



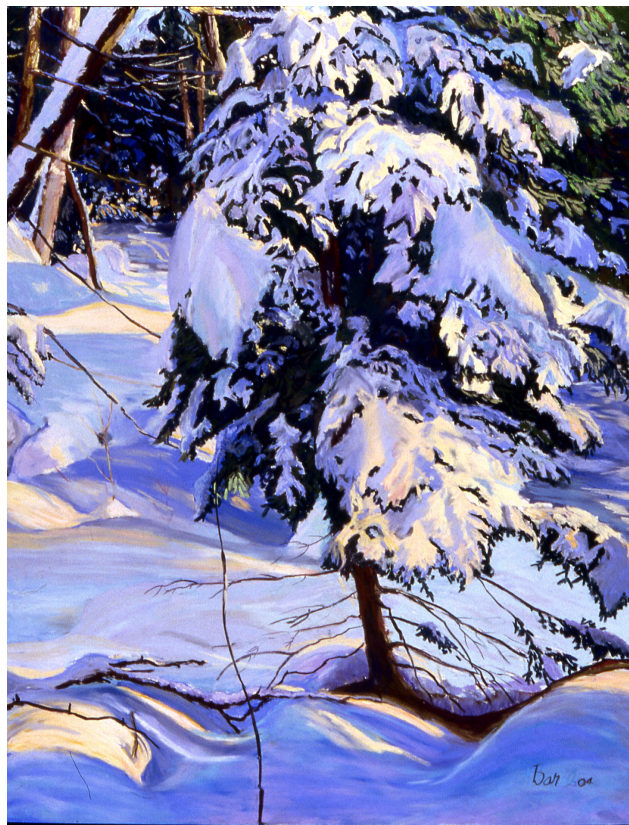
Pastel Artists Canada

www.pastelartists.com

“Purely Pastel” Winter Newsletter, November 2005

“Purely Pastel”

*14th Annual Open Juried Exhibition
November 25, 2005 to January 22, 2006*



“Lumiere sur la Neige” - Normand Baril

Living Arts Centre
4141 Living Arts Drive
Mississauga, ON. L5B 4B8

Opening Reception:
Thursday, December 1, 2005, 7-9 pm
Presentation of Awards and Prizes

*Prizes by: PAC, Jack Richeson & Co. Inc., Daler Rowney, Great American Artworks,
Art Spectrum (Armadillo Art & Craft), Loomis Art Store, Mississauga
Strathmore Paper Products, Pastel Journal Magazine.*

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Pastel Artists Canada

www.pastelartists.com

History

The Pastel Artists Canada was founded in 1989 by a small group of artists in the Burlington area. Its membership has since grown to 200 artists. Known previously as Pastel Artists of Ontario, Canada, the name was changed May of 2003 to reflect our diverse membership.

Purpose

To promote public appreciation of Art in Soft Pastel and to improve the skills of artists working in this fine art medium.

- PAC sponsors workshops led by well-known International Instructors plus our own teachers.
- Our Newsletter "Purely Pastel" is issued quarterly and has a lively exchange of information with international Pastel Societies. It is now available via our web site to members.
- PAC Members automatically become part of the International Association of Pastel Societies and may participate in IAPS Biennial Convention. As well as participation in PAC's own Member Shows and Juried Shows, members may participate in the Shows of the Pastel Society of Eastern Canada, in Quebec.
- Participation in the PAC Members Show is open to all members for a small fee.
- Signature Society - Granted to members who have been accepted in 3 PAC juried shows.
- Participation on our PAC Website for a small fee.
- Master Pastellist Signature Category MPAC.

Membership in PAC is open to all who are interested in the medium of Pastel.

The membership is based on the calendar year and is due each January. New members joining September 1, will receive membership for the current year and the following year.

Membership Fee: \$40 @ year
Outside Canada Fee: \$55 Cdn. @ year
Pastel Artists Canada
RR3
Flesherton, ON N0C 1E0

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Director-at-large barry@pastelartists.com

Sally Jackson, Oakville Tel: 905-844-0207
Master Pastellist Chair sally@pastelartists.com

PAC Canada Web Site:

Members of PAC may join the Online Artists Gallery on our site. Participants must be current members of PAC and pay a Web renewal fee of only \$25 per year, due June 1 of each year. We encourage members to change their images often to keep the site interesting to visitors. The rate is \$5 per change.

Those who join January of the current year are exempt the June renewal fee. The site functions as an art portfolio for the participants and news central for PAC. .

