



Maryland Pastel Society



## Maryland Pastel Society Spring Newsletter

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April 2015

### From the President's Easel

Hello Fellow Maryland Pastel Members!!!

Well, the weather's been a crapshoot -- Best that can be said lately. Things are looking up as I write so get those portable easels dusted off and oiled if that's your gig.

You'll note as you scroll down through the newsletter that MPS is the happening place for pastel artists in and around Maryland. First on our agenda is a Spring treat with Chris Ivers as she delivers a nightscape demonstration for the membership at our Saturday, April 18th General Meeting. Then, opening on July 8 in Annapolis will be our juried Members Only Exhibit, "Pastel Viewpoints," at Quiet Waters Park. Entries are due by May 22. On the heels of our Members Only Exhibit will follow the Maryland Pastel Society's biennial National "Shades of Pastel" Exhibit at the Hill Center Galley in Washington, DC. The exhibit opens October 5 with entries due July 15th. Doug Dawson will be the juror. More complete information about both of these exhibits follows in this newsletter.

Our Summer General Meeting will be held August 1st on the Eastern Shore at the Chesapeake Fine Art Studio in Stevensville on Kent Island. I mention it now because we will be asking for a head count well ahead of the meeting in order to arrange for the correct number of live models. David Lawton has volunteered to demo and then lead small groups, each group with a model, in a figure drawing lesson at the studio. The studio will provide easels for each participant. We have more than a few members who live on the Eastern Shore, several who travel to our meetings and more who would like to attend. It's time to take the mountain to.... Well, you know. More info to follow.

Chris Ivers, who will be with us at our General Meeting on April 18th, worked in advertising for over 40 years. She lives in Connecticut and is past president and signature member of the Connecticut Pastel Society, Master Pastelist of the Pastel Society of America, and was inducted into the International Association of Pastel Societies' Master Circle of Pastelists. She is also a member of many additional art

### MPS Board & Volunteers

**Co-Pres:** Dawn Capron and Joyce Lister

**Treas:** Mary Anne Warner

**Corr.Sec:** Linda Light

**Rec.Sec:** Barbara Steinacker

**Membership:** Kathleen Risk

**Workshops:** Joyce Lister

**Exhibition Chair:** Susan Gleason

**SOP 2015 Chair:** Susan Ellis

**Web:** Mary Boeh

### Planning Calendar

**Apr 18:** Spring Meeting at Gary J. Arthur Community Center at Glenwood

**May 2:** Summer Deadline for Signature Member Applications

**May 22:** Deadline for Entries for "Pastel Viewpoints" Members Only Show

**July 15:** Deadline for receipt of "Shades of Pastel" entries

**Jul 8 - Aug 23:** "Pastel Viewpoints" Members-only show at Quiet Waters, Annapolis

**Aug 1:** Summer Meeting at The Chesapeake Fine Art Studios, Stevensville, Maryland

**Oct 5- 28:** SOP show at the Hill Center, Washington, DC

**Oct 24:** Fall Meeting at the Gary J. Arthur Community Center at Glenwood

### Directions to Glenwood

[Directions to our meetings at the Gary J. Arthur Community Center at Glenwood](#)

organizations and has won numerous awards in significant shows, competitions and traveling exhibitions. Please visit her website [www.christineivers.com](http://www.christineivers.com) to get a taste of what's in store for you at our April 18th meeting.

See you then!

Dawn

### Next Meeting

As noted above, our Spring General Meeting is April 18th. Come join us for a terrific demo by Chris Ivers.

To learn more about Chris, please visit her website <http://christineivers.com/>

And, as always, please remember to bring

- lunch for yourself.
- food to share so you can put your name in the box and perhaps win a prize.
- samples of your recent work.

See you on Saturday, April 18th at Glenwood! ([Click here for directions to the Gary J. Arthur Community Center](#))

### Upcoming Workshops & Opportunities

The MPS workshop with Doug Dawson in October IS NOW FULL. The three-day workshop is October 1-3, 2015 at Rock Creek Park, Washington, DC.

If you wish to be added to the waiting list, please contact Joyce Lister.

