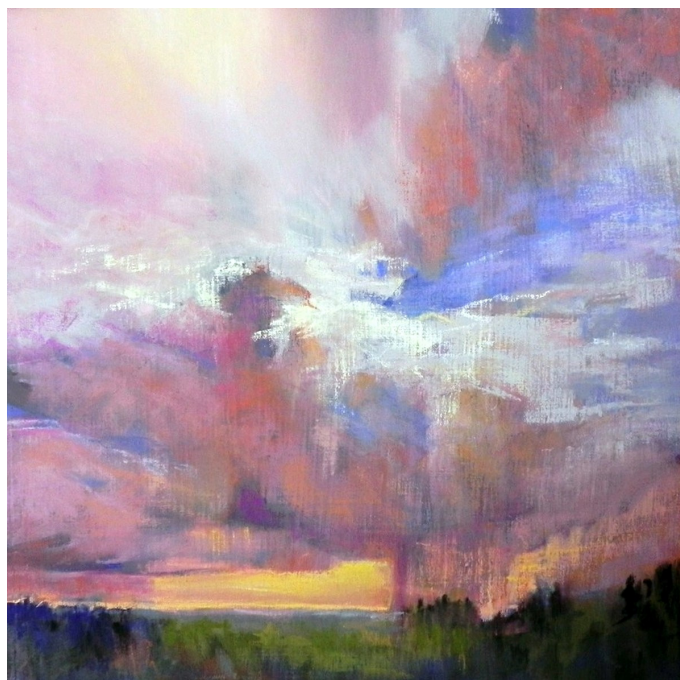
Since moving to Northern B.C., two years ago my subject of choice has become skies. The sky just seems bigger here. Clouds stretch endlessly across the heavens in formations that you don't see anywhere else. To me, the fluidity and constantly changing nature of the sky is intangible and invites an abstract approach.

I work from reference photos but these only give me some of the information I use to paint a picture. After exploring the abstract patterns, shapes and colours in the clouds to find a composition, I paint from the memory of my emotional reaction to the sky, not the visual memory.

I find my underpainting to be an important first step. Using gessoed 1/8" hardboard or Terra Skin I explore shapes and composition lines in watery acrylic - usually a transparent sienna. Transparent colours give light to colour that follow. Earth tones give warmth and vibrancy. I then just draw using a hard pastel until I find the main Action Line in the composition - that is, the path the viewer's eye takes when looking at the picture. I identify darkest darks

and lightest lights and work with minimal colours until I find clarity. Colours are chosen for intuitive reasons. I usually include a glimpse of the earth below the sky in my composition. I try to suggest the landscape, as it only serves as a support to the main subject.

Although my painting is not complete abstraction - I like to retain a suggestion of the physical features of the scene. I enjoy taking liberties with colour and form to communicate my "take" on the physical world, which is not the literal image.



**Christine Obers, PAC, MPAC, Mariposa, CA, USA**  
Last summer I visited my niece lives near Winnipeg, Manitoba. When she was called away I was left to hold "Blue Duck" until she returned. I decided to take a photo of Mr. Duck. Later I found out that Blue Duck was in real life a notorious bandit. The idea came to me to create the image of the horse around his namesake. I decided to do the pastel like an old photograph from the 1800's, faded and yellowed to convey an image of an outlaw in equine form. His dishevelled braids have a look of non-conformity and attitude. That's the feeling I wanted to convey. **Blue Duck** 9"x10", Soft Pastel on Art Spectrum Colourfix paper recently t won an "Award of Distinction" at Carnegie Arts Center in Turlock, California.

**Marsha Scott**, St. Catharines, ON

I love cats, so the subject matter does inspires me. But this cat was a challenge issued to me by a friend who is a photographer and knows I like light and dark and shadows to play with. I call it *The Gaze*.



**Rae Smith**, PAC, Middle Sackville, NS

*Lunenburg Pirate #4* (11x16" on Uart) is the fourth in a series of Pirate Portraits to be included in my Exhibition at the Lunenburg Art Gallery opening May 24, 2016. The exhibition runs till June 19, 2016. I enjoy doing portraits and I am also doing a series of portraits of my Friday morning breakfast buddies at St. John's Anglican Church, they will be sold and a portion used to repair cemetery Stones.



