

SHADES OF PASTEL

FROM THE PRESIDENT'S EASEL

Spring is here and it's time to get outside with our easels and pastels and get to work! I went out once early in March and was amazed at how different the work and the whole experience of painting outside was after months in my studio. (And I even sold the painting within 2 days!!!). So I'm making a resolution to get outside frequently. I'm getting my specially-designated materials ready and I've chosen a place to go to make repeated studies, so I won't waste time putting pastels in my box or driving around looking for the perfect site.

Be sure to come to our next meeting, Lynn Goldstein will be sharing her artistic journey with us all; a presentation you won't want to miss! And following that, if you are a novice at plein air painting and would love to do it but can't figure out how to handle all that stuff, your board members will be bringing various items that we use to paint outside. We will have information on suppliers and prices, and we'll comment on the items and our experience using them. This promises to be a fun sharing-of-information experience.

Our new website is proving to be fantastic! Not only does it look great, but it's easy to use and allows us to share so much more information than we could in the past. Be sure to log in to the "Discuss" page to read information about upcoming non-MPS shows, competitions, and a wide variety of other opportunities. You can also use this page to ask questions or get comments on your latest work. If you have any questions, Lisa Mitchell will be very happy to help you out.

Looking forward to seeing you on the 19th! And don't forget to bring food for sharing!

Jean Hirons

OUR NEXT MEETING PRESENTATION

Saturday, April 19, 2008 Noon to 4:00 PM

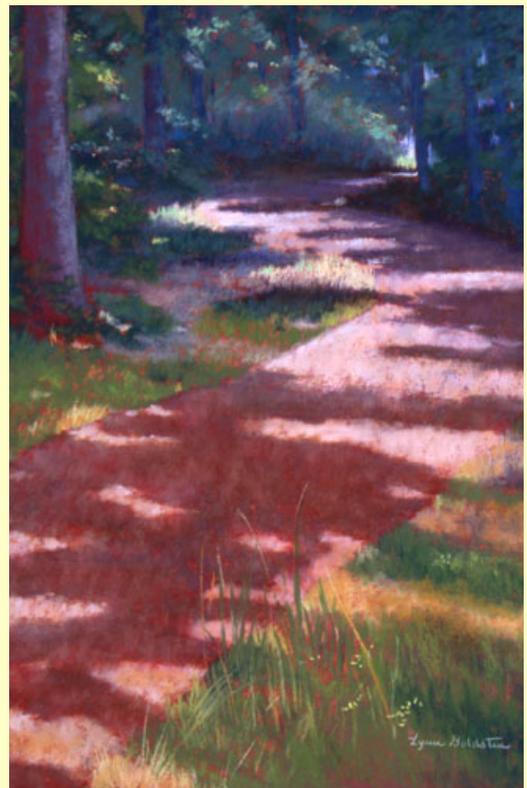
Lynn Goldstein

A Little Introspection, A Lot of Art

Have you ever wondered what inspires you to paint certain subjects or even formats? Have you ever explored how your personal history influences your present artistic choices? Lynn Goldstein has given these subjects a lot of thought over the years. Join her at the next MPS meeting as she discusses how she considered her own choices more carefully with regard to her artistic inspirations. Lynn will discuss her history to help illustrate how so many areas of her life and past inform her work. She will discuss compositional, format, subject choices and more. Lynn's goal is to encourage fellow MPS members to delve into their artistic choices to better understand their work and to help develop a consistent artistic voice. Lynn will also do a short demonstration if time permits.

Lynn lives and works in northern Virginia. Lynn's work has won awards in many national juried exhibitions. She is represented in three commercial galleries and has been teaching art classes for ten years. Additionally, Lynn has designed and taught family workshops for the Smithsonian National Portrait Gallery, where she also serves as a docent. Recently, Lynn has been teaching workshop classes sponsored by the Jack Richeson Company.

To see more about Lynn and her work, go to www.lynngoldstein.com



Warmth by Lynn Goldstein

UPCOMING GENERAL MEETING

April 19. 12 noon until 4 P.M.
Howard County Arts Center
8510 High Ridge Road
Ellicott City, MD
410-313-2782

Directions:

Take 1-270 toward Frederick, MD, from Baltimore Beltway (695) to Route 29 (take the exit away from Columbia, a right hand exit) toward Route 99. Take a right on 99 (Rodgers Avenue) to High Ridge Road. Take a left to the Center which is on the left side.

Alternatively,

Take Route 695 and exit West onto the Baltimore National Pike to Rodgers Avenue (turn away from the Ellicott City Center, a right turn when coming from Baltimore) to High Ridge Road. Take a right to the Center.