Please visit the [MPS web page for additional information](#).

We post information about other local workshops and activities in our membership area that our members share with us. Please check our website for these other local activities. They can be found under the [Artist Opportunities](#) section of the MPS web page.

### Upcoming Exhibitions

Get ready! We have two big shows coming up later this year. The calls for entry are posted on our website.

#### Members Only show at Quiet Waters

The Galleries at [Quiet Water Park](#), located in Annapolis, MD will be the venue for our Members Only show. The park offers a Visitor Center, formal gardens as well as the art galleries. Situated between the South River and Harness Creek, Quiet Waters offers a wide variety of activities. Visitors can walk, jog, or bike on over 6 miles of paved trails winding through hardwood forests and past grassy fields, enjoy the vistas of the South River promenade and scenic overlook, or picnic among 340 acres of beautiful park land.

This juried show is available to all members of the MPS. The deadline for entry submissions is May 22nd. The show runs from July 8th-Aug 23rd. For more information, the Prospectus and entry form can be found [here](#).

### **Shades of Pastel National Show**

Our national juried Shades of Pastel Exhibition will be held October 5 - 28, 2015, and we are excited to be showing at Hill Galleries at the Old Naval Hospital in Washington D.C. The beautifully renovated civil-war-era old Naval Hospital has 14 foot ceilings and large windows that flood the venue with natural light.

We are also thrilled to have award winning artist Doug Dawson as our juror and judge of awards. Doug is an IAPS Master Circle Artist and a PSA Master Pastelist, and member of PSA's Pastel Hall of Fame. The SOP Exhibition's full prospectus can be found on our [website](#).

Doug Dawson will also be conducting a three-day plein air workshop in Rock Creek Park. The workshop is already filled and a wait list has started

If you have any questions or concerns about the SOP exhibition, please contact our SOP 2015 chair, Susan Ellis, at [sop2015info@gmail.com](mailto:sop2015info@gmail.com) or 703-941-8535.

### **Featured Artist: Bonnie Roth Anderson**

With deep sadness we announce the passing of Bonnie Roth Anderson on February 17. Bonnie was not only a member of the Maryland Pastel Society, but also a founding member of the Mid-Atlantic Plein Air Painters Association (MAPAPA) and the Maryland Society of Portrait Painters (MSPP). She was 78 years old.

Bonnie taught classes at Maryland Hall for more than 30 years and had been an Artist-in-Residence for 25 years, from 1983 through 2008.

Bonnie Roth Anderson was an artist who interpreted nature's magnificent rhythms, lines and patterns through oils and pastels.

In high school, Ms. Roth Anderson studied with the Pennsylvania impressionist Walter Baum at the Baum Art School. She later studied portraiture for 16 years with portraitist Cedric Egeli in Edgewater, Maryland. She studied 13 years under the Cape Cod School of Art's master colorist, Henry Hensche.



Bonnie Roth Anderson Self-Portrait

*"Henry Hensche taught me to see more color, light, and beauty than I thought possible. This vision is a tool I use to express the lines and patterns I see in nature. My mission has always been to show others the beauty I see."*

- Bonnie's Artist Statement

Former MPS president David Lawton, remembers fondly, "Bonnie was a key member of our art community who over the years taught and influenced many of today's artists. I have known Bonnie from my student days when we both studied with Cedric and Joannette Egeli. Bonnie was always encouraging and greatly enjoyed sharing what she knew to others. She has been an active member of the Pastel Society and was present at our last meeting which she always enjoyed attending whenever she could. She will be missed by all that knew her."



Pastel still life and portrait by Bonnie.

Bonnie is remembered as an excellent portrait instructor. "Bonnie was always adamant about the basic armature of the human head and gave each student generously of her time and knowledge. Her own portraits were soft and warm and uncanny likenesses. She always maintained that you did not need a super large assortment of pastels -- that you could stroke one color over or beside another until you reached your desired effect. Her students were very loyal, returning for session after session to soak up more of her abundant knowledge. Her infectious giggle kept the mood light. Bonnie will be sorely missed, but never forgotten," says Joan Howe.

