



Maryland Pastel Society Fall Newsletter

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MPS Board & Volunteers

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Corr.Sec: Linda Light

Rec.Sec: Lyn Laviana

Membership: Kathleen Risk

Workshops: Joyce Lister

Exhibition Chair:

Susan Gleason

SOP 2015

Chair: Susan Ellis

Web: Mary Boeh

Planning Calendar

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

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

October 2015

From the President's Easel

Hello Fellow Pastelists!

It has been a busy end of summer and early autumn for MPS. "Pastel Viewpoints," our Members's Show at Quiet Waters Park in Annapolis ran to rave reviews during July and into August. Our national biennial exhibit, "Shades of Pastel" opened earlier this month at the Hill Center Gallery in Washington, DC. Seventy five pastel paintings are on display in a very special gallery rich in history and beauty. The show closes on October 28th. Don't miss it! Our juror and judge for the exhibit, Doug Dawson, conducted an instructive and successful 3-day workshop just prior to the exhibit's opening. Doug is renowned for his quality instruction, the individual attention he provides as well as his artistic talent. All agreed. He didn't disappoint.

The MPS Board met on September 19th for its fall quarterly meeting. The dates for all Board meetings are posted on the MPS website and are open to any members who would like to watch the proceedings. The primary focus for this past meeting was broad brush planning for 2016.

Additionally, the Board decided we need to come to you, the membership, with an urgent plea for your greater involvement. We are thin on specific skills including publicity, public relations, marketing, reaching out to sponsors for merchandise donations. Are you at ease in the world of social media? Any experience with post card flip books? You know who you are and what we need, maybe better than we do! Please contact any board member if you have interest, or for questions.

Finally, our meeting on October 24th will feature a very exciting and sought-after portraitist. Christine Swann is coming from PA to demo a pastel portrait for us. Christine is a Signature Member of the Pastel Society of America and is a member of the IAPS' Master Circle. She is an award-winning artist on the international level, including winning the 2015 "Prix de Pastel" Best of Show Award and the 2013 Gold Medal of IAPS Award. These are just the tip of the iceberg when it comes to the many awards and published recognitions Christine has received. You are in for a treat and for great instruction.

Oct 31: Deadline to submit application for signature membership
Dec 12: Winter Board Meeting, Gary J. Arthur Community Center

Fall Meeting Directions

[Click here for directions to the Gary J. Arthur Community Center at Glenwood](#)

See you on the 24th!
Dawn

Next Meeting

As noted above, our Fall General Meeting is October 24th at the Gary J. Arthur Community Center in Glenwood, Maryland. Directions can be found [here](#).

To learn more about Christine Swann, please visit her website, <http://www.swannportraits.com>.

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, October 24th at noon.

Exhibitions

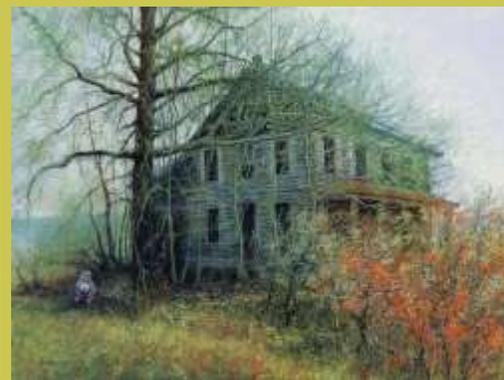
Shades of Pastel National Show, through October 28th

Don't miss our biennial show, Shades of Pastel Show 2015 at the Hill Center Galleries at the Old Naval Hospital in Washington, DC. Below is a preview of the winning paintings, but you will want to visit the Hill Center to see the entire show. For more information about the galleries, hours, and the Maryland Pastel Society show, please visit the website at <http://hillcenterdc.org/home/galleries>.



