

Pastel Artists.Ca

# PASTEL ARTISTS.CA

A COMMUNITY OF PASTEL ARTISTS

*“Purely Pastel”*

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

August, September, October, 2016

**25th Annual Open Juried Exhibition & ICAN Pastel 2016 Special Edition**



Ursula Reese/PAC Grand Prize Winner: *YaMa* by Guo Yue Dou, PAC, MPAC



## 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)



# From the President's Easel

By Ruth Rodgers, PAC, MPAC

Wow, what an experience! Our first ICAN Pastel conference is over, but we are left with so much inspiration and so many happy memories. It was, undoubtedly, a lot of work to put on this first ever five day conference, but the dedicated efforts of our PAC team (Philip Allanson, June Gauthier, Kathy Hildebrandt, Heather Laws, Kim Martin, Jane Gardner, and yours truly along with many session volunteers), the unwavering support of the Aurora Cultural Centre team (Carol Sharp, Clare Bolton, Laura Schembri and Leanne Dimonte), the energy of the presenting artists (all 18 of you!), and the enthusiasm of all our attendees brought everything together in a most satisfying way.



Clare Bolton, Leanne Dimonte, Ruth Rodgers, Carol Sharp and Laura Schembri

This issue of the newsletter is full of tales of being inspired, challenged, enlightened and amused. It's clear that registrants learned while laughing, making new friends, and discovering new products along the way. Thank you to you all! Your feedback was overwhelmingly in favour of making this a biannual event, and the current executive has tentatively booked the same location and time for 2018.

After years of working hard to move the annual juried

physical exhibition around, the consensus seems to be in favour of consistency versus variety, and we plan to use two venues (the Aurora Cultural Centre in Ontario, and the Federation Gallery in BC) for our shows for some time. Using stable locations in each region makes it so much easier on the exhibition team, as they get to know the constraints and benefits of the venue, and are repeatedly working with location staff who know the routine. It's also somewhat easier for members submitting works, delivering them, and planning to attend events associated with the exhibition - you know the costs and time associated with each location and can plan ahead.

Accordingly, we have booked the Federation of Canadian Artists' Gallery on Vancouver's Granville Island for a return visit for next year's juried exhibition in the western region (May 22 to June 4, 2017). We are in the process of booking renowned pastel artist Richard McKinley as our juror, and planning a three-day workshop with Richard immediately preceding the exhibition opening. Mark your calendar now, and plan to come visit the beautiful west coast!

And if you come west for OUR show, you can fly out right after it closes and visit IAPS 2017! The dates for this biannual international extravaganza of pastel are June 6 to 11, 2017. If you haven't attended this event before, I can only say, "Go and you'll know!" If you have attended, I'm sure you'll agree that it is the single best way to move forward in your knowledge of pastel products, techniques, approaches, and artists. As always, it will be held in Albuquerque, New Mexico. If you can, plan to stay beyond the conference dates and check out nearby Taos, a mecca for artists in the southwest. Let's just hope our Canadian dollar is in a better position against the US dollar by then!

Finally, I want to especially thank Jane Gardner, who acted as our website editor throughout the demanding lead-up to our conference, and introduce our new website editor, Anne Fraser, who joined the PAC for the conference and immediately looked for a way to volunteer. Thank you Jane, and welcome Anne!

A tip of the hat, too, to Cathy Cullis, our former website editor, who has stepped back in to train Anne, thanks, Cathy!



Cathy in Roberta Coombs' portrait painting workshop at ICAN Conference

## PAC “Purely Pastel” 25th Annual Open Juried Exhibition

By Heather Laws, Exhibitions Coordinator

Our 25<sup>th</sup> Annual Open Juried Exhibition, entitled “Purely Pastel”, exhibited at the Aurora Cultural Centre has proven to be a tremendous success. It also represents the first time that the Centre has hosted an exhibition dedicated entirely to showcasing the medium of pastel.

Clare Bolton, the Gallery Manager, has shared with us many positive moments and remarks made both by members and the general public alike, a most satisfying result. Most importantly, we appear to have achieved one of our main objectives, which was to educate the public as to the scope and beauty of our medium.