Catharine Nickle also took oil and pastel portrait classes from Bonnie. According to Catharine, "She was an excellent and caring instructor. She took time to explain her instructions and worked with each student."

Andree Tuller adds, "Bonnie was a wonderful teacher. She imparted her wealth of knowledge equally among her students and at each individual's level. Bonnie was very kind to me."

Another instructor at Maryland Hall, Desiree Holmes Scherini, shares: "Bonnie was one of my first teachers here in Annapolis. It was in her class "portrait painting in pastel" that I first picked up a soft pastel!! She was a soft-spoken person with an unexpected sense of humor. She was never pompous or arrogant or thought herself better because of her talent. In teaching she would give you the information but make you work to figure out how to use it. She seldom said "do this" or "do that" rather, she provided the guidance to work it out yourself. She would stand back, and if you got it, she would have a satisfied smile and nod and move on to the next student. As a student I learned a lot about form and color from her. As a teacher I learned patience, humor and to be supportive of each step forward a student makes."

Ms. Roth Anderson's paintings hang in public and private collections throughout America and in countries as far away as Australia. Her portrait of former superintendent Admiral John Davidson is on permanent display at the U.S. Naval Academy. Visit [Bonnie's web page](#) to see more of her artwork.



Pastel Landscape by Bonnie Roth Anderson

## It Won't Be Long Now...

The new member directory will be ready later this month. Watch your email box. It should arrive within the next two weeks!

## Inspiration Corner

## Presidential Pointers

The Maryland Pastel Society has a legacy of wonderful, dedicated leaders. Here is part 3 in our series of tips from our presidents, past and present:

## What's your favorite surface for pastel?

Please Note: The Presidents were asked this question last fall before the release of the new "Pastel Premier" sanded paper. See the write-up below on Greg Johanessen's demo for some perspectives on Pastel Premier. He used it in his demo at our Winter meeting.

### **Dawn Capron**

My favorite surface is Wallis Museum Board, Belgium Mist. Of course, it is rare as hen's teeth. I find that the tooth takes many layers and the color serves many of my chosen subjects well. I use UART 400 and/or 500 Muesum Grade Board.

### **David Lawton**

My favorite surface is a surface that has some tooth to it so therefore I like all of the sanded surfaces that are available to us today. This is because I like the opportunity to add numerous layers of pastel and that can easily be done on a sanded surface. My overall favorite still is Kitty Wallis paper as it offers all the qualities I look for in a surface. I also like a surface I make myself which is a mixture of pumice and gesso, as I am not limited to any specific size restriction.

### **Jack Pardue**

It was Kitty Wallis, but now it is Uart. It has a better grit and it takes a beating, and I don't think it has any surface problems.

### **Dolores Andrew**

My favorite surface-I have used most of them, and enjoyed them, some more than others. For long time, I stayed with Canson, mostly because of the variety of colors available. When I was introduced to other surfaces, I tried several, including making my own sanded boards, but lately have stayed mostly with Wallis board. Not only is the surface a great one for pastel, and for the occasional use of alcohol on it, but I like the muted values of the colors too.

### **Jean Hiron**

This is a complicated topic for me! The surface used determines the overall "look" of the finished piece. If you want a really painterly look, a sanded paper is best. Right now, my favorite surfaces are UART 400 and Pastelbord (white). Both of these surfaces enable smooth transitions of pastel, as well as saturated strokes of brilliant color. They are also excellent for softening edges and providing a dreamy quality (if one desires).

I have spent many years working with a more textured surface that produces a broken color look. For some years, I used gatorfoam and Art Spectrum Colourfix liquid primer. After some time, however, I decided that the surface was too hard and did not receive the pastel as well as I'd like. During the past year, I've been applying the same primer to BFK Rives 400 weight white printmaking paper. The result is a softly textured surface that allows me to layer many colors, while still allowing the color of the surface to show through. I really thought this

was it! But now I've gone back to the sanded surfaces. I think they are more popular with the buying public and this is something I have to be concerned about.