The site has the latest workshop registration forms for download and back issues of the newsletter.



From the President's Easel

Everyone must have enjoyed this summer - long and hot - just great for travel and painting.

Our cover marks the 14th Annual Open Juried Show at the Living Arts Centre in Mississauga, Ontario. Thank you Normand, for allowing the use of your beautiful work. Many thanks to Jessie Grant, who acted as slide coordinator for the show. This year the gallery wanted bios for each artist and Jessie rose to the challenge. Please note the dates for the show. We had some gremlins in our flyers and had to correct them. I look forward to seeing many of you at the opening, on Thursday, December 1st, 7 to 9 pm. It will be my pleasure to announce the winners of the exhibition at that time and present the signature awards.

The publication of our exciting 2006 calendar commemorating our 15th Annual Open Juried Show is now finished. Many thanks to the 13 artists who allowed their work to be part of this premiere publication. Special thanks also to June Gauthier, who spent many hours collating all the bio material and setting up the calendar. June also worked closely with the printer to try to get the truest reproduction possible for each work. See page 7 for more on the calendar and the order form. Members special price is \$12. The calendar will retail for \$16.

Being a non profit organization, when PAC sponsors a workshop it has to break even or close to it. Unfortunately at the deadline date for Aili Kurtis' October 1 & 2 workshop, there were not enough participants signed up, so we had to cancel. I know people were disappointed but we hope we can arrange another date.

Be sure to check out the PAC 5 day workshop with Duane Wakeham coming in June, 2006.

Your executive is a hard working group. We will be meeting the first week in November to firm up plans for future shows and workshops. Some of us have been in our positions for a long time and are looking for other members to step up to the plate. As one of those who have served for a long, long time, I can tell you it is very rewarding in so many ways. The shared friendship, networking, new skills, travel and just plain fun far outweigh the gift of time. Let me know if you would like to be part of the team. At the moment we are in need of a vice president to help with workshops and shows plus a person experienced with the publication of brochures, notices, etc.

Happy Pastelling,
Rosemary

Master Pastellist 2006

Our Third Year!

It is that time of year to remind you of **MPAC**, Pastel Artists **Master Pastellist signature status**, to recap what it is all about and to encourage you to consider applying.

This is not a competition - you are judged only on your own work. You submit 10 slides and the panel of three judges separately assess the work submitted and decide if each body of work reaches the high standard required.

There are at least three established and experienced judges on each year's panel, including a Master Pastellist from a previous year.

Lessons for us all: The judges' comments on the qualities of the work of our new 2005 MPACs, Bert Huizinga and Dianna Ponting were published in the last newsletter, with examples of their work. Just as interesting were the comments made on the other portfolios submitted and so for the benefit of the rest of us, here they are - there is a lot to learn here:

- What is the painting about? What is it trying to say? Does it draw me in?
- There needs to be a sense of rightness often expressed as harmony: the composition, design and colour need to be interesting, well done and appropriate to the rest of the piece.
- How well has the artist used line, space and texture, manipulated depth in the picture plane with use of aerial perspective and colour temperature and is the composition strong?
- Is there evidence that the artist is observing the world carefully and studying the masters?
- Is there a simultaneous sense of control and experimentation in the medium?
- Does it have the Wow! factor?
- Is it derivative, does it echo other artists' work? Does it feel like a snapshot photo?

We encourage you to look at the work you have done over the years and choose the 10 paintings that you think have been most successful in meeting the challenges you set for yourself when you painted them, and which still look fresh today, and submit an application.

The postmark deadline for applications is March 31, 2006. Applications are included in this newsletter, available on line or by contacting the Chair, Sally Jackson. Please read the application form carefully.

Sally Jackson
Chair, Master Pastellist Committee
905-844-0207
sally@pastelartists.com

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Membership Report - *Cindy Riach*

If you have any questions about membership please contact:

Cindy Riach
PAC Membership
97 Robinhood Drive
Dundas, ON
L9H 4G2

Tel: 905-627-5747 Email: membership@pastelartists.com

Membership in **PAC** is open to all who are interested in the medium of pastel. Membership is based on the calendar year and is due each January. New members joining after September 1st will receive membership for the current and following year. The annual fee is \$40 and outside Canada \$55 Cdn.

A warm welcome to our new members:

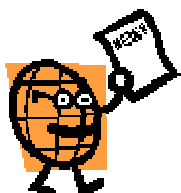
Judith Cran, Hamilton, ON
Martha M. Deming, Remsen. NY

and a welcome back to returning member:

Ruth Brown, Durham, ON

**It is that time again!
Time to renew your membership
In
Pastel Artists Canada**

To keep your membership current fill in the membership renewal card for 2006 enclosed in this Newsletter and return it to PAC with your cheque .