While looking at Clarence Porter’s painting, Alex the instructor of the Summer Art Camp asked “How does this make you feel?” one child piped up, “It makes me feel no worries”. What a great response - these camper are aged 4 to 6. It is great to see these (very) young budding artists being exposed to the value of pastel!

Both the Opening Reception, (May 28<sup>th</sup>) and the ICAN Pastel Conference (May 30<sup>th</sup>- June 3<sup>rd</sup>) were met with great acclaim. Over 60 artists, friends, family members and public were in attendance at the Opening Reception. Present as well was a reporter from the Aurora Banner, the local newspaper, providing important coverage and publicity for our Exhibition.

There is nothing like coming to an opening reception, meeting the artists, and seeing their work up-close. No matter how professional the photos of our work appear, they pale in comparison to being able to view the original. And the surroundings and the cultural atmosphere of the ACC only added to the overall ambience.

When you walked into the main entrance, you were

immediately drawn into this beautiful light space, spilling in from the western and southern windows. The ceiling reached a height of 20 feet adding to the sense of light and space. As you progressed into the room, looking behind you saw a vibrant cadmium red wall reminiscent of the Salons of a by-gone era. The eye was then led into the Blue Gallery, an equally stunning space: windows were cloaked to cast a soft, muted light, giving you the sense of having just stepped into a museum. Then, as you entered from the Red Gallery, to the right you were met with a series of pillars dropping down from the ceiling. The effect was to break up our view, and to invite you to view the paintings as beautifully set-off by a rich wall of a deep azure blue. In terms of presentation, you could not have asked for more.

The Reception kicked off with a sensual display of silent-auction items, laid out on long stretches of table extending the entire width of the Gallery. It was a feast for the eyes.



Kim Martin, our Promotions Coordinator had spent the better part of a year amassing a collection of items from our beloved pastel manufacturers and retail proprietors from across Canada, the U.S.A. and abroad. Full marks, and heartfelt thanks to Kim for her efforts on our behalf. Among the many items for auction were sets of Blue Earth pastels from Dakota Art, as well as a huge set of Rembrandts in a gorgeous wooden box (which went to our Juror, Dave Beckett). In addition we received a large donation from our beloved Eldora Taylor, long-standing member of the PAC, which included a stack of pre-cut matts along with an assortment of pastel papers from many familiar manufacturers. All-in-all the auction was a resounding success, grossing \$2,300 the highest amount ever raised by us in a silent action.

We received a warm welcome from ACC executive director, Laura Schembri, followed by Ruth Rodgers, our President and special guest Juror Dave Beckett. We were most fortunate to have Dave grace our event. Each award recipient was to duly receive his royal, white-



gloved handshake. (Pictured with Christine Camilleri.)

A big round of applause to all our award recipients who were as follows:

**Grand Prize:** *Yama, Guo Yue Dou*, PAC, MPAC

**Second Prize:** *Birches, Susan Typert*

**Third Prize:** *Welcome Home, Trish Acres*, PAC, MPAC

**Honourable Mentions include:**

**Robin S. Nyikos**, PAC, MPAC, *Meeting the Past*,

**Clarence A. Porter**, PAC, MPAC, *vancouVIEWS No. 3a & 3b*,

**Christine Camilleri**, PAC, MPAC, *Wind Carving*,

Congratulations all, your work is truly inspiring.

There are, of course, many people to thank for our event. First and foremost I would sincerely thank the Aurora Cultural Centre for hosting our 25<sup>th</sup> Exhibition. In particular, our thanks to all the hard-working Centre's staff, including Clare Bolton (Gallery Manager), Carole Sharpe (Administration & Operational Services Manager), Jane Taylor (Program, Event Manager), Stephanie Nicolo (Gallery & Volunteer Services Manager), Laura Schembri (Executive Director), and all the volunteers (and especially Leanne Dimonte the young lady at reception who greeted us each morning with a warm, welcoming smile.

To all of you at the Aurora Cultural Centre, our deepest thanks for making our Exhibition such a successful venture.

Thanks as well to our PAC Executive: Kim Martin, Ruth Rogers, Philip Allanson, Kathy Hildebrandt, and June Gauthier for their tireless efforts to bring this all to fruition.