**Shirley deLang**, Toronto, ON

This portrait is of my dog *Moses* who passed away some years ago. I was inspired by his handsome face and the love I had for him. Pet portraits are my specialty and all my portraits are created with compassion and understanding of each individuals companion.

## Making your own Pastel Paper

By Cliff Rievere, PAC

Last summer I experimented with making my own pastel paper. An internet search revealed several formulas for using sand and/or pumice, acrylic paint and gesso, but the one that caught my eye was a product by Liquitex which is a white, slightly cloudy liquid that dries transparent with some "tooth" after application, suitable for pastel, oil and acrylic paintings.

I applied it with a 2 inch painters brush on 140 lb water colour paper glued previously to an 8 x10 inch foam board. For the first trial, I decided to apply four layers at right angles to each other.

After drying for 24 hours, the surface was rough enough for me to attempt a painting. I chose a flower pot at the edge of my back yard pond. Most of the painting was done plein air in the late afternoon. I added some finishing touches to the coloured leaves in my studio later.

I found the product easy to use an fairly inexpensive (around \$30.00 plus at Curry's) for a 946ml bottle. I intend to use these 8 x 10 inch home made panels for exploring different compositions before moving on to larger commercial papers.



**Andrea Pyman**, Belleville, ON

This one is Stormy Sunset at Wellington Beach.

And for news.....I've joined the Rednersville Road Art Tour which takes place in Prince Edward County on the Labour Day Weekend.



**Margot Hallman**, Oakville, ON

This painting is was my first experiment with pastel over an oil under painting. I wanted to capture the serenity and the rich depths of colour in the reflections in the water. I have always loved this view from my cottage window on *Tea Lake*. I took a photo and photo shopped it to expand the intensity of complimentary colours that I used. I am continuing to explore the use of an oil under painting with pastel.



**Karin Meilinger**, Wasaga Beach, ON

Although this painting did not make it into this year's juried show, I am pleased with it as it reminds me of a wonderful time with Margaret Evans and our trip to the Scottish Highlands. One of our stops was *Tulloch Moor*, when the heather was in full bloom.



**Ruth Rodgers**, PAC, MPAC, Halfmoon Bay, BC

*Sapphire & Citron* was my very first painting of a wave. I had always admired Jeanne Rosier Smith's wave paintings, so I jumped at the chance to study with her at last year's IAPS. After watching her very clear and instructive demo, I tried my hand at it with this image--and discovered to my surprise that it wasn't as hard as I had expected! Since then I've done dozens of wave images, and continue to enjoy pastel's ability to depict the varying degrees of transparency, translucency, and opacity in water.



**Patricia Lindley**, PAC, Seabright, NS.

As spring struggles to arrive in Nova Scotia, it seems like the birds are the first to really wake up and take notice. I loved the energy of a group of gulls fighting over a fishing boat's discards and the mix of warm and cool greys, blues and creams in this image were a feast for my senses. It was one of those paintings that made you feel good just picking up the pastels and putting marks on the panel. It always seems that the paintings you love the most, end up loving you back!



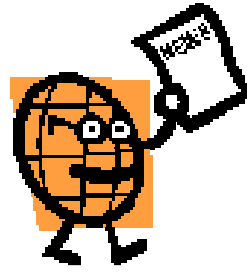
**Marian Masters**, Thornbury, ON

I am new member of PAC. I work from my home and studio in both oil and pastel and would be happy if you would visit my website at [www.marianmasters.com](http://www.marianmasters.com). I am pleased to be part of your organization.



**Candice Woodard**, Picton, ON

I took a picture of our neighbour's barn from our farm's back lane. I call painting *The Clapp Barn*. The Clapp family were early settlers in Milford, Ontario. I am a new PAC member. I've always loved doodling and two years ago began my love affair with pastels. I have no formal art education or training so depend on DVDs (thank you PAC lending library), books and *The Pastel Journal* magazine for technique and inspiration. We live near Picton in Prince Edward County, Ontario, a beautiful area for landscape artists. My goal is to develop my own style and one day paint figurative abstracts.