Member News.....

Eileen Oswald will be showing her work in the 2nd floor gallery of **The Central Library** at 301 Burnamthorpe Rd., West, Mississauga, Ontario for the month of November 2005. The show is called **Faces and Fantasy** and will be showing some of her "people" paintings which are mostly pastel, as well as some of her non-representational acrylics.

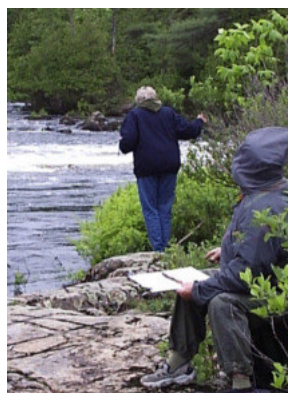
Ann Walsh received an Honourable Mention for her painting **Torrent** at the Society of Canadian Artists show that ran in the **Todmorden Mills Museum** in Toronto, Ontario until October 30, 2005.

The **Abbozzo Gallery** in Oakville, Ontario, where **Tim Daniels** shows his work, is taking his work plus the work of nine other artists to the **Toronto International Art Fair**, November 3 to 7, 2005, in the Metro Toronto Convention Centre. There are galleries from about twelve countries participating. The show has a website www.tiafair.com.

Stephanie Wellman's solo show of pastel paintings, **The Many Forms of Light** is in the **Gloucester Gallery**, Orleans Client Service Centre, 255 Centrum Blvd., 1st Floor, Orleans, Ottawa, Ontario from December 2, 2005 to January 11, 2006. Vernissage: December 11, 2005, 2 to 4 pm.

Stephanie will be joining several other artists in the **Russell Area Art and Gift Show**. Her studio at 515 Forced Road, Russell, Ontario will be open for the studio tour on Saturday and Sunday, November 26 & 27 and December 3 & 4, 2005, from 10 am to 4 pm.

Glenn Bernabe's work is now in **The J. Elizabeth Gallery & Art Adventures Studio** in Unionville, Ontario. Glenn says, "The gallery and studio is located at the Planning Mill on Historic Main Street, Unionville, Ontario. It is a gorgeous area that has age old charm with buildings that have not changed much since the 1800's."



PAC artists seeking out the best places.

Barb Harris going to take the leap as **Karin Meilinger** looks on.



Greta Bannan painting the rapids
and

Joyce Zukerman painting the calmer waters.

Vicki Brophay was honoured to receive one of three Juror's awards at the **Annual Guelph Creative Arts sponsored Painting on the Green** in June 2005 for her painting **Gallerie sur la Rue**. Vicki's painting **Skylight Drama** was accepted into the annual show **Insights 2005** at the **Wellington**

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Museum, Elora, Ontario. Then in September the Guelph Creative Arts held their annual juried show at the **Barber Gallery** in Guelph and Vicki was thrilled to receive a first for the painting titled *Superior Sunset*. The exhibition ran from September 17 to October 20, 2005.

Vicki's, July plein aire workshop which was part of the Summer program at the Wellington Museum in Elora, Ontario turned out to be a very hot but successful painting experience for everyone. They visited a lot of historic and lovely sights in and around Elora. Vicki says: "Every day was a Hot One, but the painters and instructor stuck it out. Oh Hardy Canadians that we are, cold or hot, we have not lost that pioneer spirit."

Carla Cervantes Bertrand had an exposition of her work in the **Café les Saisons**, 232, Ch. Old Chelsea Rd., Chelsea, Quebec during September and October 2005.

Barb Elmslie, Jessie Grant and Ann Walsh, took part in the International Plein Air Painters, Worldwide Paint-out that was held in Niagara Parks, Niagara Falls, Ontario on September 9 & 10, 2005. Ann says, "We really had a good time painting and meeting other artists. Our encounters with people on the walkways were amazing, in that everyone was incredibly polite and unobtrusive - not wanting to disturb us."

The presentation of awards took place at the Tu Tu Tango Gallery reception following the two days of painting.



Ann Walsh accepting the Dick Blick Award for excellence in other medium for her painting *Water Dance* from Mayor Ted Salci of Niagara Falls.

Barb Elmslie was awarded the Founders Award for her painting *Niagara Rose Garden*. Barb is seen here with Mayor Ted Salci and International Plein Air Magazine representative Kathryn A. McMahon.