In addition, our appreciation to our presenting artists during the Conference I would also like to express my personal gratitude to the hanging crew who came from near and far on May 3<sup>rd</sup> to help hang the 73 paintings in both the Blue and Red Galleries. My crew included Lise King's husband Bob (who came all the way from North

Bay, replete with framing tools and measuring tape in hand), Robin S. Nyikos from Collingwood; friend Barbara Hills from Tottenham; new member Patricia Acton; Kim Martin from Utopia; and Clare Bolton the ACC Gallery Manager.

*To all of you, my personal gratitude and appreciation for your efforts and support.*

*Heather*



Heather Laws stands in front of the bare walls of the Aurora Cultural Centre on the final day. The Pastel Artists of Canada have left the building. Thank you Heather, for all the hours of planning and execution you have put in to making our 25<sup>th</sup> Annual Open Juried Exhibition, a superb show to remember.

*All the Members of Pastel Artists Canada*



### **Achieved Signature Status in 2016**

Congratulations Heather Laws, Shirley deLang, Robert Kra-nendonk and (not in Photo) Josephine Antaya and Cliff Riviere on receiving PAC Status.  
 Congratulations to Christine Obers on receiving MPAC Status.

# Why Go To Pastel Conferences? Let Me Count The Reasons

By Gail Sibley

I'm slowly settling back into normal life after my trip to Ontario at the end of May where I taught three workshops at the ICAN Pastel Conference in Aurora. While there, I was reminded why I love going to pastel conferences! Let me count them.

## 1. Nobody's bored when you talk about pastels!

Have you ever had that experience when you get excited telling someone about pastels and why you love them, but the other person isn't as enamoured with them as you and even though they're polite, you can see that slightly glazed, Uh huh look in their eyes? Well talk away cos everyone at pastel conferences wants to talk and hear about pastels!



Instructors Joan Larson, Lise King and Roberta Coombs take time out to talk pastels and share ideas.

## 2. Numerous Workshops To Dive Into

You've paid for the trip and accommodation to go learn about pastels but instead of only one instructor, you have the opportunity to immerse yourself in the techniques and processes of many! When else do you get the chance to take a number of workshops from various artists about all sorts of subjects, all in one place over a short period of time?

## 3. Networking - Old and New Friends

Pastel conferences are times to catch up with friends you've made at other conferences or at other workshops. It's a pretty special reunion I'll tell you! At ICAN, I re-met delightful artists I seem to see only at these type of events - people like Roberta Coombs, Karin Richter, Ruth Rodgers (Pastel Artists Canada's current President), Joan Larson. You also make new friends (which I did at ICAN!) who share your love of pastels. And you'll hope to see them at the next pastel conference.

## 4. Connecting with Art Instructors You Admire

I'm always amazed at the generosity of time so many instructors have at these events. Over the years, I've connected with artists I've admired - like Sally Strand, Bill Creevy, Duane Wakeham, Richard McKinley, Albert Handell, Alan Flattman, Doug Dawson, and the list goes

on. I wouldn't have had the opportunity to meet so many them if I hadn't attended pastel conferences. Most instructors at these events are generous with their time and knowledge so make the most of that (in the nicest possible way of course!).

## 5. Learning new techniques, new ways of doing things

Find yourself in a painting rut? These events can shake up the old and introduce new and exciting ways to work. Discovering a new process or a new way to apply pastel is priceless. (Just make sure you experiment and use them when you get home!)



Me, explaining how to paint with a limited palette.

## 6. Accompanying Exhibition To Inspire You

And in case you don't get enough inspiration in the workshops, you'll be blown away by the exhibition that usually accompanies these events. The ICAN Pastel Conference exhibition didn't let me down - so many styles, so many subjects, so many voices!

## 7. Sharing Your Ideas

This kinda goes along with #1 but I want to reiterate that this is a great opportunity to share *your* thoughts, *your* opinions, *your* questions with others and hear them do the same. It's often through these interactions that glorious work can emerge.

## 8. Pastel Conferences Are Reasons To Take time For You

Going to a pastel conference is a way to treat yourself and still feel like you're working. Certainly if you claim some income from sales of your paintings or from art teaching, you know your expenses can be claimed when it comes tax time. So be kind to yourself and take this working break.