Or

From Route 100 West, follow signs to Route 29 North. Make a right onto Route 29 (heading toward 70). Stay on Route 29 until it ends at Route 99. Take a right on 99 (Rodgers Avenue) to High Ridge Road. Take a left to the Center.

The center is located among private residences and looks like a school. Please refer to a Maryland map for more details.

Don't forget to bring your artwork for review and discussion AND food to share for a chance of winning a prize.

Notice: Anyone interested in joining a small group of artists for an informal and fun evening of painting from the live model in my studio? If so, I'm easy to find. Directions to, 10918 Steffeny Road, Randallstown, MD. 21133, Straight out beltway, drive 7 miles turn left on Steffeny Road and you're there! If interested please phone Elaine Stendorf, 410-922-8413 or email: estendorf@verizon.net

WINTERMEETING — JANUARY 26, 2008

Jean Hirons Stepped UP to the Easel

Neither of our scheduled presenters was able to attend the January meeting of the Maryland Pastel Society. Consequently, Jean Hirons stepped up to the easel and provided an informative demonstration of a winter landscape. Jean discussed making a landscape with photographic reference material and showed the group her working process of making value and color studies before starting her final painting.



Farm Road with Snow by Jean Hirons

JACK GIVES BACK — ONE DAY CLASS MARCH 8, 2008

Jack Pardue, one of our own, a past Maryland Pastel Society president and now a national workshop instructor, offered his teaching skills to sixteen fortunate Maryland Pastel Society Artists on March 8 at the Howard Co. Art Center for a one day FREE class. The class was entitled, *How to Turn your Photos into Works of Art*.

It took some doing but we managed to fit all 16 artists in the classroom and they were set up and ready to work by 9:30!

Jack began the class with an hour and a half demonstration to illustrate how to tackle some of the challenges an artist can face when using a photo as reference for a painting. Jack usually paints outdoors but he sometimes uses photography as a means to capture landscape scenes that he can use for painting in his studio. Jack wanted artists to understand that a photo offers the inspiration for a painting but should not merely be a copy of the photograph. Objects within the photograph can be eliminated or moved around in the picture plane if it offers a better composition. Multiple photos can be used to design a painting by borrowing objects from one photograph and incorporating them into another. He showed the students examples of paintings that he had done in the past and explained how certain changes were needed from the original photograph in order to make the painting work. He also discussed why he selected the photo that he was going to use for the demonstration and what his focal point was going to be.

He instructed artists to steer clear of using famous photographs as reference for paintings because the photographs are already a work of art and using another artist's creation is not an ethical practice.

Jack said to try taping the photo-

graph on the wall away from you as if you are outdoors looking at the scene.

He mentioned using photo editing software to crop and rearrange elements in your picture. You can lay a grid over the photo to help in transferring it to the working surface. Colors may be intensified or made more subdued.

Jack suggests using black and white photos to better understand the values but to also have a color version on hand for information about the time of day or a special color that may be on a focal part of the picture. Print both dark and light versions of the photo to reveal as much information about the scene as possible.

Jack's demonstration is explained below:

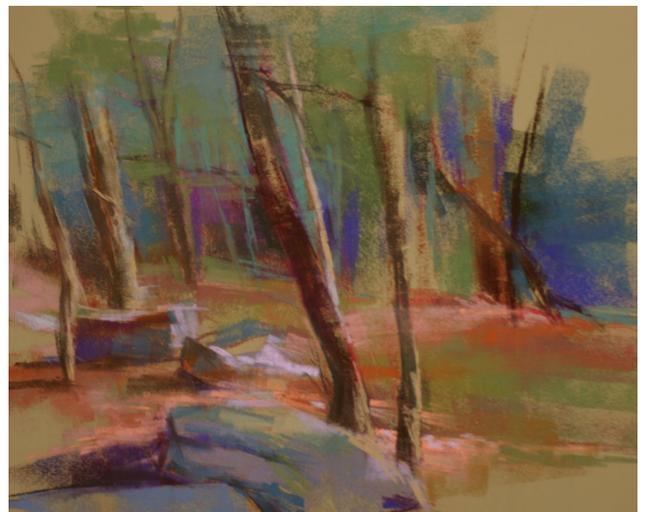
1. With his black and white landscape photo alongside his easel Jack began his demonstration using a piece of sienna conte to lay in his composition. He used very loose, light strokes. He told the students that a carefully thought out start to a painting is the key to success. This is why he does not use heavy handed drawing to lock in a composition. He desires the flexibility to make changes as they are needed. His surface was an Ochre colored, sanded board. One of his favorite surfaces for painting but he said, "you can't go wrong with Wallis".