It is my strong opinion that the surface one uses is much more important than the pastels and that once a surface is decided upon, one should understand which pastels are best used with that surface.

### **Deborah Maklowski**

I like working with UArt a lot. I like its strength and the fact that it comes in a variety of different grits - 400 is probably my favorite for pastels, but I also use the 800 for colored pencil. Its neutral beige-y color is a plus, too: just enough to impart a nice warmth under your work without becoming strident. The paper's slight grain striations can be used to advantage, depending on how you turn the paper, to have them run horizontally, vertically, or diagonally. I also very much appreciate the consistency of its manufacture. You know when you order it what you're going to get, unlike other sanded papers that can vary greatly in terms of color, texture, and overall quality.

In our Fall 2014 newsletter, we did not have Dolores Andrew's contribution, so here it is:

### **What's the best art advice you have ever been given?**

The best art advice that I remember and use, came from two professors:

This painting teacher had always been there to tell me when to quit. When I was about to graduate from Syracuse, he told me that I would have to learn to "get away from it" myself, because he would no longer be there to remind me. It taught me to learn to be objective, and not to overwork every piece. It works, most of the time!

The other teacher, at MICA, made me aware of positive and negative shapes, and the importance of shapes and their edges. Being more aware of them helps me to create stronger compositions, I hope.

## **Member News**



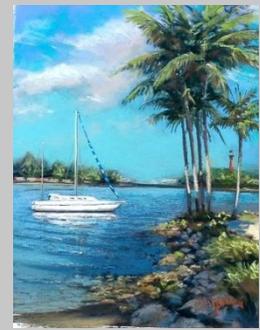
Winterberry Afternoon

**Barbara Berry's** pastel painting, *Winterberry Afternoon*, was selected to be part of the juried [5B's exhibition at the Wayne Art Center](#)



Triple Content

**Linda Harrison-Parsons** has three works accepted into the AZ Artists Pastel Association exhibition. She has been accepted



Between Seasons

**Dennis Young** recently had 45 paintings in a show "Waiting for Summer" at the [Art League of Ocean City](#) in March. Dennis

March 29 - May 9 in the Davenport Gallery. The exhibition featuring works depicting birds, bats, bees, butterflies and other insects. The show will include two and three-dimensional works that will be showcased inside and outdoors at the Wayne Art Center.



Hot Sand

**Mary Boeh** has three pastels in the upcoming Maryland Society of Portrait Painters (MSPP) all members exhibit at [Quiet Waters Park in Annapolis](#). The show runs from Apr 1 - May 17.

as a exhibiting artist at the Manheim Gallery in Cottonwood, AZ. Linda will be teaching "Tricks and Tips" pastel workshop at Common Ground on the Hill, McDaniel College, Westminster, MD July 6-10. For additional information on the workshop check the [web site under Traditions Weeks](#).



Old Bottles

**Susan Klinger** has two pastels juried into the Southeastern Pastel Society 2015 Members Juried Exhibition at the [Quinlan Visual Arts Center, Gainesville, GA](#) from Apr 16 - Jun 6, Susan was also among artists invited to participate in the Spring Small Works Show at [Off the Wall Gallery in Skippack, PA](#). Show dates are May 1-31.

also traveled to Taquesta, FL to compete in the second annual Lighthouse Art Center's plein air competition. His painting "Between Seasons" was painted at this event last year and is featured in the current issue of Plein Air Magazine.



Le Coq

**Andree Tullier** 's "Le Coq", 10x8, Pastel on Mi Tientes, has been juried into "All That Art" at [Maryland Hall for the Creative Arts](#), April 20 - May 1.



Countryside Artisans  
of Maryland

The Countryside Artisans' Spring Studio Tour will be on April 17, 18 and 19th from 10 - 5 pm each day. Meet and talk with the 15 artisans as they open their studios to offer an array of handcrafted items for sale. Find pastels, hand blown glass, prints & paintings, yarn, jewelry, sculpture, pottery, woodwork and local wine and organic goods. Three of the artists are members of the Maryland Pastel Society - **Susan Percy** (Sugarloaf Studio), **Penny McCre**a (Penny's Pastels) and **Cynthia Jennings** (Windsong Studio). Additional information is on the [Country Artisans website](http://www.countryartisans.org).