## 9. Exploring a New Place

One of the things I most love about going to pastel conferences is the chance to visit a new area. And even if it's not completely new, I still have the excuse to discover new galleries, new restaurants, new walks. At ICAN, I visited the McMichael Canadian Art Collection. No pastels on view but a wonderful look at so many Group of Seven paintings and there's nothing like seeing art in the real!

## 10. Meeting Facebook Friends

I know this could have gone under #3 but I made a separate category because these people are known to you (so they're not 'new') but you've never met them (so you can't catch-up). They don't fit neatly into those other categories. Yet there is such a warm delight in meeting people you know over the internet, be they on social media or subscribers to your blog and putting an animated and in-the-flesh face (and body!) to people you may have 'known' for years over these platforms.

## 11. Discovering New Products

And last but not least is the chance to find out about new pastel-related products. These can be through instructor introductions or, in some pastel conferences, via a trade show. After the opening day ICAN did not have material vendors and that's understandable. You need to have a large, committed audience to attract sales folk - they need to be able to make their money back *and* a profit. I have to say, in some ways, it was nice not to have the distraction of "the candy store." It was easier to focus on people and connecting!

So there you have 11 reasons to get thyself to the next pastel conference that comes up. I'm hoping Pastel Artists Canada will make ICAN Pastel Conference a bi-annual event that nicely alternates with the IAPS Pastel Convention in Albuquerque.

## Presentation Demo of New Pastel Products

I do hope everyone enjoyed my background explanation on UART Professional Sandpaper & Glassless Pastel Framing and you have had time to play and test the sponsors products provided at the demo and integrated them into your artwork. It would be nice to see some of your incorporated works and to have you share your thoughts on the products. I will convey your feelings on to the manufacturers.

SpectraFix manufacturer is working on changing the nozzle of their sprayer. They are presently in the nozzle testing stage. In the meantime I personally love to paint with the product especially with the Pan Pastels and SpectraFix with a nice glass of Vodka ....you never know when it will come in handy. Instead of turps try using the environmentally friendly SpectraFix to do a wash.

It was a pleasure being part of this 25th anniversary conference and meeting everyone. I thoroughly enjoyed the banquet dinner and presentation.

I will look forward to hearing from you,  
*Lise King*

<https://kingsframingandartgallery.com>  
[info@kingsframingandartgallery.com](mailto:info@kingsframingandartgallery.com)

## A great Experience

*By Christine Camilleri*

The ICAN conference and Exhibition was a great experience as an instructor and as a participant. What a fantastic venue from all aspects! I thought the conference was incredibly well organized and since this was the first of hopefully many more to follow it's off to an excellent start. Thanks to the committee and the volunteers who helped at the workshops. You really made our work so easy.

The paint along was a fun and challenging event and asked you to think on your feet (literally!). What I learned was bring along a well defined, colourful subject (NOT an animal! LOL) because we artists really don't have too much time to decide between photo and painting - and of course that was the exciting part of the event. It was a fast 60 minutes and so glad I rarely turned around to see everyone watching, I just may have been frozen!



Sharon Fox Cranston, Clarence Porter, Christine Camilleri, and Andy McDermott

I was a student in the Portrait Class by Roberta Coombs and what an eye opener! Portraits are tough stuff! She had us sketch the portrait first and measure and measure again. I now know that the eyes are important to get right but that the mouth is the single important identifier — get that wrong and you've done someone else. We could have had another day with Roberta there was so much to learn.

I made a lot of new friends at the conference and put faces to names. For us out in the west this was really a treat and gave me a whole new feeling of belonging to PAC.

To the students who took my classes: I have not seen a more earnest group eager to learn and try new things. There was some serious painting going on and idea sharing. My hope is that you look back on your notes from time to time and incorporate some aspect of the workshop into your paintings to ultimately take you to that next level.

Some of you took advantage of my offer to send your painting images along for a review and some support: I extend that invitation again, I'd love to hear from you. [4christinecamilleri@gmail.com](mailto:4christinecamilleri@gmail.com).