Best In Show & tie for Members' Choice

Sunset Road by Cathy Grygiel



First Place & tie for Members' Choice

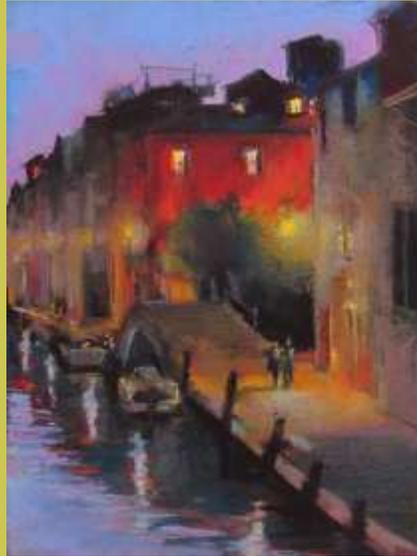
Cave Canem by Bob Russin



Second Place
Lavender and Beyond by Libby Stevens



Third Place
C&O Canal, Georgetown by Jean Hirons



Landscape Award
Venetian Stroll by Joellen Murphy



Still Life Award
Dried Roses, Rocks & Marbles by Betsy Kellum



Portrait Award
Walkin' by Elroy Williams



Merit Award
Water's Edge by Susan Gleason



Merit Award
Renewal by Dawn Capron



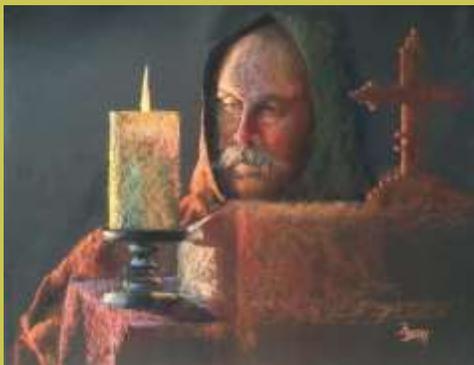
Merit Award
Reflections by Kim Stone



Merit Award
Low Tide by Eve Miller



Merit Award
Himself by Anne Sieling



Donnie Dingman Memorial Award
Prophecy by Barbara Berry



PSA Award
Lillies by Heather Hendley



Connecticut Award
The Big Burn by Rebecca Yates Shorb

The Galleries are two blocks east of Eastern Market Metro stop. To find additional information about public transportation and parking [click here](#). Street parking without residential Zone 6 tags is available for 2 hours at green sign areas, or at meters on Pennsylvania Ave in front of Hill Center. Paid parking is available under the bridge at 8th and I Streets SE.

Featured Artist: Wendy J. McClatchy



Vincent Van Gogh once said, "Painting is a faith not created by hands alone, but by something that wells up from a deeper source in our souls."

For as long as I can remember, I have had an inexhaustible passion for the creative process whether it be for my own artwork, or as a practicing art psychotherapist. Over the years I have cultivated my own painting practice within the contents of a frame. I am drawn to landscape, seascape, and still life with the intention of capturing specific qualities of my subject matter that draw me to share my emotional responses with the viewer. Luscious consistency, vibrant colors that also lend themselves to transparency, as well as the ability to push the medium in unexpected ways are the reasons I love pastels.

I have mainly studied with two extraordinary teachers, Carol Kardon, PSA, Master Pastelist, and Stan Sperlak, PSA. Both have a complete command of their medium, and are outstanding colorists. My signature memberships include The Maryland Pastel Society, Connecticut Pastel Society, Degas Pastel Society, and The Philadelphia Watercolor Society, Works On Paper.

I am an associate member of the Pastel society of America and a juried member of the Salmagundi Club of NYC. I received two national awards this year including, Degas Pastel Society, Purchase Award and The Appalachian Pastel Society, Terry Ludwig Award. I have been accepted into many local, national, and international shows. I am represented by The Station Gallery, Greenville, Delaware and The William Ris Fine Art Gallery, Stone Harbor, New Jersey.