Inak Gieysztor and Viviane Martin-Roman joined together to have a show of their work, **Duo**, in the **Galerie Ko-zen**, 532 Duluth Est, St Hubert, Quebec. October 11 to 22, 2005.

Earlier this year **The Printing House (TPH)** asked PAC to put out a call for entry for their **2005 Charitable Greeting Card Campaign** to our members. **Kelly Dodge** entered her painting *Lady Grey* and it was one of the six images chosen. 100% of the funds raised by the sale of these cards will be donated to the Childhood Cancer Foundation Candlelighters Canada and to the Eating Disorder Program at Sick Kids Hospital. Kelly says, "I am honoured to have my image used to support such worthy causes."

Janet Knowles received an Award of Excellence - soft pastels, for her painting *Garden Delight - yellow lady slipper* from the **Nepean Fine Arts League**, members' night spring juried art show.

It has been a busy summer for **Tony Vander Voet**. You may remember, Tony was elected a member of the **Colour and Form Society in 2005**. June 13 to 25, 2005, Tony exhibited in their **New Members Show and The Gallery Wall**. Then he had some work in a selected show, **The Little Prints**, at the **John B. Aird Gallery**, June 28 to July 22, 2005, then again in the John B. Aird Gallery, July 26 to August 26, 2005 in the juried show, **OPS Conserves/ConservAction FPO**.

While Tony was busy with his shows in Toronto, **Janet Parker** was visiting seven Baltic countries. Janet said the highlight of the trip was the city of St. Petersburg. She found the Hermitage fantastic and awe-inspiring. Janet also enjoyed Tallinn in Estonia and Gdansk in Poland, "where there is much art and wonderful places to paint". Now that Janet is home she is under pressure to get some new work completed for the three group shows she will be in and they all take place before the end of the year. (Janet has offered to write about her trip in the next newsletter. We will all look forward to that, Janet.)

Ruth Brown, Barb Harris and June Gauthier joined fourteen other Markdale, Ontario artists to hold the **Artists of the Hub 1st Annual Fall Fine Arts Show** on October 1-2, 2005 at the Markdale Golf and Country Club. Barb sold her painting *Jammin' at Piccolo's* that was in the 2004 PAC Members Show.

Visit **Margaret Evans's** website: www.shinafoot.co.uk for her Paintaways 2006 or contact her at Shinafoot Studios, Auchterarder, Perthshire, PH3 1DU, Scotland. Telephone: 01764 663639. **Karen Meilinger and Sheila Bannerman** have already booked into this workshop - October 20 to 26, 2006—Kintail and Skye. Spectacular Kintail and the mystical Isle of Skye, based at 2 excellent hotels in stunning locations for capturing the last of the autumn colours. Stops along the way to sketch the fabulous, dramatic Scottish scenery, maybe even the first snow on the mountains. It sounds wonderful, maybe some of you will want to join them.

**PAC Five Day Workshop
With
Duane Wakeham**

(See Duane's painting, *Laguna de Santa Rosa* on the back cover.)



DATE: June 26-30, 2006
TIME: 9am - 4pm

LOCATION: Dundas Valley School of Art
Oglivie Street, Dundas, Ontario

FEE: \$425 for PAC members
\$475 for non-members

PARTICIPANTS: Minimum of 12 Maximum of 15
A non-refundable deposit of \$100 will be required to hold a spot. Should the course not run, all monies will be returned.

(Registration form in the next newsletter.)

Duane Wakeham is a painter of the hills and coastal marshes of central and northern California. He lives in San Francisco. A Pastel Society of America Master Pastelist and a Pastel Society of the West Coast Distinguished pastelist, he was elected to the PSA Hall of Fame in 2000. A retired professor of painting and art history, he has been twice featured in *The Pastel Journal* and the *American Artist* Magazines and has authored three editions of a *Guide to Drawing*. He conducts workshops and master pastel classes, demonstrations and juried exhibitions across the United States.

We have been very lucky to acquire the use of one of the large studios at the Dundas Valley School of Art for the workshop which will take place mainly indoors with some plein air time for those who wish to paint outside.

Working with photographs, sketches or still life, workshop participants will learn to make choices that contribute to stronger compositions and by making preliminary colour studies, will discover how to create more highly individual and expressive paintings.

In May 2005, PAC members, Janet Parker, Cindy Riach, Jessie Grant and Ann Walsh attended Duane's two day workshop at the IAPS convention in Raleigh, North Carolina.

