



Maryland Pastel Society Spring Newsletter

Spring 2016

In This Issue

- [From the President's Easel](#)
- [Next Meeting Info](#)
- [Upcoming Workshops & Opportunities](#)
- [Current Exhibition](#)
- [Featured Artist](#)
- [Inspiration Corner](#)
- [Member News](#)
- [More News](#)
- [New MPS Members](#)
- [Past Events - Winter Meeting](#)

MPS Board & Volunteers

Co-Pres: Dawn Capron and Joyce Lister
Treas: Mary Anne Warner
Rec.Sec: Lyn Laviana
Membership: Kathleen Risk
Workshops: Joyce Lister
Exhibition Chair: Susan Gleason
Web: Mary Boeh

Planning Calendar

Apr 23: Spring Meeting at Gary J. Arthur Community Center at Glenwood
Through Apr 30: Members-only show, Ocean City, MD
May 4: Deadline for Signature membership applications

From the President's Easel

Happy Spring Fellow Pastellists!

It's so great to be back on track after having to give way to "Snowzilla!" for our regularly scheduled Winter Meeting in January. We so appreciated Hai-Ou Hou's flexibility and that of the many members who attended her rescheduled demonstration in February. (A detailed description of her demo appears farther along in this newsletter.)

Joining us for our Spring Meeting this April 23rd will be Jeanne Rosier Smith. Jeanne will have just completed the 3-day "Loosen Up Your Landscapes" workshop for MPS members at the Hawthorne Center. The topic of Jeanne's demonstration for our Saturday General Meeting will be Painting a Seascape, a subject for which she is nationally and internationally renown.

You won't want to miss this opportunity to watch Jeanne paint waves on April 23rd!!!

Looking Ahead....

As you plan your summer and fall calendar, please keep these tantalizing pastel opportunities in mind. More info about each will be coming.

July 23 - MPS Summer Meeting "Abstract Extravaganza"
Oct 17-20 - Terri Ford Workshop in New Hope PA
Oct 22 - Fall General Meeting (Election of New Officers)

And a peek into 2017...

Richard McKinley Workshop in Early October
SOP at Glenview Mansion (Our premier exhibit is in need of a chair...)

Membership News:

The Maryland Pastel Society now has 232 Members!!! 118 artist, 112 signature and 2 pending for signature status. May 4 is the next deadline for jury decision on signature status.

New Product Development News

Art spectrum is introducing a new paper called Colourfix smooth. It will be available in the usual colors and feels like Pastelmat. It should be available in about 3 months.

Jul 23: Summer Meeting at Gary J. Arthur Community Center at Glenwood
Oct 17-20: Terri Ford workshop in New Hope, PA
Oct 22: 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](#)

UArt is bringing out a new black paper and pads of 9x12 paper interleaved with glassine. The pad is available in 400 grit now.

I look forward to seeing you on April 23rd!!!

- Dawn

Next Meeting

As noted above, our Spring General Meeting is April 23rd. Come join us for a demonstration by Jeanne Rosier Smith.

Jeanne Rosier-Smith studied art at Georgetown University, at the New Jersey Center for Visual Art and the DuCret School of Art in New Jersey. After earning her Ph.D. and spending ten years teaching college English, she began painting professionally when her youngest child started school ten years ago.

Jeanne Smith is a signature member of the Pastel Society of America, the Connecticut Pastel Society and the Pastel Painters Society of Cape Cod. She is a juried artist member of the Copley Society and the Salmagundi Club and Academic Artists.

She has won numerous awards, including a landscape prize in the 2013 Pastel 100; the IAPS Prix de Pastel in 2012; the Grand Prize in International Artist Magazine's 2012 Rivers, Lakes, and Seascapes Competition; and the Art Spirit Foundation Gold Medal Award for Excellence in Pastel at the 2011 American Artists Professional League Show.

Jeanne's work was featured in the October 2012 International Artist Magazine. Her paintings are in collections across the US and in France, Monaco and New Zealand.

To learn more about Jeanne and see examples of her work, please visit her website <http://www.jeannesmithart.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 23rd at Glenwood! ([Click here for directions to the Gary J. Arthur Community Center](#))

Upcoming Workshops & Opportunities

The Maryland Pastel Society is sponsoring a 3-day indoor pastel workshop with Massachusetts artist, [Jeanne Rosier Smith](#), April 20 - 22, 2016 in Columbia, Maryland. Jeanne's "Loosen Up Your Landscapes" workshop will focus on significant steps we can take to make our landscape paintings bolder, looser and more assured.