Website: wendymcclatchy.com



Member News



In addition to having 2 pieces in MPS' Shades of Pastel 2015, **Susan Klinger** has a pastel painting in the Pastel Society of New Hampshire - 2015 show, "It's Pastel!" at the Portsmouth Discover Center in Portsmouth, NH, Oct 20 - Nov 28, 2015. Susan also has a painting in the Arkansas Pastel Society 6th National Exhibition, Reflections in Pastel at the Butler Center for Arkansas Studies in Little Rock, Nov 13 - Feb 27, 2016. Susan was part of an invitational exhibit, 'Embrace Open Space' in conjunction with the Natural Lands Trust. The show was at the Montgomery County Community College Fine Arts Center, Blue Bell, PA in September. Susan is one of 9 artists at Off the Wall Gallery in Skippack, PA for a Pre-Holiday Show & Sale in October.



Empty Nest, 20x16

Jean Hiron continues to teach her class on pastel at Washington ArtWorks in Rockville on Monday mornings. She also holds an open studio on Wednesdays for those who want to paint for a half or full day with some help and critique, and she holds a Sunday morning class for working people from 10:00-1:00. If interested, please contact her at jeanhiron48@gmail.com.

Jean's work is now being carried by Art Blend Gallery in Fort Lauderdale, FL and through this gallery, she will be participating in the Art Hamptons Art Fair next July. In addition, her work is carried by Jud Hartmann, who has galleries in Grafton, VT and Blue Hill, ME. The painting September Gold will be shown in Grafton.



Maria Marino's "The Breath of Spring", was accepted into the American Impressionist Society 16th Annual Exhibition, Oct 1-29, Trailside Galleries, Scottsdale AZ Opening Reception/Awards Presentation, Oct 15 2015, 6-9 PM.

"Shannon" was accepted into the 73rd Annual Audubon Artists 2015 Exhibition held at the Salmagundi Club, 47 5th Ave, New York, NY, Oct 26 -Nov 6, 2015.

"Early Spring Morning-Giverny" was accepted into the 102nd Allied Artists of America Exhibition 47 5th Ave, New York, NY, Sep 3-13, 2015.



Eve Miller's paintings were accepted into the following exhibitions:

Pastel Society of Colorado Journeys Signature Members Exhibition, Pastel Society of New Mexico 24th National Juried Exhibition, and The American Artists Professional League 87th Grand National Exhibition. The photo is of "Johnson's Flats" 16 x 16 Uart 400 grit and will be in the Pastel Society of New Hampshire 7th Annual National Exhibition "It's Pastel".



Dennis Young was awarded the Best of Show Award for his pastel painting, "Two For Lunch" in September, at the Kent Island Federation of Art "Summer Reflections" show of recent plein air paintings by members. The judge was Katie Cassidy from Easton's Academy Art Museum. This was painted in May during the Carmel (Plein Air) Art Festival. The pastel was safely shipped back home to Delaware with very secure packaging!



MPS members **Deborah Maklowski, Maria Marino, Barbara Steinacker, and Kay Sandler** are among the 40 local artists whose work will be featured at Horse Spirit Arts Gallery.

Please join them and owner Robin Holliday for the gallery's grand re-opening on Saturday and Sunday, Oct 24 and 25, 11am to 7pm both days, at its new location at 8090 Main Street in Historic Ellicott City.



Judith Eintsman has two pastels in the Shades of Pastels exhibit. Also "Peek A Boo" is in the signature members



One of **Janet Darlington's** pastels was juried into the Strokes of Genius exhibition at the Maryland Federation of



Greg Johannesen's plein air piece, *Patently Waiting* was given a Juror's Choice Award at the 2015 Solomons Plein Air Festival. He is also

exhibit of the Degas Pastel Society in New Orleans.

Art. The show opens in October.

teaching a one day workshop on pastel at Chesapeake Fine Art Studio (chesapeakeinartstudio.com) on Dec 4 from 10-4.



Denise Vitollo of West Chester, PA, was accepted to the Connecticut Pastel Society's 2015 Renaissance in Pastel Exhibition with her work, *Swimming*. Eighty four paintings were selected from 330 entry images from 159 national artists. The show runs Nov 9 - Dec 12 at the UConn Stamford Art Gallery in Stamford, CT. An artists' reception and awards presentation will be held on Nov 21. Denise will be participating in Plein Air Brandywine Valley this month, and also in Sunset Hill Gallery Miniature Show in West Chester, PA. She had five pastels in the Chester County Invitational Show at Montgomery County Community College, Pottstown, PA.