## The Accidental Artist Reflects on the ICAN Pastel Conference

By Patricia Lowe

Imagine sitting in a room with a collection, as eclectic as the medium itself, of the best pastel artists in Canada and feeling very at home. Their language, ideas, advice and direction created a consistent yet diverse message around what makes for a great pastel painting. My response was, how did I not get here before now? If I am that busy that I never picked up on the opportunity, then I really need to slow down. But that was not it at all. You never would have guessed that it was the first conference of its kind intended to celebrate 25 years of Pastel Artists of Canada. From the quality and variety of workshops, the fabulous location at the Aurora Cultural Centre, the paint along, the dinner, the artists paintings in the show, the conversations and celebrations, you would think this was an annual event, delivered with eyes closed.

I have to say, the hardest part of participating was not being able to participate every day and every workshop, knowing that you missed something for everything gained. That was my only complaint and really more of an observation that I shared with others who, like me family, work, geography and other interests limited their registration commitments. A reminder that sometimes art really should come first. As my husband says, "put your studio time on your A list rather than your B list. You will be much happier and me too."

Never the less, for those 5 days in June, it was like being a kid in a candy shop. Oh yes, that was another great thing about the conference, the candy shop was included. Studio Six spoiling us on day one with new products and refills for our insatiable appetite for all things pastel.

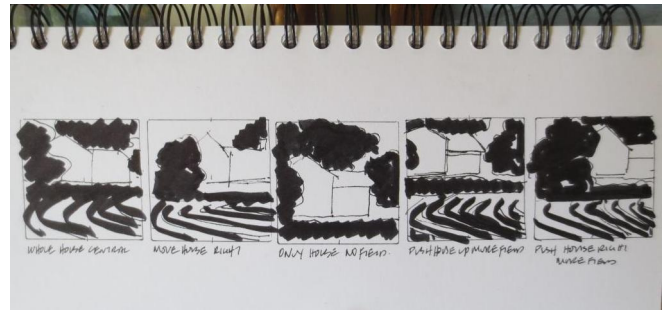
I learned anew, and relearned what I had forgotten or allowed what I knew to resurface, and got to mess around in workshops and demonstrations that were tremendously helpful. It really reignited my passion and love for this medium, the papers and the results. So I have decided for each workshop I took, I will set some outcomes to further their benefits to me as an evolving artist. And in no particular order they can be found below.

**Get Outside!!!!** I have some great ideas about how I am going to travel and paint, with a limited palette and a system of materials that will travel well in the back of the car or in my airplane carry-on. Did you ever notice that air plane reversed is Plane-air. They just go together. Thank you Margaret and Gail for sharing your tips and tricks.

- **Goal Set** - Create an accidental artist/tourist travelling kit, paint outside this summer, paint simple things, set goals within this goal to draw 5 thumbnails of things that

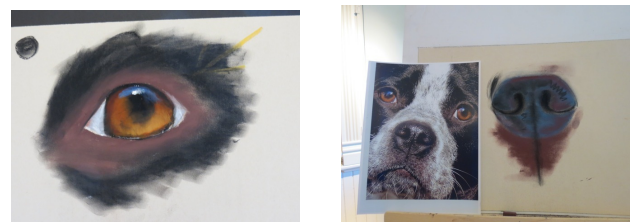
are familiar to you. Do this 5 times.

**Be the Composer!!!!** Composition, composition, composition. You can never learn enough about the subject. See below, the small Notans created in Christine Camilleri's workshop on day one for an image I have longed to paint, but never got to it.



- **Goal Set** - paint that damn picture lots of different ways within a day of each other - five paintings in five days. Oh yes, and remember the picture is just a jumping point. It's ok to move the house for compositions sake, so those luscious curving crop lines that are the "why and what" of your intention remain intact and in focus. Go and plein-air it as part of the Get Outside goal above.

**Animal Anatomy 101!!!!** I want to paint animals and Kim Martin took all the fear out of those critical animal parts that really scare someone like me who paints flowers and landscapes. Noses, eyes and fur and not in any particular order, were very simple when broken down into the sum of their parts and some logic in light reflection. I don't intend to do animal portraiture, but that chicken, fish and sheep are a little less intimidating with a bit of animal anatomy under my pastel belt.