**Mary Ellen Gordon** will have paintings at the [Kentlands Mansion](http://www.kentlandsmansion.com) from May 27th to July 19th with the Maryland Art League. The reception will be June 2nd from 7 to 8:30 pm.

**Sandy Askey-Adams** is one of 80 artists featured in a new book *Artists Homes and Studios* by E. Ashley Rooney from Schiffer publisher. The book can be found on Amazon or Barnes & Noble.

**Desiree Holmes Scherini** is teaching *Spring Plein Air Landscape Painting* (any medium) in Apr 16-May 20. She's also offering two weekend workshops in May: *Plein Air Landscape Painting in Pastel* (other mediums are welcome!) May 2-3, and *Design Secrets for Painting and Drawing*, May 16-17. All are at the Maryland Hall for the Creative Arts, Annapolis MD. For more information and to register, visit web page [www.marylandhall.org](http://www.marylandhall.org).

**Sandra King** is current president of the Allied Artists of West Virginia (AAWV). She has several paintings in two AAWV exhibits to include a show at the MVB Bank in downtown Charleston. Sandra also just finished a three-month show at the Federal Court House in Charleston. She was selected by the Charleston Area Alliance to create seven paintings to be given as Awards for their annual "We Love Our Community Award Celebration" These awards honor businesses and business leaders who are making special contributions to the city. Sandra is a member of the Tamarack Best of West Virginia Gallery located in Huntington, West Virginia and currently has four pieces in the gallery's show.

## Welcome to New Members & Signature Members

We're happy to welcome 14 new members: Douglas Tweddale, Heather Quay, Megan Smith Strott, Barbara Berry, Kathy McCaig, Cynthia Jennings, Barbara Miller, Tara Will, Pam Bowman, Paul Demmitt, Brian Gray, Jayne Hetherington, Rebecca Yates Shorb, and Lorraine Momper.

Also, the board is pleased to announce that we have three new Signature Members. Congratulations to Brian Gray, Tara Will, and Rebecca Yates Shorb!

## Past Events

Winter Meeting: Demo by Greg Johannesen on Valentine's Day 2015 Warms Members' Hearts

By Linda Light



Greg starts with his Pastel Premier 320 neutral paper (similar to Wallis) placed on a grey background so he can test his colors before putting them in the painting. He attaches the Pastel Premier sheet to the board with "Rare Earth Magnets" that are very strong and not good near cars. He divides the 12x18 paper into nine sections like a grid to help with placement especially of his center of interest.



According to Greg, the Pastel Premier paper does not buckle when wet and does not need to be mounted; however, for this demo, Greg does not do a wet under painting.

He begins at the top laying in large shapes of color avoiding detail until later. Before placing the images on his paper for painting, he often does small sketches in pen and ink to get the composition right. Greg draws on the images using a 2H pencil as it is easy to see and less likely to smudge. Angles and perspective are important and keeping the waterline and horizon horizontal. He is using his lightest (sky colors) in this photo.



Here is a rough-in of the basic shapes to be used in this painting including some lines to indicate the direction of the forms and areas of light and shadow. In plein air painting, Greg would try to get those down first as they change quickly. It is different working from a photo indoors but you must try to imagine how the shadows would look in real life instead of in a photo for a better result.



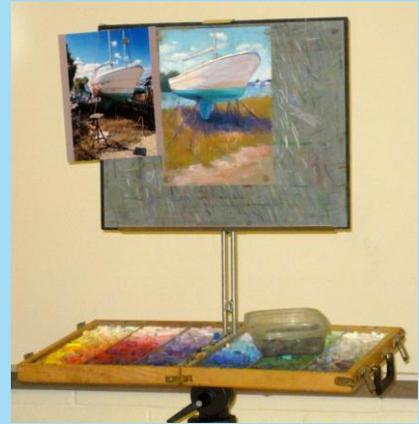
Greg uses a separate box with two sections to hold the colors he uses. He keeps sky colors on one side and the darker colors on the other. He also keeps a towel over his shoulder for cleanup and usually wears gloves. On this painting, he adjusted the shadow shape to make it easy for the viewer to understand -- only the objects in the scene are casting shadows. He works first, as much as possible, with the harder pastels and then the softer ones later. He leaves out the supports for the boat until the end to prevent smudges. That makes it easier to work on the grasses and shadow without the interference.