Janet writes, "We all enjoyed Duane's low-key approach to teaching and his encouragement to explore the use of source materials (sketches and photographs) for inspiration and reference, how to select and combine information from a variety of sources, and how not to be restricted by what you see. Duane taught us how to work fast and not to get caught up with detail which ultimately leads to a much more satisfying composition. Personally, I'm looking forward to learning more from Duane who is a very experienced painter in both oil and pastel and is a very patient and knowledgeable tutor."

Full details with registration form will be in the next issue of the PAC Newsletter. This is a very good price for a 5 day workshop with a top international instructor. We expect this workshop to fill up early, so if you are interested or have any questions regarding the workshop or accommodations please contact Janet Parker by email: mike-parker@sympatico.ca or phone: 905-627-0222.



Summer Morning Light, Duane Wakeham

Mini-Bio

Gary Miller was born in Regina, Saskatchewan and painted from an early age. Gary's artistic skills developed and he worked as a freelance architectural illustrator for over twenty years. He now divides his time between painting and work as an art services technician. Gary has won awards for his oil, watercolour and pastel paintings and he has recently had his work published in two separate issues of *International Artist Magazine*. Gary now uses pastel exclusively because of its permanence, flexibility and strength of colour. Gary is represented by the **Assiniboia Gallery** in Regina. (See Gary's painting, *Just down the Street*, on the back cover.)



Chris Burtenshaw, pushing the medium.

Pastel Artist Canada 2006 Calendar

Putting together this calendar was a real learning experience.

When PAC decided to publish its first calendar we thought it would be very straight forward. We had an excellent printer willing to work closely with us, we did our research, issued the call for entry and felt we had it all under control.

The first hurdle was the selection of the 13 works. This was not easy, as the jury committee found out. The works had to have high artistic merit but needed to reproduce well and the calendar as a whole needed to reflect different genera, styles and techniques.

The final cut depended on the quality of the slide. To reproduce from a small slide to an 8x10" size and retain

the integrity of the work required professional scanning.

That done, keep in mind that we were now looking at the works third hand - original, to slide, to scan. The type of printing process plus paper/inks was another level.

We found that there is a margin for error at each level of the process. Working closely with the printer is key. If you are thinking of reproducing your work in the future make sure that the printer can see the original for the best results.

Pastel Artists Canada 2006 Calendar

13 beautiful pastel works

Printed on acid free paper from sustainable forest resources.
Suggested Retail Price \$16

**Special Members Price
\$12 per Calendar**

Members Order Form

Name: _____

Mailing address: _____

Phone: _____

Email: _____

Number of calendars: _____ @ \$12 each \$_____

Make all cheques payable to Pastel Artists Canada and send this order form with cheque attached to:

Pastel Artists Canada
RR3,
Flesherton, ON
N0C 1E0

Commercial Venues:

If you have a gallery in your area that you think would like to carry our Calendar please contact June or Rosemary with contact and gallery name so they can send out the Commercial Ad.



Sharing Pastel Info....

Several PAC members took advantage of PSEC's Master Class Workshops that were held in conjunction with their 10th Anniversary Celebrations in Montreal. Here are a few tips **Cathy Cullus** picked up in Jack Purdue's workshop.

Paper preparation:

- We pre-mounted sanded paper on museum board (using a spray adhesive) leaving a 1/2 inch border around the paper.
- This border is kept clean by placing masking tape over it and removing the tape only when the painting is finished and ready for framing.

Composition, composition, composition:

A successful painting begins with a well thought-out composition, altering placement and size of shapes to direct the viewers eye and indicating where your darkest darks and lightest lights will go **Before** adding any colour.

Colour application:

- Using the side of the pastel keeps your strokes loose and fresh.
- Standing back often helps keep you from getting too wrapped up in detail and losing sight of your initial idea.

I also learned not to give up on a painting that you feel is basically sound but isn't quite working (I do this all the time). It can often be 'saved' by picking up a vibrant colour that is in the painting and using it elsewhere or strategically placing a few loose strokes of complimentary colour where needed.



Jack Purdue
at the PSEC
Master's Class
Workshop.

And this is what I picked up in Sally Strand's workshop.

June Gauthier

Thumbnail, thumbnail, thumbnail:

Sally believes that if a composition works in a two or three inch thumbnail sketch it will work in a painting from across the room. Several of us put up strong opposition to her theory, we would be bored by the time we were ready to paint, etc., etc., but by the end of the four days with Sally, the difference in our paintings convinced us that Sally knew what she was talking about. Now it is thumbnail, thumbnail, thumbnail.