## Member News

### PAC New Member Mini-Bio

**Ken MacKenzie** is a Victoria based contemporary realist pastel painter of land, sea and cityscape. His exposure to art began about age 5 whilst sitting beside his father and watching him paint a variety of landscapes. Ken recalls his pastel scenes would begin to appear as if by magic. Now Ken's primary source of inspiration of his very diverse subject matter are generated in part as a result of his travels to Nepal, Central America, Europe and the UK, to name a few. Ken always strives to illuminate qualities within his subjects that may often go unnoticed by the casual observer. Searching for a unique vantage point is also a crucial element to define the familiar in a new light. His work can be viewed at Coast Collective Gallery and is also for sale at the Picture Perfect Gallery in Victoria BC. Ken was born in Toronto and attended a Commercial Arts program; otherwise he is self taught. He has lived in Western Canada for many years and has called Victoria home since 2010. He feels that Victoria will provide him with inspiration for many years to come. (See Ken's painting on back cover.)

### Welcome New PAC Members

Patricia Acton, Toronto, ON  
 Jennifer Assinck, Newmarket, ON  
 Art Collier, East Prerston, NS  
 Renata Bradshaw, Burlington, ON  
 Anne Fraser, Toronto, ON  
 Valerie Fulford, Hamilton, ON  
 Julie Grimaldi, Severn, ON  
 Cherin Harris-Tuck, Barrie, ON  
 Beth Jackson, North Bay, ON  
 Donna Spears Lauzon, Timmins, ON  
 Miriam Kalliomaki, Barrie, ON  
 Jessica Masters, Guelph, ON  
 Marian Masters, Thornbury, ON  
 Ina McAuley, Waterloo, ON  
 Hoda Nicholas, Newmarket, ON  
 Maxine Ouellet, Black Diamond, AB  
 Willo Rodrigues, Aurora, ON  
 Janet Saunders, Guelph, ON  
 Joyce Soo, Guelph, ON  
 Prudence Spry, Ottawa, ON  
 Donnalee Stewart, Ariss, ON  
 Carol Walthers, Aurora, ON  
 Alyson Wiley, Newmarket, ON

### Art Wall on the Third

By Denise Nonomura

I recently had a solo exhibit of my pastels at The Credit Valley hospital in Mississauga. The hospital has a gallery space called "Art Wall on the Third". I work at Credit Valley Hospital so was very excited to be given the opportunity to exhibit to the patients and staff that I see everyday. My hope was that I may sell a painting or two, but my ultimate goal was that I sincerely wished that the gallery exhibit would provide a much needed diversion for staff, patients and families from the reality of illness and disease that we see everyday at a hospital.

I got lots of positive feedback (and did sell one painting), but I just received an email from someone who had seen the exhibit in November, that to me, is worth much more than any sale. (excerpt below)

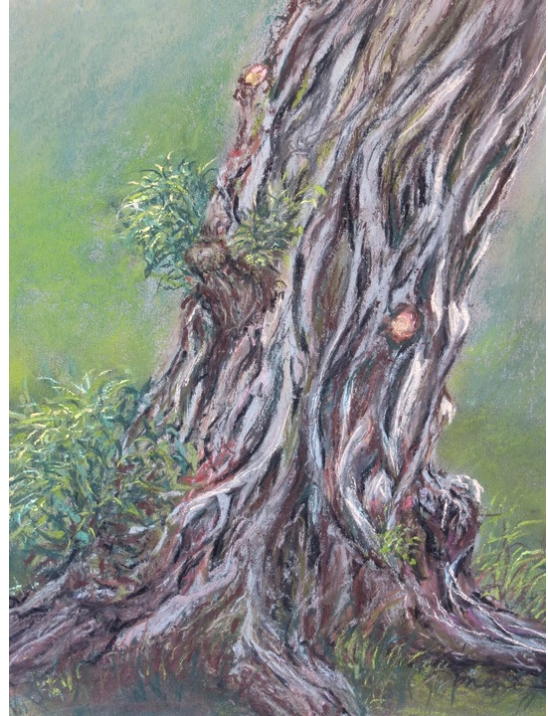
*Dear Denise Nonomura,*

*I will keep it brief: my recently late father took a stroll down the hallway of the third floor of the Credit Valley CCU unit in late November and saw "Bronte Beauty" hung in with your gallery. He told us of how when he fell into the coma that brought him to that unit he had dreamt of a lying by a beautiful stream looking up at these incredible trees. Your "Bronte Beauty" caught his eye and he exclaimed how it was exactly like the trees in his dream. This dream place was very meaningful to him over the next few months & I only regret I didn't try to purchase it as a Christmas gift.*

*I am reaching out to you personally. I would like to display it at my father's celebration of life.*

To me, what makes art great is that sometimes our art makes a deep and meaningful connection with another person. That is something very special that we as artists can do. Learning about this enjoyment and connection is worth so much more than a sale of a painting, and is so very rewarding!