2. Jack continued to use strokes of color with the wide side of his pastel to block in the painting. He loves the rectangular Terry Ludwig pastels because they offer a nice wide flat surface as well as a sharp edge for creating tree limbs and straight lines when needed. He never uses the pointed or rounded end of the pastel in his work. He encouraged students to consider using this method for cre-

ating a more painterly appearance to their artwork. You can see from this example of his painting that Jack is looking for the unique abstract design which sets up the foundation for the piece.

3. Jack moved the colors in the painting throughout the piece to create a color harmony. In some areas he used vibrant color as a base and when other color was layered over top you could still see the base color vibrating through. You'll notice that the elements are blocked in without detail. Jack instructed the students to save the details for last and to keep them to a minimum. Jack feels that every stroke made should work toward enhancing the final painting and it's important to KEEP YOUR FINGERS OUT of the pastel, in other words, no blending! The painting was really evolving at this stage and Jack would have liked to continue on but the students were anxious to begin their paintings.

JACK PARDUE, WE THANK YOU FOR YOUR TIME AND THOUGHTFULNESS IN SHARING YOUR KNOWLEDGE ABOUT PASTEL PAINTING WITH THOSE WHO HAD THE OPPORTUNITY TO ATTEND THIS CLASS.



Jack Pardue's demonstration painting

MEMBER PROFILE: PHILIP BENNET

I grew up in Manhattan and spent some afternoons as a preteen oil painting at the Y on 92nd Street and Lexington Avenue. I still have a large self portrait I did at that time with mostly green hippie hair. Art then ended for 45 years as I went to Grinnell College and Harvard Law School, spent two years in the army, married Ann who is a current juried member of MPS, raised three children and practiced law.

Around 19 years ago I began in the summer to do plein air painting on Mount Desert Island in Maine. Sitting on the rocks painting, it was very pleasurable to use all my senses by listening to the surf, smelling the salt air and watching the clouds

change shapes and the seagulls swoop low over the ocean.

I painted only watercolors then but now I apply my watercolor background to acrylics on unprimed

canvas so the paint bleeds into it and use pastels on a beeswax ground. I go for months doing only pastels, either traditional pastel on Kitty Wallis or beeswax on mat board, then I shift full time to



Windows - 10 x 14 inches - beeswax on mat board

painting acrylics on large canvases and watercolor paper, and recently I have devoted many months to printmaking doing monotypes

and to my monotypes. I find that each medium informs the others. My printmaking has taught me how to etch pastel lines in the beeswax and my watercolor painting to create transparencies in the wax.



Prehistory - 10 x 13.5 - beeswax on mat board

using a large engraving press. I often combine subtle watercolor washes as a background first printing, over which rich lithographic inks are added in a second printing. I sometimes add pastel calligraphy to my acrylics on paper

My paintings today are primarily abstracts. The challenge of abstract art for me is that there are endless possibilities because there are no color, texture, or shape restraints. The process of exploring the limits of a medium are as important to me as the content. At the start of some of my abstracts it seems like chaos but by intuitively adding, deleting and changing lines, marks and shapes, some order is restored. My heroes are Sam Francis, Jackson Pollock and Richard Diebenkorn.

I have been represented by the Ozmosis Gallery in Bethesda and for over five years by the Foundry Gallery in the Dupont Circle area of Washington, D.C of which I am currently the Vice President. I have

had a number of solo shows in the Washington metropolitan area, received a first place prize for a pastel painting on beeswax at the Rockville Civic Center and had a lithograph published in the Potomac Review. My work is in private collections nationally and internationally.

I am having a two room multi media show this spring at the Glenview Mansion in Rockville, Maryland from April 4 to 29.

To see more of my work please visit www.foundrygallery.org



Organics - 10 x 14 inches - beeswax on mat board



Tumbling Blocks - 13.5 x 10 inches - beeswax on mat board



Winter in the Rockies - 10 x 13.5 inches - beeswax on mat board



Early Fall on Mount Desert Island - 12 x 18 inches - Wallis Paper

MPS SHOW NEWS

**WILLIAM GILCHRIST
MUSEUM OF THE ARTS**
13 Canal Street, Room 301
Cumberland, Maryland
301-724-3655

Important dates:

Receiving: Saturday March 29
and Sunday March 30, 1-4
Reception: Sunday April 6, 1-4
Demonstration by Jean Hirons:
Saturday April 12, 1-4
Pickup: Sunday, May 25, 1-4

The Society is holding a non-juried full member show at the William Gilchrist Museum in Cumberland, Maryland. Work was received on the 29th and 30th of March. A reception was held on Sunday April 6 from 1-4 pm. Jean Hirons will be giving a demonstration on the use of watermedia as an under-painting with pastel on top on Saturday, April 12 from 1-4 pm.