- Thumbnail sketches should be no more than 2 or 3 inches.
- Use very simplified abstract shapes to work out the composition.
- Try different arrangements until you find one that pleases you.
- Block in shapes not figures.
- Break the composition down to three values; light, middle and dark.
- Next work in the dark areas, breaking them down to the darkest, middle and light values, all within that dark value.
- Then move to the middle value and break it down in the same way.
- Then to the light value.
- Work in the dark and middles tones leaving the lights until the very end.

Here are a few more tips:

- Paint white without using white. Do it with values.
- Put some of the background colours into the foreground and vice-versa.
- Squint to see value, open your eyes to see colour.
- Look at the back plane first and decide its value - light, middle or dark.
- Beware of tangents - two shapes touching a curve at one point or along one line. Objects should overlap.

Gail Sibley writes from Salt Spring Island, BC:

I am wondering if pastel artists in the East are running into the same problem as I and many west coasters are - namely the resistance by commercial galleries to accept works under glass. So frustrating!!! "I love your work but we have a really hard time selling work behind glass. If you have work in oils or acrylics, we'd be interested." This is typical. How do other pastel artists deal with this?

Gail and I talked to Sally Strand about this problem

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when we were in her workshop. Sally said she was worried that it was her art that was the reason for sales declining rather than the glass problem. However, this seems to point out that it is not just the Canadian West Coast commercial galleries who are having difficulty selling paintings under glass.

Gail mentioned that **Bill Hosner** (who was also one of PSEC's workshop instructors) uses **Zuel Glass** a high quality anti-reflective glass that eliminates the 'mirror effect' of plain glass and the dull hazy glass. Zuel's promotional blurb says, "In a perfect world picture framing glass would be invisible, welcome to the image perfect world." Is this the solution?

Gail is looking into a plexi-glazing product put out by **Archivart**. This product was brought to her attention by a person who works in the conservation department of the Los Angeles County Museum of Art.

If you have any ideas, suggests, or information on other products, please share them with the PAC members. If you wish to respond to Gail directly, email her at : wordsandart@uniserve.com or through newsletter@pastelartists.com.

Frustrated taking Slides for Juried Exhibition?

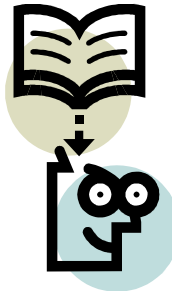
Although the digital age is here, galleries and exhibitions still call for slides mainly because they do not have the necessary equipment for viewing digital images.

But, things are a changing. Check out *International Artist* magazine and *The Pastel Journal*. The rules for show entries reflect the times. PAC still needs slides mainly to keep the playing field even and for the sake of our jurors. **BUT, now you can use your digital camera to make slides.** Check with your local camera store to see if they have this service. (PAC does accept high quality photos instead of slides but photos suffer in comparison with slide illumination.)

Digital images must be of the highest quality resolution. A 5 mega pixel camera at the highest setting produces beautiful images that can be printed/published at 300 dpi in a 4x6" or 5x7" format. This is what would be needed for slides. **Peggy Braeutigam, Board of Directors IAPS**, sent this email relating her experience with making slides from digital images.

*"One of my great frustrations is taking 35mm slides of my artwork. Even though I worked briefly for a small photo processing store many years ago, I still don't have the professional setup that was at the store! In figuring out how to take high/fine resolution pictures with my digital camera, I found the digital images to be much more nearly correct in colour than the 35mm images and was wishing there was some way to use them for competitions. Well low and behold, the next thing I knew, I received an email newsletter from the **Pittsburgh Pastel Painters** that said one of their members used a service that turned digital images into 35mm slides! Many, many thanks to Carol Donnelly for sending me the email"*

*I got my slides from www.iprintfromhome.com today and I'm very happy with the results. On the sides where it doesn't fill the whole mount frame, they have a black border so not taping will be necessary and best of all it looks exactly like the digital image I sent to them! The turnaround time is good too. Five days from ordering to delivery and for anyone who doesn't know, I live in the Seattle area. The service is in Buffalo, New York.
Peggy*



The Book Corner

New member **Martha Deming** of Remsen, New York, has offered to review books for the PAC Newsletter. Martha tries to choose books that will benefit any painter, not just painters using our favourite medium, pastel.

Hawthorne On Painting

ISBN 0-486-20653-X

Available at www.chapters.indigo.ca \$8.95 Cdn.