Needless to say, **Bronte Beauty** will be displayed at this gentleman's celebration of life.



*"The Sky in Autumn  
near the Ocean  
with Flowers"*

**Patia Schacht, PAC, Kitchener, ON**

The following 4 mixed media paintings are a collaboration between myself and the residence of the Sunbeam Centre for the developmentally challenged...the four pieces were created from photos taken of the clients (their silhouettes used for the clouds), found objects, like tree bark & sea shells, acrylic, watercolour & glitter paint with stencils, coarse pumice gel, pastel, we even made fish out of melted beads! As a volunteer, I am not only being creative with the clients on dry land I am also active in the swimming pool with them as well!

I decided to group all 4 pieces together calling the entire project...

***The Sky in Autumn near the Ocean with Flowers.***



## From the President's Easel

By Ruth Rodgers, PAC, MPAC

This issue is dedicated to a celebration of the pastel medium. As you look at the images and read the messages from various pastel artists, it's easy to see why this medium has experienced such a renaissance in recent decades. Improvements to papers and pastels themselves, the increased availability of supplies through mail order, the existence of a wonderful dedicated magazine, and the upsurge in the quality and quantity of workshop instruction available, have all combined to make this another golden age of pastel.

I continue to be awed by the quality and variety of pastel paintings, and inspired by my fellow artists to try new techniques, new subjects, and new ventures.

This year marks the 25th anniversary of our annual juried exhibition, and we have chosen to mark it with an expanded juried show and a five-day conference. As a result, we have attracted quite a few new members to the PAC. It will be up to all of us to KEEP those new members engaged, inspired, and motivated to continue as members. Your executive and the presenting artists have worked extremely hard to put on these silver anniversary events ... let's keep the momentum going with ideas, suggestions, and efforts from MORE members.

Here are some suggestions ... do you have a favourite plein air painting spot? Plan a paint out and invite those in your province to join you there. Suggest a workshop instructor and plan a session with him/her, host the instructor, or assist with organization during the event. Write something for our website or newsletter. Engage in the online seasonal challenges. Connect with and welcome a new member in person, or by phone or email.

Make this YOUR organization ... we are only as strong as our members!

"A colorist makes his presence known even in a single charcoal drawing," Henri Matisse.

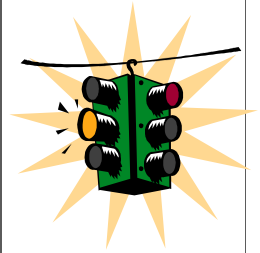
## Texture creates interest

by Maureen Dorina. PAC, MPAC

Ever notice that straight lines tend to create rigidity, a hard edge, a man-made tension, whereas spheres are associated with relaxation, a more melodic tone as in a rhythm or a harmony?

Working in pastel offers an artist a wonderful opportunity to achieve a rich variety of texture on the surface of a painting. Use every part of the pastel stick to create all types of strokes. Use the tip to make small marks, cross-hatch lines and scribble texture. Use the broad side to layer and to create thick or thin lines. Make your pastel strokes curve around the three-dimensional forms in a painting. Using different strokes will build up an interesting surface on your painting.

*Next Newsletter*  
Deadline  
August 15, 2016



A special thank you to Frances, Cliff, Denise and Maureen for sending in their articles featured in pages 5, 7, 10, 11.