We are in the process of planning a 4-day workshop with [Terri Ford](#) in

October. The workshop will be in New Hope, PA. More information will be forthcoming. Watch your emails and the MPS web page for details.

Please check our website for other local activities. They can be found under the Artist Opportunities section of the MPS web page.

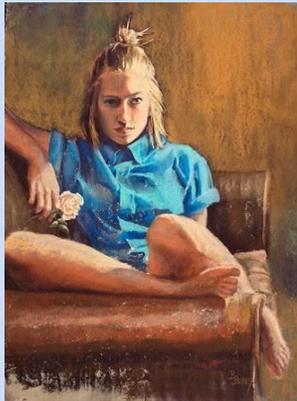
Current Exhibition

Members Only Show at The Art League of Ocean City, Center for the Arts



The Maryland Pastel Society's Juried Members Only Show opened on April 1st at the Art League of Ocean City, 502 94th Street, Ocean City, Maryland. The spectacular show runs through April 30th.

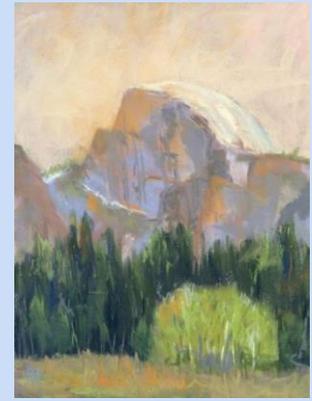
The juror for this show was award winning artist, David Diaz from Annapolis (<http://www.artworksbydaviddiaz.com>).



First Place: "My Rose" by Barbara Berry



Second Place: "Drift" by Kimberly Stone



Third Place: "Spring Aspen in Yosemite" by Penelope McCrea



Merit Award: "Shadow Play" by Joyce Lister



Merit Award: "Mom Mom's Attic" by Joanne M. Turner



Merit Award: "Field at Trough Hill Farm" by Mary Anne Warner



Merit Award: "Before the Race" by Dennis Young



Pastel Society of America Award: "The Morning After" by Mary Boeh



Connecticut Pastel Society Award: "View From Above" by Lyn Laviana



Merit Award: "Wailea Sunset" by Susan Gleason

Featured Artist: Dolores Andrew



Dolores Andrew has a long history with the Maryland Pastel Society. She was among the founding members and served as president in the 1980's. She shares her story:

"Although I have worked in soft pastel for many years, I have had few "formal" courses in it. At Syracuse where I earned my BFA, pastel instruction was alternated infrequently with that in oil. At MICA, where I did my MFA in Art Ed, I was able to fit in only a couple of semesters devoted to pastel. Most of my pastel experience has come with on-the-job-rushed-sketches when I worked in a GE art department in Syracuse."

My association with MPS has helped me to develop my own pastel style. I have since had a chance to study with Daniel Greene, Alan Flattmann, Albert Handell and Jane Lund, in MPS workshops over the years. I am a charter member, having been one of the group that met in Polly Mitchell's studio to begin the organization. I was the 4th president in the mid-80s, and am a Signature member also. Mary Lou Fenton, my predecessor as President, had the idea to hold a juried Pastel Show. I carried out her idea when I became President, chairing the Shades of Pastel Show for the first 14 years, through six biennial events. I have been pleased and gratified to see it grow and gain distinction with other pastel shows.

I like to think that pastel keeps us all humble. With so many colors to work with, and so many surfaces to choose, we never know exactly what that next stroke will do, but the challenge is there, and keeps us enthralled. Artists who have inspired me include Masaccio, Titian, Chardin, Cassatt, Seurat, Sargent, and Mondrian. Since visiting their homes last year, I have a new appreciation for both Rembrandt and Monet.

My favorite subjects are landscape, water of all kinds, figures, and occasionally, still life. I am intrigued and inspired by color, line-shape relationships, and am always thinking about the positive/negative shapes in the world. I have drawn and painted outdoors for many years, before I realized that it was "plein air". I taught at Essex Community College for 25 years, and now teach workshops in soft pastel, as well as in several other media. Most of my classes lately have been on the Eastern Shore, and many of them are in plein air. In July 2016, I'll be teaching a Pastel in Plein Air workshop for the Rehoboth Art league.

As part of my miniature addiction, I regularly exhibit as a member of several Miniature Societies, where I have won awards, sold, and sometimes judged, for about twenty years. My works are in private and public collections across the United States and abroad. I am represented by the Wiberg Gallery in Rehoboth Beach, Delaware, the Calico Gallery in Easton, and the Garrett Arts Council Gallery in Oakland, in western Maryland."

Dolores' studio is in Towson, Maryland. Be sure to visit her web site at <http://doloresandrewdesigns.com>. You will discover that Dolores works in a variety of mediums and has authored three books.



Signature Members may sign up to be a Featured Artist by sending an email to mdpastels@gmail.com. You will need to provide a write-up and images upon acceptance.

Inspiration Corner

Teachers' Tips

The Maryland Pastel Society has a number of teachers, past and present, among its ranks. We invited our members with teaching experience to share advice with us, and several members volunteered. This is the second in a series of five Teachers' Tips columns where our member teachers **Pass It On**.

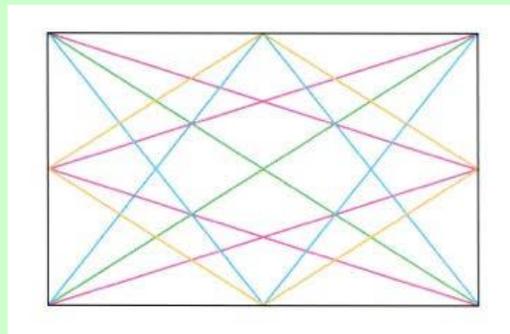
Composition. Tell us one of your favorite approaches to composition and why you like it.

Jack Pardue

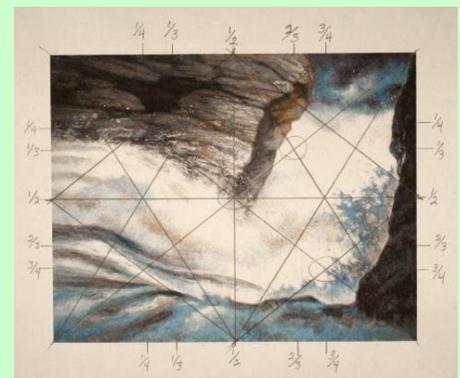
I feel that composition has certain rules, but that is only a starting point, and that you should think about those rules, but not get bogged down with them. Make your compositions personal, so that it stands out as you.

Chris Powell

Generally, I work with the Golden Mean, but after seeing Christine Swann's demo ([see the article in MPS Winter Newsletter](#)) and brief presentation of the Pythagorean Ratios of Harmony used in composition, I purchased and am studying the Composition chapter in Juliette Aristides' book, **Classical Painting Atelier**. It is fascinating to see how the mathematics of musical harmony is applied to composition in painting. The $1/2$, $1/3$, $1/4$ harmony seems to work well in the armature of a rectangle. As you can notice the Golden Mean is incorporated into the harmony with the $1/3$ sections. Studying and applying this harmony is the creative challenge.



Armature of the Rectangle



Armature of Rectangle applied to image

As a challenge, print out a lighter image of one of your paintings on plain paper. Draw the Armature of a Rectangle on the printed image. See if any parts of your composition touch or are near an intersection of lines or follow any of the lines. If they do not, try to adjust your composition so they do. Remember that these lines and intersections are guides. Be creative, use them to your advantage. Create a new composition using the Armature of the Rectangle.

Dot Stepenaski

Initially I relied heavily on the Golden Mean (dividing into thirds), but lately I've wanted more and am researching other compositional armatures to create more challenging work.

Susan Klinger

I tend to favor the Rule of Thirds for placing my center of interest. I don't aim for one compositional arrangement over another, but I have been known to use a spiral when I can.

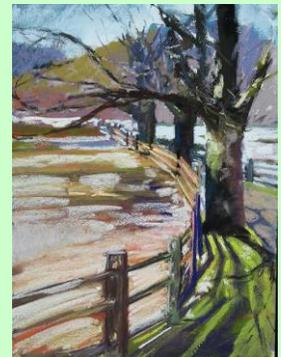
Jean Hirons

I don't use any one particular composition, I don't think, although triangles seem to appear regularly and I like the mix of verticals, horizontals and diagonals. One thing I do try to work into a number of my compositions is a dark or light piece of color leading up from the bottom of the picture (not in the middle!) that helps lead the eye into the painting. This works particularly well when you have a field or marsh grasses, or something of that sort.

We challenge you to experiment with some of the ideas shared in the MPS Teachers Tips! Please share your results by sending an email with one photo and a brief explanation to mdpastels@gmail.com.

More Inspiration!

Many of our MPS members participate in plein air painting events. In February, Tara Wills braved the cold to paint at the [Chadd's Ford Plein Air Paint Out](#). Tara shared, "These were painted at Kuerner's Farm, a favorite painting spot of Andrew Wyeth!! Great experience!!"



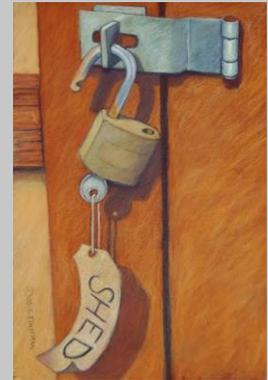
Do you have a good plein air story? Send it in to mdpastels@gmail.com.



"Island Reflection, Guana Cay"



"Confetti-Close to Home"
36 x 24"



"Lock It Up"

Susan Klinger just completed a one month solo exhibition entitled "[Pastel Interpretations, Real & Imagined](#)" at the [Community Music School in Trappe, PA](#). The show featured Susan's work in both realism and abstraction. She was also part of a small group of invited artists to participate in an exhibit sponsored by the Toll Brothers builders in one of their new housing communities in Colledgeville, PA. Susan's pastel "Island Reflection, Guana Cay" has been accepted in the [Southeastern Pastel Society's](#) 2016 International Exhibition. The show is May 6 to June 26 at the Oglethorpe University Museum of Art in Atlanta, GA.

Lynn Goldstein's work is featured at three shows in the Washington, DC area with 15 paintings at [Broadway Gallery in Virginia](#) as featured artist for March and April. Seculari in Washington, DC is displaying 13 of her paintings in their Cleveland Park location until July. Her work is being displayed at the [Bodzin Gallery in Fairfax, Virginia](#) during March and April. Lynn's work was also selected for a second year at the [Workhouse Arts Center in Lorton, Virginia](#) as part of the Director's Collection - a select group of artists affiliated with the Workhouse Arts Center. "This collection highlights talented Workhouse artists who stand out for craftsmanship and outstanding creative practice that pushes artwork outside the norm."

Judith Einstman's pastel, "Lock It Up", was selected to be in the [Southeastern Pastel Society's](#) 17th International Exhibition which runs from May 19th to June 27th, at the Oglethorpe University Museum of Art, in Atlanta, GA.



"After the Rainfall-Tyler Park"
13x24"



Sandy Askey-Adams' pastel painting titled "After the Rainfall - Tyler Park" was accepted into the juried [30th Annual Bucks County Fever Art Exhibition](#) "Celebrating Bucks County Architecture" from April 17-22. The reception is April 17th, 5 to 7 pm. Location: Wellness Center, 847 Easton Road, Warrington, PA 18976

Eve Miller's work was invited to the following exhibitions: [Southeastern Pastel Society 17th International Exhibition](#), the [Northwest Pastel Society 30th Annual International Open Exhibition](#), and the [National Jury Show Emerald Spring Exhibition](#).

"The Path Home" will be at the Northwest Pastel Society's 30th Annual show.

Sudan Gleason was recently invited to be a guest pop up artist on [Maryland Public Television \(MPT\)'s ARTWORKS show](#). Pop up spots are 45 second long and placed after a feature story and before the commercial break. The purpose is to promote an artist, their work and website information.

The airdate is April 28th, 8:30pm on MPT.

Kay Sandler is having a show at [Secolari](#) in the [Columbia Mall](#), which opened on March 21st. The opening Reception is Sunday, April 24th from 7 to 9PM. Kay's art is also featured at the [HorseSpirit Art Gallery](#) in historic Ellicott City during May, with an Opening Reception on Sunday, May 1st from 4-6PM. Kay's watercolor "September Love" was juried into the [Texas Watercolor Society](#) for the TWS 67th Annual Exhibition which opens April 2nd.

Mary Ellen Simon had three paintings juried into the Maryland State of Mind exhibit, on view at the Maryland House of Delegates in Annapolis through April 15. Mary Ellen also had a painting juried into the [Laurel Art Guild's 47th Annual exhibit](#) on view at the Montpelier Arts Center in Laurel, MD through March 28.

Donna Lovegood has been added to [The Tea Cupboard's](#) "Paint and Sip" artist series. They will host a 3-hour soft pastel workshop with Donna Godlove at The Tea Cupboard on April 10, 2016 from 1PM to 3PM. 49 N Center Street, Cumberland Maryland, 21502, (301)777-7721) Reservations are required. All supplies provided. Light refreshments. We will be painting sunflowers using soft pastels, by request. All ages above 17 and all expertise levels invited to join us. Professional grade pastels, Uart 500. Easels and boards provided. \$35. Donna also had a solo exhibition of 26 pieces at the Culinaire Café, Cumberland Maryland in March. A small exhibition of Donna's work is at the LaVale Public Library through the end of April.

More News and Opportunities

Dolores Andrew will be teaching a workshop, "Pastel in Plein Air " July 25-26-27, 2016, 9:30 AM to 12:30 PM each day for the Rehoboth Art League in Rehoboth Beach, Delaware.

Andrée Tullier is teaching a one-morning workshop in mid-August . The topic: Child's Pastel Portrait Workshop (for adults). For more information visit

the web page for the Maryland Hall for the Creative Arts, Annapolis, Maryland.

The Appalachian Pastel League invites MPS members to visit. They hold monthly meetings, usually on the first Saturday of the month from 1-3PM at the Allegany Arts Council, 9 N Center Street, Cumberland Maryland. After a short general meeting, there will be a workshop on a particular technique, or style.

Membership in the "League" is \$24 yearly, and will cover the cost of all of the monthly workshops. All needed supplies will be provided.

Contact: appalachianpastelleague@gmail.com

- **May 7th** meeting - following a short business meeting, guest artist, Donna Whitford Housel, will give a 2 hour, hands on seminar on rendering fur with soft pastels. All needed supplies provided. Non-members welcome.
- **June 4th** meeting - After a short general meeting, Donna Godlove will provide instruction on the completion of a full moon, using an underpainting of pastel/alcohol. All needed supplies are provided; however, you will need pay \$10 to cover the cost of materials. Non members are welcome.

CALL FOR ENTRIES - 53rd Havre de Grace Juried Art Show

The Soroptimist Club of Havre de Grace invites MPS members to participate in the annual juried Havre de Grace Arts and Craft Show. This is their 53rd year and the show will be held August 19-21, 2016. As an all-volunteer nonprofit with no paid employees, all profits are returned to the community through scholarships, awards and community support. **April 15th is deadline** to avoid late fee. Details and links are posted on the [MPS web page](#).

CALL FOR ENTRIES - Adirondack National Pastel Exhibition

The Shirt Factory Gallery & the Adirondack Pastel Society are hosting the 2nd Annual Adirondack National Pastel Exhibition. The show runs Wednesday, July 13, to Saturday August 13, 2016 with an opening reception on Saturday, July 23, from 5 to 8 p.m. Location: Glens Falls, NY. Entry Deadline: Sunday, May 15, 2016. [Click here for more information.](#)

CALL FOR ENTRIES - The Connecticut Pastel Society 23rd annual National Exhibition - Renaissance In Pastel 2016

This exciting exhibit attracts entrants from all over the United States The celebrated judges, Ed Chesnovitch, PSA, and Diane Reed Sawyer, will award over \$10,000 in cash prizes and merchandise. The exhibition will be held at the Slater Memorial Museum in Norwich, CT, and will be open to the public on October 7th. Artists Reception and Awards Ceremony on Sunday, October 23rd. Entry Deadline: Wednesday, August 3rd, 2016 at midnight. For more information regarding entries and shipping, download the Prospectus at www.ctpastelsociety.org.

Albert Handel Talk/Slide Presentation at the NOMA Gallery in Frederick, Maryland.

DATE: Saturday May 7th

TIME: Noon - 3:00 pm

For more information, visit NOMA's web page: <http://nomagalleryfrederick.com/>

Art on the Farm - Maryland Ag Center Plein Air Quick Draw Events

The Maryland Agricultural Resource Council (MARC) is sponsoring two Plein Air Quick Draw events in 2016 at the Ag Center in Baltimore County, Maryland. As part of its ongoing exploration of the intersection between art and agriculture through its Arts on the Farm Initiative, MARC is pleased to host two Farm Plein Air Quick Draws in 2016 (spring and fall).

- **Sunday - May 1, 2016** (rain date = 5/7) NOTE: THIS IS SCHEDULED ON THE SAME DAY AS MARC'S FLOWER POWER-BLOOMIN' FUN FOR EVERYONE SPRING FESTIVAL WHICH WILL CREATE A BUILT IN AUDIENCE FOR POST-COMPETITION SALES.
- **Sunday - October 23, 2016** (rain date = 10/30)

A Quick Draw event is timed. All artists begin with a blank canvas, and begin to paint when the farm bell rings. When the farm bell rings a second time, all artists are set up in the judging area where pieces are judged, awards presented, and sale of the pieces commence. For more information, visit the [web site](#).

Maryland Pastel Society Aprons

At the Fall 2015 meeting, we introduced our members to the new MPS work apron. It is black with two pockets and the MPS logo embroidered on the front. There are still a few aprons left. They can be purchased for \$12 each at the April 23rd meeting.

Welcome to New Members & Signature Members

Maryland Pastel Society continues to grow! We are excited to welcome ten new members this quarter:

Mary Alice Arnold
Jeanne Casciola
Andi Curran
Ann Guidera-Matey
Maureen (Mo) Herbert
Patricia J. Masarachia
Susan Pennington
Phyllis J. Roderer
Anne F. Singer
Linda Crane

Congratulations to our newest Signature Members!

Penelope McCrea
Anne Sieling

The next deadline to apply for Signature status is May 4th. Please visit the [MPS Membership Web page](#) for information and forms for Signature application.

Past Events

Winter Meeting: Hai Ou Hou Loves Color!

By Mary Boeh



The Maryland Pastel Society Winter meeting on February 20th featured Hai Ou Hou. Hai Ou presented a colorful pastel demonstration and shared her uplifting philosophies about painting. The primary demonstration featured a street scene inspired by a reference photograph she took on a recent trip to Cuba. Hai Ou also did a couple of fast studies to illustrate how quickly you can capture a scene with just a few colors.

Hai Ou is playful with pastels. While her primary medium is oil, she enjoys working with pastel. "Pastel is my fun material," she quipped. She does a lot of pastel and conté drawings. Hai Ou is a colorist, and it shows in both her oil and pastel paintings. Often her pastels serve as studies for oil paintings. She explained that there's a common principle underlying the use of all media, and she encouraged our members to try another medium. Learn from it, and then borrow what you learn and apply it to your pastel painting. This will enrich your painting skills.



Hai Ou did these quick studies to demonstrate how quickly you can capture the essence of a scene in pastel. Color studies such as these serve as subjects for studio paintings.

One thing that drives Hai Ou crazy about pastels is that there are so many beautiful colors! She chuckled when she compared an oil painter's plein air kit to that of a pastellist. The oil painter only needs a few tubes of paint from

which to mix the colors, while the pastel plein air painter often carries a larger box filled with many, many colors. The plein air painters in the room all smiled at the statement.

Hai Ou grew up in China, and she started out with abstracts. She worked with mixed media on rice paper. In China, she was taught conceptual art. She noted that there is great respect for teachers in China, and when she first came to study in the United States, she aspired to be an art professor; however, instead of teaching at a college or university, Hai Ou chose a different path. She founded the [Chesapeake Fine Arts Studio](#) in Stevensville, Maryland where she teaches and hosts other art teachers and workshop instructors.

"Painting from life is so important"

Eventually, Hai Ou moved from abstracts to more realistic subject matter. Hai Ou prefers to work from life rather than photos. She is an avid plein air painter and also paints from life in the studio. She teaches her students to paint alla prima and encourages them to finish a painting in two to three hours. She recommends that if you use photos, "don't just paint the photo! If you paint a photo, you better *be* the photo! Make it [the subject of the photo] your painting. Hai Ou explained that to truly understand the color relationships, you must paint from life, not a photograph.

"Most of my pastels are playful," she noted. "If you keep it playful," she reflects, "you will have fun in your painting. You have nothing to lose. If it doesn't come out right, you can always start over."

Hai Ou is not fond of working on sanded paper. She also finds that textured pastel papers, like Canson, have a pattern that is too regular for her taste.



Hai Ou prefers a surface with an irregular texture, so she prepares her own surfaces. She typically uses a hot press watercolor block, applies a watercolor or acrylic wash. This creates an irregular pattern. Consequently, Hai Ou does not paint with lots of layers. Using the prepared watercolor paper, she achieves a soft, sketchy effect with her pastels. She finds the resulting textural variations, the brushstrokes, and the marks on the paper very appealing. She also has worked with pastel on gessoed board.

Hai Ou emphasized the importance of practice. Do lots of practice work and work quickly. This is how to build your technique without worry of wasting costly materials. She emphasized that you don't have to use expensive pastels to learn. Use the less expensive pastels to practice. In the long run, you'll have more fun, and be more playful and inclined to experiment. As a result, your artwork will be better.

"I love color so much!"

Also, Hai Ou suggested experimenting with color. Try starting with a bright color. "Don't always do things the way you have been taught... Try it. Use cheap pastels... It's ok, it's just paper." She reminded us that it was important to experiment in order to learn. As she painted, Hai Ou

commented that sometimes people ask if she really saw a particular color that is portrayed in her painting. Her answer is, yes. "I see the color." She adds, "I just exaggerate it."

To learn to see color, she explained that you have to move your eyes around. Don't just focus on one spot. For example, look at the grass first, then look at the sky. After looking at the grass, once you shift your eyes to the sky, you will see the warms, particularly the pinks, in the sky. Conversely, if you look at the sky first, then the grass, you will see richer colors in the grass. It is important that you shift your view as you observe the scenes you paint. Look at something, then look somewhere else. It enables you to see color more richly and more clearly. This won't work with photos. This is why you must paint from life. It is critical if you are to understand color and color relationships.

Hai Ou likes to let the underpainting show through. She notes that it's all about the amount of pressure. She applies color shapes using the side of the pastel, using lit like a brush, similar to how she would paint with oils and a brush. "Try to think about the color shapes, not the things you are painting." Hai Ou suggested that if you want to increase sunlight in a painting, put more yellow in.

As she is applying color, Hai Ou is attentive to complimentary colors. She also thinks about the big shapes first, then adds smaller bits of color. Pointing out that she likes to add color notes everywhere, Hai Ou commented, "I love color so much!"



For plein air painting where you need to capture the scene in a limited period of time, Hai Ou recommends that you start with a middle tone, then bring up the lights, followed by the darks.

"I want you to learn to love your own marks!"

Have Fun. Hai Ou repeatedly pointed out how important is it to enjoy what you are doing. Use your energy to play. "Too technical is your enemy," she

claimed. "You need to play more!" She continued to explain that you have to try to get to the point where you don't care so much that you get tight. If you do this, you'll discover good things. "If you are too serious, it's not playful, not musical."

She went on to explain that it is liberating not to care *too* much. "You have to care, but not care. Sometimes you worry about being technically perfect but that takes over and you lose the feeling." Hai Ou pointed out that technical perfection can be too perfect and the feeling doesn't come through. "When you are fresh, you convey feeling. I'm looking for the imperfect perfect." Lots of practice, incorporating what you learn from other media, and allowing yourself to experiment and have fun while you paint all contribute to achieving the imperfect perfection.



"Don't let other people's opinions control your life, your happiness!"

At the end of the demonstration, Hai Ou went around the room and critiqued members' paintings. She gave suggestions and encouragement. She also offered advice for entering juried shows: Don't be discouraged if your paintings are rejected from shows. "If a juror doesn't select [your painting], don't you worry! It's just one person's opinion. I've been there. If I let that bother me, I wouldn't be here today! ... If you don't get into a show, then go to another! Don't cave in! You've got to go beyond that and be happy. Enjoy your painting. Just be yourself." She emphasized that practice, persistence, and finding joy in what you do is key to success.

Hai Ou reminded us how important it is to love what you do. "If you are excited about your painting, the viewer will be excited, too." Indeed Hai Ou's demonstration and her enthusiasm left us excited about pastels!



Volunteers Welcome!

Can You Lend A Hand?

MPS needs your help! Do you want to learn how to organize an exhibition? Perhaps host a plein air paint out? Do you have experience with setting up PayPal or with web page design and management? If so, please let the board know. We are looking for people to help. Please talk with one of the board members if you can offer assistance.

If you would like to contribute articles, book reviews, or recommend a museum exhibition, please contact mdpastels@gmail.com.

Parting Thought:

"Only when he no longer knows what he is doing does the painter do good things."

-Edgar Degas

Maryland Pastel Society | mdpastels@gmail.com | <http://www.marylandpastelsociety.com>
P.O. Box 54
Riderwood, MD 21139