Here Greg adds some of the warmer foreground shapes and colors but not too much detail as to keep our attention on the boat. He works with both positive and negative shapes back and forth to get the shapes just right. He likes to keep the work very loose until much later and retain as much tooth as needed in the paper. He will use a pencil to redefine the details especially the finer lines in the painting before going over them with pastel. Greg repeats colors that were used on the boat in the foreground grasses to unify the painting.



Now Greg has added the stands that support the boat since the grasses are in place and he will begin to highlight area on the stands with a light purple. He will avoid that on the stands in shadow for this painting. One of the things that attracts him especially to white boats in the reflected colors that you can see in the white parts of the boats as they reflect all the colors around them. These aspects show up so much better in life than in photos so Greg has to use memory of being there to get the feeling of being there conveyed to the viewer.



Visit Greg's webpage to see more of his artwork  
<http://gregjohannesen.com>.

## Great Pastel Artists

### Frank Reaugh: Pastel Poet of the Texas Plains

By Mary Boeh

A few years ago, the Maryland Pastel Society hosted a workshop with Terry Ludwig. That's when I first heard of Frank Reaugh. Terry suggested I study the pastels of Frank Reaugh (pronounced "Ray"). After the workshop, I went home and began searching for this artist from Texas. I fell in love with his pastel landscapes and was inspired by his life story.



Frank Reaugh (1860-1945)



Bevo Bucks (University of Texas, Austin, Collection)

Frank Reaugh produced over seven thousand paintings in his lifetime, in both pastel and oil. Often referred to as the "Dean of Texas Artists", Michael Ellis wrote in the *Texas Monthly* (October 2001), that Reaugh "ushered Texas art into the twentieth center by embracing advanced European influences."

Charles Franklin Reaugh was born in Illinois in 1860. At the age of 16, his family moved to Texas, east of Dallas. As a youth he began copying works of European masters from magazine prints and copied animals from books. His mother encouraged his interest in drawing and inspired his study of nature to include zoology, natural history, botany, and writings of naturalists. In the early 1880's he met

cattlemen Frank and Romeo Houston. They invited him to join cattle drives to Wichita near the Red River Valley. It was the beginning of a lifetime love of painting cattle and cowboys amid the Texas landscape.



Driving the Herd

In 1884-1885 Reaugh went to St. Louis to study at its School of Fine Arts. Following his studies in St. Louis, he taught art classes. Eventually, he saved up enough money to travel to Paris to study at Académie Julian in Paris. While there, he was inspired by the pastels he saw at the Louvre. In his 1927 pamphlet, *Pastel*, Reaugh described the pastel painters he saw in the gallery there: "*[John] Russell, of England, and [Maurice-Quentin de] La Tour, [Jean Etienne] Liotard, [Jean Simeon] Chardin, and [Madame Vigee] Le [sic] Brun. These were great painters...the work of all of them may be seen in the pastel room of the Louvre, as fresh and bright, apparently, as on the day it was done.*" Reaugh also saw pastels by Rosalba Carriera, Francois Boucher, and Pierre Paul Prudhon. While in Paris, he was also introduced to the works of the impressionists. [1]

Reaugh also travelled to Holland to study the Dutch painters. He was particularly impressed by artist Anton Mauve. In 1889, Frank Reaugh returned to Texas and opened his studio in Dallas. According to the Texas Historical Association, by this time, he had begun working almost entirely in pastels. [2]

On horseback with a box of pastels he would venture out to capture the Texas countryside. Many of his pastels are small in size; some served as sketches for larger oil paintings. James Patterson Wilson wrote in 1911, "Mr. Reaugh is very much taken with the use of pastels. The dry colors lend themselves to the reproduction of atmospheric conditions. They are easily carried about and with them he has made a very large number of pictures only a foot or so in size...when the cowboy was still in his glory, Reaugh spent many weeks in his company...he made numerous studies of the cattle noting their appearance and movements." [3]