Laverne Hammond's painting, *Barn Silos*, is in the SOP 15 show at the Hill Gallery.

Rebecca Yates Shorb received the award of excellence in the 1st Annual Open Exhibition sponsored by the Hanover Arts Gallery in Pennsylvania. The show continues through the month of August.

In July, **Cynthia Jennings Field** attended her 4th watercolor workshop with Sarah Yeoman, award winning International Watercolor Fine Artist. Cynthia's piece, "Caroline Feeding the Ducks" was accepted into the Shades of Pastel Juried show. She is a participating Artist in Countryside Artisan Studio and Gallery Tour in the Montgomery County Agricultural Reserve which begins October 9-11. (members Susan Due Pearcy and Penny Mc Crea are also participating on the Tour).

Desiree Scherini has several upcoming classes at Maryland Hall for the Creative Arts. For registration and information visit www.marylandhall.org and click on "education" or call (410) 263-5544. Also, join "Desiree's Plein Air Posse" - a very informal group of students who pack up and paint when the spirit strikes! Instruction fee is per class, no set dates or times. If you sign up, she'll send email you when she's planning a round up to let you know where to meet, how long you'll be painting and how much the instructional fee for the class will be. To get on the list, please email desireescherini@gmail.com and put "POSSE" in the subject line.

Barbara Hails is closing her Art Gallery in Olney. She has exhibition, framing, and art studio **equipment for sale** until October 30. For shows, there are a 20' (or two 10') Armstrong portable black anodized aluminum display booth(s), two matching browsers, three 300-watt "wall-washer" halogen display lights, and a 2'x 4' portable table with covers. Framing & art studio items include a Cole motorized oval mat cutter, Framers' Friend double Mat Storage Unit, a V-Nailer, 4 Mayline Flat Files for art storage, a Stanrite table-top easel, an original Anderson Plein Air easel, and much more. All are in excellent condition. Email her at info@barbarahails.com or phone 301-774-6249.

Mary Montague Sikes has two upcoming workshops:

- Paint Like the Master Georgia O'Keefe - Workshop, Williamsburg Contemporary Art Center AWK-233-1 Saturday, October 10, Times: 10:00 am - 3:00 pm / Course Fee: \$55 Members \$48
- Painting with Texture and Design -Workshop, Bay School of the Arts (Mathews) instructed by Mary Montague Sikes, Oct. 29 and 30, 10 a.m. to 4 p.m./ Course Fee: \$100

Mary Montague Sikes also has an invitational art exhibition, "Farrah's Show" painted for the heroine of her novel, *Evening of the Dragonfly*, on view until Oct. 13 for Arts Alive in West Point. Her painting is the book cover. <http://tinyurl.com/kvu8ovm>

Welcome to New Members & Signature Members

We're happy to welcome two new members to the Maryland Pastel Society: **Denise Vitollo** and **Marsh McJunkin**.

Three artist members attained signature membership as they were juried into MPS shows: **Lorraine Momper, Lyn Laviana** and **Barrie Ripin**. Congratulations!

That brings our total membership to 218 with 107 Artist memberships and 111 with Signature status.

The deadline to submit to our panel of jurors for Signature status is October 31st. Those jurors are Lisa Sheppard, Ray Ewing and Stan Sperlak.

Past Events

Summer Meeting - Demo & Portrait Painting on the Eastern Shore

The summer meeting was great fun. We met at the Chesapeake Fine Arts Studio in Stevensville, MD, on the Eastern Shore. Hai-Ou Hou was a gracious hostess, and we enjoyed painting in her fabulous studio. David Lawton did a great demo! He worked very quickly so that there would be plenty of time for MPS members to paint. After the demo, the members had four models to choose from as subjects. Below are some photos from the event. The first row below shows David doing a demo. Below that are several views of the group (you get a great sense of the space in Hai-Ou's studio), and the rest of the images just a few examples of artwork done by the members. We all worked quickly, and in short order the room was full of beautiful paintings. David wrapped up the day with a very informal and constructive critique.