MARYLAND HALL FOR THE CREATIVE ARTS

801 Chase Street
Annapolis, MD 21401
410-263-5544

Important dates:

Receiving: Monday May 19,
10:00am to 3:00pm
Exhibit opens: Friday, May 23
Reception: Friday, May 30, 5:30
to 7:30pm
Exhibit closes: Thursday, July 3
Pick-up: Sometime (TBD) dur-
ing the week of July 7

The Maryland Pastel Society will hold a non-juried full member show at the Maryland Hall for the Creative Arts' Chaney Gallery in Annapolis, MD, from May 23 to July 3, 2008.

MEMBER NEWS

Dolores Andrew will be teaching a pastel workshop covering handling water scenes in pastel. The workshop is being taught for the Rehoboth Art League in Rehoboth Beach, Delaware. The class will be held in the morning on July 28, 29, and 30. You do not have to be a member of the Art League to take a class there. Information is available at 302-227-8408

Sandy Askey Adams had 5 of her pastel paintings juried and selected for the National PAINTAMERICA Top 100 Show. One piece won in the FIRST Top 100. Three other paintings won in the Second Top 100 and then a miniature was selected for the second TOP 50.



Quietude on the Brandywind by Sandy Askey Adams

Judith Einstman is having a one person show, "Works On Paper," at the Washington County Arts Council Gallery, 14 West Washington Street, Hagerstown, Maryland. The opening reception is on May 4th from 2 until 5 pm and the show will be up until the end of May. Additionally, Judith won the Musesum Award for Graphics at the Washington County Museum of Fine Arts, Cumberland Valley Artists Exhibition, for a pastel drawing.

Dee Garber's painting "Fainting Goat" was selected by Juror; Duane Wakeham, PSA for inclusion in the "Fourth Annual Northeast National Pastel Exhibition." The exhibition will be held at the Arts Center in Old Forge, New York, from May 10th to June 8th, 2008.



Fainting Goat by Dee Garber

Jean Hirons currently has a show of 24 pastels at the Paint Branch Unitarian Universalist Church on Powder Mill Road in Adelphi, through April 6. There is no reception, but the paintings can be viewed during normal business hours weekdays or Sunday morning.

Susan Klinger had a pastel painting accepted into the 4th Annual Northeast National Pastel Exhibition to be held at the Arts Center/Old Forge, in Old Forge, NY. Show dates are May 10 to June 8, 2008

Kay Sandler had a Solo Exhibition at Holy Cross Hospital Community Art Gallery in Silver Spring, Maryland, in February and March. Kay's watercolor "Front Yard Aster" received an award in the Texas Watercolor Society's 59th Annual International Exhibition in McAllen, Texas. Kay's piece was also selected to be included in the traveling TWS show which will be displayed in five art galleries in Texas through September 30, 2008. Additionally, Kay's watercolor "Curbside" was selected by Stephen Quiller for inclusion in the 31st International Exhibition of the Watercolor Art Society-Houston which was held in Houston from March 1 - April 3, 2008.

JURIED SHOW DEADLINES

Richeson's 75 International Art Competition

April 30: Figure/Portrait

July 30: Landscape/Exteriors,; all media; Digital image on CD only; www.richesonart.com or email artschool@richesonart.com

May 1: Pastel Society of the Northern Rockies National Juried Exhibition;

Loveland, CO, in June; #10 SASE to PSNR, 760 W. Riverview Dr., Idaho Falls, ID 83401 or www.psnr.net

May 1: Paint America 2nd Annual Paint the Parks Competition

all digital entries; www.paintamerica.org

May 14: Pastel Painters Society of Cape Cod 13th Annual "For Pastels Only";

August 1-30, Creative Arts Center, Chatham, MA; Dry pastel only; Digital entry; www.pastel-painterssocietyofcapecod.com or 970-769-2248 or #10 SASE to For Pastels Only, PO Box 1942, Ignacio, CO 81137

May 30: Pastel Society of Oregon 16th Biennial National Juried Show,

Aug. 24-Sep. 21; Palace Gallery, Oakland, Or, dry pastel only; #10 SASE to PSOR, P.O. Box 105, Roseburg, OR 97470 or www.users.mcsi.net/pso

June 20: 4th Annual Mile High National Exhibition, Pastel Society of Colorado;

August 16-Oct. 25, 2008; Sangre de Cristo Art Center, Pueblo, CO; Slides entry; #10 SASE to Diane Fechenbach, 2204 Stratford Court, Highlands Rance, CO 80126 or www.pastelsocietyofcolorado.org

August 1: Appalachian Pastel Society, Oct. 3-Nov. 22, Gallery of the Arts Council of Henderson County.