Reaugh opened his art school in 1897 and would take his students outside on painting expeditions. From 1905 to 1939, he hosted painting expeditions across west Texas and into New Mexico and Arizona. His students kept sketch diaries which provide added insight into the teachings of Frank Reaugh. [4]

Reaugh exhibited at two world's fairs - the World's Columbian

Exposition at Chicago and the Louisiana Purchase Exposition at St. Louis in 1904 - and also exhibited at the prestigious National Academy of Design at New York, Pennsylvania Academy of the Fine Arts, and the Art Institute of Chicago.

Reaugh also manufactured and sold pastel sets and specially prepared paper for pastels. His pastel sticks were uniquely octagonally shaped. Marla Shields, producer/director of an upcoming film about Reaugh shared this about his pastels:



"This is his smaller box of pastels, he made a larger box as well. He had over a hundred different colors and formulas that we know of. He made them in handmade wooden molds he designed, cooking them on his stove. His students would help. Legend has it - there was a secret to his formulas but no one would tell. He started experimenting with his own pastels as a teen in the late 1870s and didn't get into real color until the 1880's.

He made the boxes for his pastels, carrying cases, lap easels and even paper."

According to one source, Reaugh Pastels were allegedly used by either John Singer Sargent or William Merritt Chase. Reaugh also patented several inventions, to include a lap easel particularly designed for painting outdoors.

Frank Reaugh is a pastel artist worth knowing. He was an extraordinary artist and teacher. His legacy in Texas is lasting and inspirational. A documentary film, *Frank Reaugh: Pastel Poet of the Texas Plains*, will premier this spring in Texas. Maryland Pastel Society has the honor of being the first pastel society to make a donation to the film.

Producer/Director Marla Shields was very kind to extend her personal thanks to MPS for our support, and we are grateful for the additional insights she shared with MPS about Frank Reaugh.

Take a few minutes to watch the [trailer for the film](#). You won't be disappointed!

To learn more about Frank Reaugh and the making of the video, [click here](#).

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Notes and additional resources:

[1] [http://www.askart.com/askart/r/frank\\_reaugh/frank\\_reaugh.aspx](http://www.askart.com/askart/r/frank_reaugh/frank_reaugh.aspx)

[2] <https://tshaonline.org/handbook/online/articles/fre05>

[3] Wilson, James Patterson. "Frank Reaugh Celebrated Painter of Texas Cattle," *Fine Arts Journal*, Vol. 24, No.3, March 2011, pp.187-192.

[4] <http://www.frankreaugh.com/>

<http://marlafields.com/frankreaugh/>

[http://panhandleplains.org/pages/frank\\_reaugh\\_art\\_gallery\\_58.asp](http://panhandleplains.org/pages/frank_reaugh_art_gallery_58.asp)

[http://en.wikipedia.org/wiki/Frank\\_Reaugh](http://en.wikipedia.org/wiki/Frank_Reaugh)

## Call for Volunteers

We are always looking for help with the newsletter. If you would like to contribute articles, book reviews, or recommend a museum exhibition, please contact [mdpastels@gmail.com](mailto:mdpastels@gmail.com).

## Thank you...

- Susan Ellis for volunteering to be our SOP2015 Exhibition Chair.
- Linda Light for the wonderful write-up and photos of Greg's demo.

## Parting Thought:

".. . No other medium can so truthfully give the freshness and bloom of childhood complexion, or the feeling of air in landscape. . . . Pastels are particularly suited to outdoor sketching. One advantage is readiness. The palette is set. The colors are mixed. . . . All this makes for speed: the essential in landscape sketching, where effects are fleeting. . . . Nature's beauty of design is matchless. Man's invention compares with it much as his feats of engineering compare with the motion of the stars."

-- From the brochure Pastel, published in 1927 by  
The Reaugh Studios, Dallas, Texas.

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