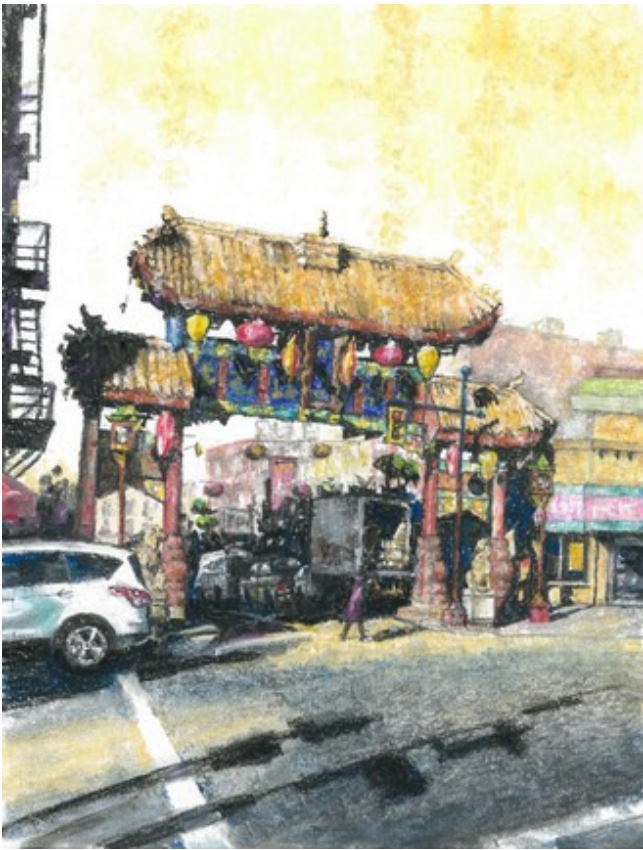
If you have something you would like to share with other PAC members please take the time to write we will be glad to print your thoughts, ideas or experiences in future newsletters.

This is our annual edition of the PAC Newsletter in full colour, the other three issues have colour only on the front and back covers, to enjoy these editions in full colour ask to be put on the Newsletter email list. You can still receive your printed and mailed copy as well but the email copy allows you to see the images on the inside pages in colour.

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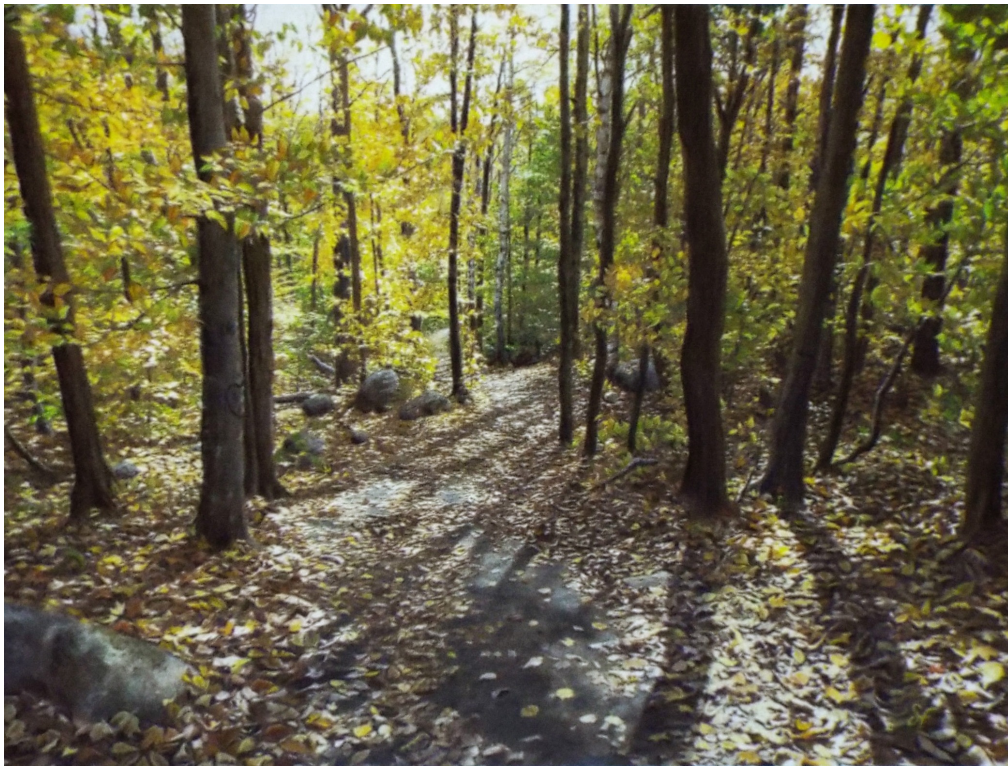
Past "*Purely Pastel*" newsletters can be viewed on our website: [www.pastelartists.ca](http://www.pastelartists.ca)



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