- **Goal Set** - Paint more animals and invite Kim to go for a fly fishing lesson with my husband in Uxbridge so she can knock that one off her bucket list. Get some feedback on the brook trout painting that my husband has been nagging me to paint since forever. Now seriously, I will go to the Royal Winter Fair in November to do some sketching of animals. My goal is 5 studies of cows, pigs, sheep, chickens and runaway capybaras, Bonnie and Clyde if they make a run for the Fair. Otherwise I will try some sort of horse or donkey

My love of animals is a quiet appreciation with no pets running the roost at home, but a passion for all things wild.

I enjoyed being launched into Joan Larson's journeys to Sable Island and her relationships with the horses and the shifting sand. The average lifespan of a Sable Island horse is 9 years. That is the time that it takes for the sand to render their teeth ineffective for grazing, resulting in a certain and untimely death.



Her demonstration of layering and colours, even the use of a Prismacolor pencil crayon for details and a receiving blanket over the shoulder for hand cleaning, were noted in my margins.

- **Goal Set** - Add the following pastels to my collection - Rembrandt black, Sennelier browns, and black green, and Schminke white. *Note to self*, free delivery from Kings Framing and Art Gallery for orders over \$75.00. Check margins of note book for other pastel colour and material suggestions and add to order.

**Tell My Story!!!** Thank you Gail Sibley for simplifying the world of social media and Lise King for letting us play in class and when we returned to our studios. It's a shame that as adults we need to be reminded to play with our medium and embrace technology. There is nothing to fear, but fear itself.

- **Goal Set** - I am going to sign up to Gail's blog and a few other artists to help me chart my journey into social media. Embarrassing enough, I have a website, given to me and created by and updated by my two daughters, but it's just there, stuck in space, waiting for me to play with it and discover its potential.

I think I already have the name for my blog -

### **The Accidental Artist**

I will report to you in a future issue on the success of reaching the goals I have shared. It helps to put pen to paper and share with an audience to keep one honest and on track. Stay tuned!

## **Why Go To Pastel Conferences?**

I have lots to say about the ICAN conference  
By Joan Larson

**First:** It was wonderful!!!! A great big heartfelt "THANK YOU" to everyone that worked so hard to put this conference together!

**Second:** It was great to meet other pastellists, reconnect with old friends and make new ones.

**Third:** The workshops were wonderful! I both taught and took workshops. My students were amazing . . . I can't think of a more generous and appreciative group of students/fellow artists. They were brilliant and I wish I could have spent more time with them.

The workshop with Lise King was very, very interesting and has got me back into "experimental" mode (which is wonderful). I have been experimenting with the SpectraFix Final, using it on different brands of pastels and comparing the number of applications and how it effects the pastels.

**Fourth:** The Aurora Cultural Centre was an excellent location and facility. The gallery space is light and bright and the teaching rooms upstairs were spacious and well appointed. The staff were also welcoming and helpful.

**Fifth:** On a personal note, the conference has kick started me back to work again. I have had a very upsetting couple of years with the loss of my parents and grieving for them. I have been very ambivalent about getting back to the easel, to the point that I wondered if I would even bother anymore (how bad is that!). Being around the creative energy of other artists that are passionate about pastels has reinvigorated me and reminded me that painting is more than just a vocation, it is a way of life. And sharing the medium that you love with other artists in a creative and nurturing environment was exactly the right thing at the right time . . . it was balm for the soul. I am so very glad that I was able to attend.



## Tips and Tricks from the ICAN Conference

By Anne Fraser

I did a painting recently that combined tips and tricks I learned from three workshops I attended at the ICAN Conference: Roberta Coombs's portrait workshop (it's a portrait of my friend's boys), I used non-local colour (learned from Christine Camilleri's *Boss Around Colour* workshop) and the colours I chose (mostly primary) were chosen because of Margaret Ferrero's Figure class, where she had us play with colour and I discovered that I like the three primaries (and some secondary colours) combined.



Unfortunately, my friend didn't like the portraits wild colours, so I'm re-doing it again, muted down. However, re-doing it is less daunting because of the portrait tip Roberta had - draw the portrait on newsprint first and perfect it and then trace it from there onto good pastel paper. So I still have the drawing done and only had trace it again onto new paper to re-do it.

**Editor's Note:** Although Anne does not think this painting was newsletter worthy, we do and we hope she will share her final portrait of the boys with us.

Playing with  
colour in  
Margaret Ferrero's  
Figure Workshop



Karin Richter demonstrating painting on Suedebord.

## ICAN PASTEL - A Great Event

By Donnalee Stewart

I had taken one PAC Workshop (Lyn Asselta in Cambridge, in September 2015)..... almost everyone that took the workshop was at the ICAN conference at some point, it was great to see them again. I also met so many new people. I hope to meet them all again in two years, in Aurora!!!

I can't even decide what the best part of the ICAN Conference was..... The paint-a-long was fun to watch, Roberta Combs' demo was fascinating, her workshop a BLAST (such a FUN & talented lady ). Kim Martin's workshop was amazing too. I will definitely be looking her up for further instruction, as she's closer to home than west coast Roberta?

Can't say enough good things about this Great Event. Even purchased a piece from the gallery for my hubby, so he wouldn't feel left out.

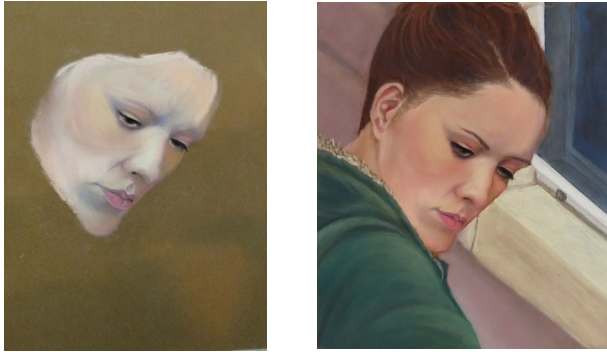


The Framing Pastel Demo by Brent Hryniw. Brent is with Roancroft Framing, in St. Mary's Ontario.

## Learned at the ICAN Conference

By Bonnie Dillon

For me this was a different way of doing a portrait, starting with the eyes, drawing on newsprint in order to get an accurate relationship between the eyes, nose and mouth before transferring the drawing using a ballpoint pen with white chalk on the reverse, onto the support which was Sennelier La Carte sanded paper.



On left is the image of the work done in the full day workshop at ICAN and on right is the finished product produced at home from the reference photo.

I felt that this method did encourage likeness but the difficulty I found related to composition. I had difficulty sizing the eyes and keeping the full image in mind. Consequently I plan to do a larger picture in the future and will complete the composition on newsprint fully before transferring it to the sanded paper. The picture is called "Gaby" and she was an apprentice door installer.



“Understanding of the distances between features will result in proper placement over all. One false placement will influence all following placement choices.”

Robert Coombs

## Thinking ahead to the PAC November 2016 Newsletter

We would like to invite ICAN conference attendees to send an image and an explanation of how it is an example of what you learned or how the conference inspired you to paint the image. For example see the tips and tricks Anne Fraser learned on page 10, at left it is a different way to paint a portrait for Bonnie Dillon and below is what inspired Ruth Rodgers.

“Inspired by both Jessica Masters', *People on the Beach* paintings and Christine Camilleri's vivid works at our recent conference, I've just completed a series of brightly coloured "kids on the beach" pastels that I'm calling *Beach Bits* for their small size (8" x 8") and focus on children. *Summer Lessons* like all of the works in this series was directly inspired by my conference experiences.”



Email your image and explanation to:  
[jgautpac@gmail.com](mailto:jgautpac@gmail.com) for the next PAC Newsletter before the October 15, 2016 deadline.



Jessica Masters Painting Waves Workshop

## Award winners



King's Framing 3rd prize winner:  
*Welcome Home*, by Trish Acres



Terry Ludwig 2nd prize winner:  
*Birches*, By Susan Typert

## Honourable Mention winners



*Meeting the Past*, by Robin Sheard Nyikos



*Wind Carved*, by Christine Camilleri



*vancouVIEWS no 3a and 3b* by Clarene Porter