Members Only Show

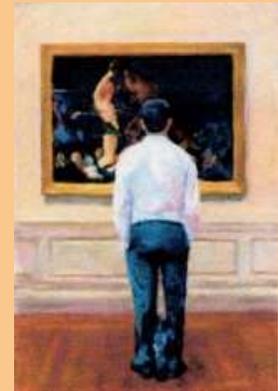
**AWARDS FOR THE 2015 MPS MEMBERS JURIED SHOW
AT QUIET WATERS GALLERY IN ANNAPOLIS, MD.
JURIED BY MARY PRITCHARD**



First Place
White Onions and Mushrooms
by Susan Ellis



Second Place
Green Oliver
by Michael McGurk



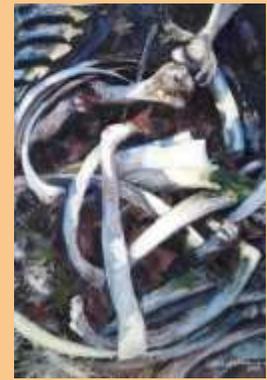
Third Place
Transfixed by David Lawton



PSA Award and Members' Choice
The Grey Scarf by Elroy Williams



Donnie Dingman Award
Guardians of Summer by Susan Ellis



Connecticut Society Award
Spring Thaw by Michel Gaudreau



Merit Award
West Maui Mountains
by Susan Gleason



Merit Award
Rhode Island Red by Joyce Lister



Merit Award
Shadow Dance
by Linda Light



Merit Award
Walkin' By Elroy Williams



Merit Award
Annie and Friends by Sally Ann Mickel



Merit Award
Going for Gold by Janet Darlington



Joyce Lister (left) with Juror Mary Pritchard (right) at the award ceremony,

Doug Dawson Workshop

Maryland Pastel Society hosted a 3-day workshop with Doug Dawson at the beginning of this month. Originally scheduled as a plein air workshop in Rock Creek Park in DC, rainy weather forced the workshop indoors to Washington ArtWorks in Rockville. Doug's lessons covered a comprehensive set of topics that included composition, values, color, and advice on how to accelerate one's learning as an artist.

Doug reduces composition to three basic types: 1) a dark painting with small lights, 2) a light painting with small darks, and 3) a big-shape painting. Throughout the painting process and during the critique, Doug repeatedly drew the group into discussions about composition, values, color, harmony, and mood.



Workshop attendees watch Doug's demonstration on the first day of the workshop.



Doug Dawson demonstration.

Doug organizes his pastels into four value groups - darks, lights, medium darks, and medium lights - and he stores and transports his pastels in these groupings. He groups them in baskets nested in a sealable container filled with cornmeal. This keeps his pastels clean and "padded" so they are safe and ready to use when he sets up for plein air painting. When he's ready to paint, he "sifts" out the cornmeal, saving it for later when he packs his pastels up for transport.

"Landscapes come in two moods," Doug explained. He described landscape in the context of emotion. There are two emotions to landscape. They are sunny and overcast. When painting a landscape, you should ask

yourself: What kind of light do I see? What is the color of the light source? Is it warm or is it cool? These questions will help you determine the mood or emotion that you will capture in your painting. For Doug, this decision determines the tone of the surface he will choose. For an overcast painting, he uses a paper toned with a cooler reddish tone. Doug mixes his own pumice gesso ground. For the overcast scene, he uses an "acra" crimson from Liquatex to tone the gesso. For a sunny painting, he tones the gesso mix with a warmer tone - a transparent red oxide. The toned paper helps establish the mood from the start.

The process:

Doug always does thumbnail studies. While this may take time, in the long run, it is a time saver and will keep you from false starts and wasting paper on poor compositions.



As Doug blocks out the composition, he uses gray markers to block in four values. Lightest light (leaves paper white), darkest dark (a dark gray), light mid-tone (a light gray), and dark mid-tone (a mid-tone gray). At this stage, you can assess whether your composition is working or whether you should try another composition and start another thumbnail. Doug not only thinks about values at this stage, but he is also considering edges -- where he will apply soft (lost) edges where hard edges.