Hawthorne On Painting is a small book, a thin little paperback originally copyrighted in 1938. Inside this compact volume are the collected notes and writings of Charles W. Hawthorne who founded the Cape Cod School of Art in 1899. Throughout the pages are scattered numerous gems, classic guidelines for creating good art put in simple, straightforward terms.

In Hawthorne's view and this writer has come to agree, learning to see as an artist, developing that elusive "sense of vision", is key to all else. He urges the artist

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to train the eye to see “spots of colour” instead of things “Your ability to see is your tools of trade; nothing else matters,” he says. “Our métier is not paints and brushes, it’s our ability to see.”

Further, he emphasizes the importance of simplicity: “Don’t see so many little things - refuse to see details. Do the simple thing and do it well.” His sense of humour is reflected in his statement, “Painting is just like making an after-dinner speech. If you want to be remembered, say one thing and stop.” A genteel way to say KIS.

He also advocates ongoing learning for all artists. “A great painter is always a student... Be always searching, never settle to do something you’ve done before.” Words to challenge us all. Beyond that he urges us to see and paint beauty in the ordinary. “One of the greatest things in the world is to train ourselves to see beauty in the commonplace. Discover beauty where others have not found it.”

This little book is a reminder, a refresher, an inspiration. It’s enough to make us wish we could time travel and enroll in one of Hawthorne’s painting classes.



PAC Online

www.pastelartists.com

Tim Daniels

Thinking of Joining the PAC Online? Look for the registration form in the Spring 2005 ‘Purely Pastel’ Newsletter or contact Tim Daniels at 905-632-1978 or email: tim@pastelartists.com.

In recent issues of the newsletter, we have profiled a number of PAC artists who show their work on our website. This month we are going to talk about **Sally Jackson**’s work; the sources of her imagery and her unique working methods.

Even though I am an artist who works in a pretty literal and traditional manner, I have always been curious about how artists, who work more abstractly, go about their business. For Sally Jackson it often starts with rocks. When she and her husband, a gifted photographer, travel, they love to explore and photograph rocky places. Later, in her studio, these images become

starting points for Sally’s pastels. The stuff that grows on rock, the marks that time, weather and people have made on it, all become part of her visual vocabulary.

For Sally, every painting starts out as an experiment that combines aspects of printmaking, mixed media and traditional pastel techniques. She often begins by running watercolour or printmaking paper through a printing press with textured plastic plates. The plates are textured with bits of wood, seeds, scouring pads and other found objects. This process produces an embossed surface on the paper. Returning to her source photos of rock surfaces, she begins to apply aquarelle crayon, hard and soft pastel, acrylic gels and spray fixative. The fixative is used not only to preserve areas of the picture but to alter colours and create new, rough textures. Essentially her work is a dialogue between process and content. Technical issues like design and composition are suggested by her process rather than being predetermined and imposed on the picture. Trying to avoid being too literal in her interpretation and remaining open to what is happening on the paper are her guiding principles.

Sally has begun to teach more frequently in recent years. PAC has offered several two day workshops in the Oakville area. This fall Visual Arts Mississauga (Springbank Arts Centre) and the Burlington Arts Centre have been running Sally’s **Extreme Pastels** course. Keep an eye on the newsletter for her next workshop. See back cover for Sally’s **Rock Painting #7**.

Thank you to all those online artists who renewed in such a timely fashion. Remember that you have a free image posting or bio change as a small thank-you for your prompt renewal. **Tim**



A perplexed **Karin Leslie Hall** in Sally **Jackson**’s workshop **Pushing the Medium**.

The following are just a few the examples that PAC’s info@pastelartists.com receives from non-members who have visited our Online Gallery:

Pastel Artists Canada - Purely Pastel Winter Issue, 2005

"I have gone through your site with artists galleries at least 6 times in the past two months. Visited the QUALITY WORKS of every artist. The diversity in the techniques used with pastels is quite amazing. The WORKS themselves can only be described as very high...in QUALITY.

IF there was a disappointment it would have to BE that there were NOT more SOLD...Signs.

Could it BE that consumers, lovers of art, DO NOT understand PASTELS are PURE PIGMENT. No thinners. No additives. Just PURE colour that no other mediums...can claim?"

Ted Cooper

"My name is Greta M. Joachim-fox, I am from Trinidad and Tobago. I was looking into the possibility of joining your society since I am deeply interested in pastels but have no way of joining a society here since we do not have one.