Juror, Margaret Dyer, Prospectus

available on the website by May. Workshop application at www.appalachian-pastel-society.com Contact Kay Gordon at 828-649-3363 or kgordon@main.nc.us

August 16: Pastel Society of New Mexico's 17th Annual National Pastel Painting Exhibition,

November 7th - 25th, 2008. Expo New Mexico, Albuquerque, NM. Judge: Shiela Reiman. Jurors: Bill Hosner, Ned Mueller and Bob Rohm. Cash and merchandise awards approx. \$10,000. Work must be original and at least 80% soft pastel. Maximum 3 digital entries, \$30/members, \$35/non-members. Prospectus on website: www.pastelsnm.org or send SASE to: PSNM, PO Box 3571, Albuquerque, NM 87190-3571

October 11: The International Association of Pastel Societies (IAPS) 7th Biennial Convention Catalogue Cover Competition;

slide entry www.pastelinternational.com

"Strokes of Genius 2: The Best of Drawing Light and Shadow." #10

SASE to Marylyn Alexander/Strokes 2; North light Books, 4700 East Galbraith Road, Cincinnati, OH 45236; www.artistnetwork.com or bestofnorthlight@fwpubx.com; \$7 per entry; slide or digital accompanied by color print-out (slides made from digital files not acceptable); any dry medium if used in a drawing-like manner; 50% will be b/w ; a fully saturated pastel painting may not be eligible for this book at the discretion of the editor; all subject matter considered.

Announcing the second annual 'Gunpowder Falls Plein Air Competition.'

Thursday June 5th, Friday, June 6th and Saturday, June 7th 2008.

Calling all artists. For more information go to: www.gunpowderfallspleinair.com or call Laura Wilke at 410-472-2415.

NOTICE MPS MEMBERS

Please send all pastel related news for the newsletter to our editor, **Lynn Goldstein**, 7823 Thornfield Court, Fairfax Station, VA 22039, or e-mail lkgoldstein@cox.net. **The member news deadline for the Spring edition is June 23, 2008.**

FUTURE MEMBER PROFILES

Names for future issues will be selected by a random drawing. Names for the next two issues are as follows: **Deborah Maklowski and Jean Hirons.**

VOLUNTEERS NEEDED

MPS needs your help to succeed, We are actively seeking people who would be interested in helping us in support capacities. You don't need to make any long-term commitments -- a one-time offer to help with a task would be gratefully received. If you have the desire to contribute! -- please contact any of your MPS Board members: we'd truly love to hear from you.

UPCOMING MEETINGS

March 29, 2008: Board Meeting

April 19, 2008: Spring General Member's Meeting

June 2-6, 2008 Susan Ogilvie Workshop

June 9-13 Susan Ogilvie Workshop

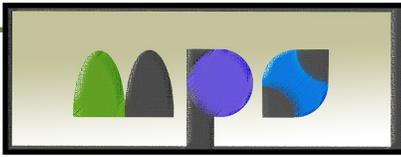
June 21, 2008: Board Meeting

July 26, 2008: Summer General Member's Meeting

October 4, 2008: Board Meeting

Oct. 25, 2008: Fall Member's Meeting

Dec. 7, 2008: Board Meeting



**P.O. Box 54
Riderwood, MD 21139**

Founded in 1977, the Maryland Pastel Society is a non-profit organization devoted to the promotion and development of professional and original works of art in the medium of soft pastels.

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When applying for full signature membership, please send your submission information consisting of 5 slides or a CD of 5 digital images of your best and most recent artwork, along with a resume and completed downloadable application form (available from the MPS website) to: The Maryland Pastel Society, P.O. Box 54, Riderwood, Md. 21139, attention: Linda Light, membership chair.

Our board reviews images and resumes during each of the four scheduled board meetings. If you are interested in applying please send your submission 2 weeks prior to a board meeting. Our membership chair will contact you with the results within a week after the review of your artwork. If you have any questions please contact, Linda Light at 410-252-8292 or email: tedlight8@comcast.net.