(Note: Doug chose the alizerin-toned surface for this painting since his subject matter is an overcast day)

The next step in Doug's process is to do color studies. Again, this is a real time saver. Invest in this small step in the beginning, and you will have a map to follow as you work on your painting. It will save you time and you will learn a great deal by doing these small underpaintings. Doug reminded us of the old saying that if you want to improve, do a thousand paintings. Well, these small color studies count! They will help make you a better artist!

In the example to the left, Doug did three color studies, using very different color combinations in the underpainting. Then, he chose the one that he found most pleasing and interesting.



(Note that Doug uses the warmer-toned paper for this particular demo. You will see below, the sunny subject evolve.)



After determining the color palette, Doug begins blocking in the composition. Note that Doug is using the warmer-toned surface for this painting. He wants to capture the mood of the sunny day. Also, for this underpainting, Doug has chosen purple and crimson for the two darker values. He chose a very lush green scene for the demonstration because this is one of the challenges we mid-Atlantic painters face: lots and lots of greens which are sometimes difficult to differentiate as we paint. That's where the underpainting can be so valuable to help understand the values among all these greens!

Here Doug has added a yellow value as his lightest light. He has also blended the darks. Note the color patches above the painting. These are mini-color studies. Doug chose his four underpainting colors, then tested colors to apply over the underpainting hues. This is where having one's pastels pre-sorted into the four values is so important (and a time saver!), because you need to apply colors of the same value over the original underpainting value. The color studies will help you choose colors that will work.

Although this painting is not finished, you can see that Doug is well on the way to building toward more realistic colors. Observe that he used a "warm under cool" approach as he added cooler colors (blues and greens) over the original warm purple and magentas. You can also see that above the painting that he continued testing colors throughout the painting process. Doug emphasized the importance of testing colors on the same surface as your painting.

Doug explained that there are two reasons to under-paint. The first is to intentionally control the intensity of the painting, to create duller color. The second is to create more exciting color. For example, mixing compliments such as green and red will dull the colors; however, placing a green next to its compliment, red, increases its vibrancy. The balance of dullness and intensity is important. Weaving the top color with the bottom color allows you to create both dullness and vibrancy (excitement) at the same time.

Doug on harmony: Color harmony is the principle of the common color. Harmony does not equal beauty. Harmony is the first thing to learn about

color. The common color does not have to be everywhere, but present just enough to create harmony.

There are four skills that are critical to achieve painting mastery according to Doug. They include:

1. The ability to see and interpret values.
2. The ability to create the illusion of textures through the use of edges - to communicate texture through the treatment of edges.
3. Mastery of the dull colors. There is a subtlety of using dull colors. A "muddy" color is simply the wrong dull color. If you have a muddy color, persevere! If you don't give up, you can solve it and get to the right dull color!
4. The ability to mass shapes, to assemble small shapes into larger shapes.

To the left are paintings from the workshop participants' first critique session. Although many of the paintings were not finished, Doug used the opportunity to discuss composition, color choices, and values. He re-inforced the principles that he taught on the first day of the workshop. You can see a variety of large shape compositions, dark paintings with small lights, and light paintings with small darks in this sample of students' work.



"I think of a painting as a visual song," Doug noted during the demonstration. To him, the objects in a painting are akin to the lyrics, but the melody is the underlying foundation - the abstractions of shapes in the painting. Lyrics are the poetry, but adding a melody suddenly transforms the poetry into a compelling painting.

"I'm about painting songs, not poetry," said Doug, and for three brief days, we enjoyed the music!

Volunteers

Call for Volunteers

As noted in Dawn's message above, we can use your help. If you have talents or experience that can help MPS, speak up! Please contact a board member to let us know how you can help. Also, we are always looking for newsletter writers. If you can contribute articles, book reviews, share good business practices for artists, or recommend a museum exhibition, please write it up and send it to mdpastels@gmail.com.

Thank you **Lyn Laviana** for volunteering to serve as the new MPS recording secretary!

Parting Thought:

"Don't be afraid of putting on color, refine the work little by little."

- Camille Pissarro

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