I noticed that you have a fee for non-residents on your membership form. I would really like to find out more about it, like if it covers people not of Canadian nationality, of if it is only for Canadians not living in Canada.

I eagerly await your response as I am most anxious to join a Society that focuses on the pastel media, where I can share ideas and experiences." **Greta**

*"Good Morning fellow pastel artist:
Just looking at your website and trying to figure out what I could learn if I joined your group. I looked at the workshops and basically saw just one.
Do you paint/draw together as a group?
Do you have lecturers come in?
Do you hire models for groups?
I love pastel/mainly portraiture and life drawing. Is this a place for me?"*

Greg Potter

*"I just wanted to say that your site is wonderful. So many talented artists and such an inspiration.
Best wishes"*

Bill Riley, UK

As you can see the PAC site is well visited, so I would like to remind web participants to make use of the member notices feature. It is available to everyone in the Online Gallery. It is there for you to post your own shows or group shows. It is very easy to use but if you have a problem contact Tim Daniels or Rosemary Simpson, they will be pleased to help.

**Ah-ha
Success.....**



Call for Entries.....

Pastel Society of the West Coast 20th Annual International Open Exhibition - "Pastels USA 2006". Placer Arts Building, April 11 to June 1, 2006. Dry pastel only. Juror of awards: Gil Dellinger. Total amount of awards: Over \$10,000, Best of Show \$1,250. Fee for up to three slides: \$40, members \$35. **Slide entry deadline: February 4, 2006** For prospectus: Online www.pswc.ws or send SASE to: PSWC "Pastels USA", c/o Maria Sylvester, P.O.Box 9236, Auburn, CA. 95604.



Eldora Taylor is busy firming up arrangements for the **PAC 2006 Annual Paint-In/Out.** It will probably take place on the weekend of June 15 to 17, 2006 and it will be on an Island retreat in Georgian Bay.

Just enough information to keep you intrigued, I hope, until the next newsletter.

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Pastel Artists Canada 2006 Calendar

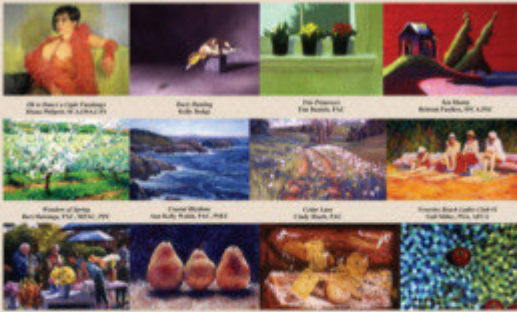
Members order form on page 7



Pastel Artists Canada 2006 Calendar



Blue Mountains, All Saints, PA, 2004



PAC
 Pastel Artists Canada Inc. (PAC) is a non-profit organization of approximately 100 pastel artists. This is our first calendar published in celebration of our 10th Annual Open House Show. If you would like to know more about our organization or order a calendar please contact: Pastel Artists Canada, 3000 Fleckville, ON M0C 1E0 or 1-800-969-9666 or www.pastelartists.com



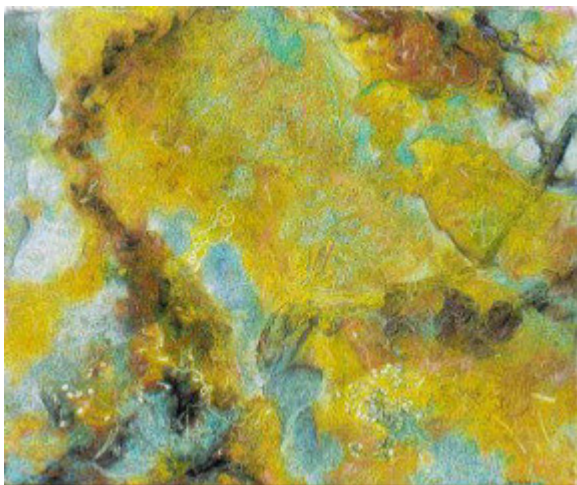
Laguna de Santa Rosa, Duane Wakeham

See page 6 for workshop information



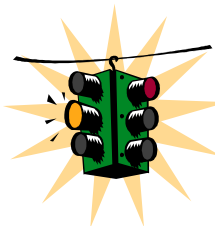
Just Down the Street, Gary Miller

See Mini-Bio, page 7



Rock Painting #7, Sally Jackson

See PAC Online, page 10



Next Newsletter

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Send your information on shows, workshops, paint-outs, tips and photos of events to: