



Maryland Pastel Society Summer Newsletter

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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

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

Summer 2016

From the President's Easel

Greetings!

I am pleased to share news that membership in the Maryland Pastel Society has swelled from just under 200 members about four years ago to 238, including 122 artist members and 116 signature members. We on the board welcome those who have recently joined and promise to fulfill the MPS mission toward "the promotion and development of professional, original works of art in the medium of soft pastel and to the creative and technical development of (MPS) members."

As many of you know, MPS is one of the larger pastel societies in the United States and has been for years. Founded in 1977, it is also the oldest state pastel society. The oldest pastel society in the US is the Pastel Society America (PSA), located in New York City. The PSA is an honorary society and more than a few MPS members belong to it. I've excerpted the following general information from their [website](#).



Flora B. Giffuni
(1919-2009)
by Joe Hing Lowe, PSA

Founded in 1972 by Flora B. Giffuni, The Pastel Society of America (PSA) - the oldest pastel society in America - is largely responsible for the current renaissance of pastels in American art. The society's annual exhibitions at The National Arts Club in New York are the premier event for pastel artists in this country and abroad. PSA encourages artistic advancement through prestigious awards distributed during its annual exhibitions. Pastelists showing technical acumen and creative use of pastel techniques are awarded prizes for their achievements. Members winning three cumulative awards are named PSA Master Pastelists. Each year one noted artist is elected into PSA's Hall of Fame.

Directions to Glenwood

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

A second organization to be acquainted with, The International Association of Pastel Societies (IAPS) is a resource for pastel societies in this country and abroad. Seventy-three pastel societies belong to IAPS, including the PSA and MPS. Their main event is a convention held every other year in Albuquerque, NM. The weeklong convention includes workshops and demos delivered by pastelists with national reputations. The next convention will be in June, 2017. If you are interested in attending, I encourage you to speak to a current or past board member, most of whom have attended at least once. Please visit the IAPS website for more information about this organization: <http://www.iapspastel.org>

Our next meeting on Saturday, July 23, promises to be an instructive, hands-on, and fun break from the traditional. Following guidance provided by two board members, Mary Anne Warner, who recently studied with abstractionist Deborah Stewart, and Mary Boeh assisting, we will "Loosen Up with Abstracts." Specific directions about which materials to bring to the meeting are provided in this newsletter. Very much looking forward to the experience and to seeing you then.

Dawn
Co-President

Next Meeting

Our Summer meeting will be **July 23rd** in Glenwood, from noon-4pm. We have a really fun activity planned. The theme is "Loosen Up with Abstract," inspired by pastel artist Debora Stewart.

We will supply the paper, but you'll need to bring some supplies. Here's what you'll need to bring:

- Photo or drawing for reference. Choose something with high contrast and well defined shapes. (This will be your inspiration for the abstract.)
- Viewfinder (you can make one from card-stock if you wish)
- Support for the provided 9"x12" paper
- Vine charcoal
- Paper to draw thumbnails (newsprint is fine)
- Old towel or small drop-cloth/plastic sheet for the floor.
- 9 to 12 sticks of pastels: 3 colors with 3 values of each color, PLUS an accent color AND a neutral color (you might want to pick colors you love but rarely use.)

For inspiration and ideas about color combinations you might want to choose for this activity, visit [Debora Stewart's website](#).

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, July 23rd at Glenwood! ([Click here for directions to the Gary J. Arthur Community Center](#))

Upcoming Workshop

The Maryland Pastel Society is sponsoring a 4-day workshop with [Terri Ford](#) in October. The workshop will take place in Bucks County, PA, near the town of New Hope, an area with many interesting and varied, paintable views. Openings are still available for this workshop. Please visit the [MPS page on workshops](#) for details and instructions on how to sign up.

California artist Terri Ford has traveled extensively both at home and abroad and focuses on painting en plein air, where she responds to the unique qualities of light and shadow in the scene before her. Terri's impressionistic, expressive paintings are well designed, with rich, vibrant color and texture.

Terri Ford is an excellent workshop instructor for students at all levels. Generous with information and help, she provides students with a great deal of individual attention. She is an Eminent Pastelist of IAPS, Master Pastelist of the Pastel Society of America, Distinguished Pastelist of the Pastel Society of the West Coast and several other pastel societies. Terri has won many awards in national and international exhibitions, and her work has been featured in numerous art publications. Visit her website at www.terrifordart.com

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

Inspiration Corner

Paper Nest Drawings of Huguette Despault May

By Chris Powell

For an interesting and unique usage of pastel with charcoal, investigate the work of Huguette D. May at www.huguettemay.com. Huguette was president of the Maryland Pastel Society from 11/1991 thru 11/1993. She is now residing in Boston, MA where she received her BFA and MFA at the School of the Museum of Fine Arts. She has created some fascinating drawings of ropes which have been exhibited in many universities, galleries and corporate collections.

It is her Paper Nests Series that will intrigue pastelists since she combines pastel with charcoal in a very unique technique. Huguette uses Stonehenge paper which is heavy weight, does not buckle and works well for her process.

She uses Golden Ground for Pastels as an underpainting wherever there is color in the drawings - "mixing the medium with just enough water to flow easily from a brush - neither dry nor juicy". Adding a slight tint to the medium aids in distinguishing the textured ground from the natural paper. In very dark areas, she will add black or a very dark color to the ground medium so that less pastel is needed to achieve solid coverage. Because Huguette only wants to place the textured

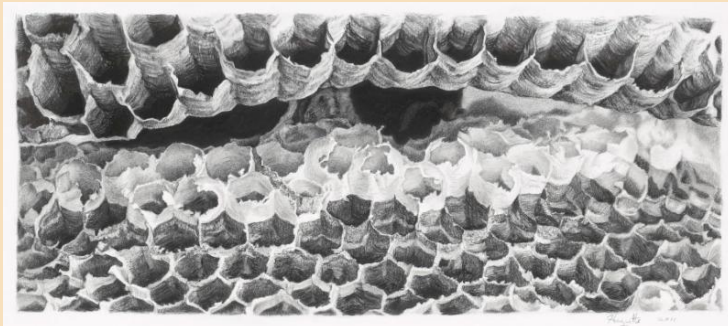
ground in certain places, her guide drawing must be fairly precise and complete.

"Corona" is one of the best examples of this process. The charcoal and pastel image is 33" x 50" on Stonehenge Paper.



Corona

Huguette's website displays many other excellent works which use interesting compositions and intriguing focal points. "Vacancy", an 8.25" x 19.5" charcoal image, created on Stonehenge paper shows a terrific use of angled lines in the top row of cells and light/dark contrast. These elements pull the viewer into the depths of the focal point.



Vacancy

Discover for yourself the fascinating work of Huguette Despault May, www.huguettemay.com, and consider how you may be able to use this process in one of your creations.

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 third in a series of five Teachers' Tips columns where our member teachers **Pass It On**.

Question - Underpainting: Do you teach your students underpainting techniques? If so, describe one underpainting approach you like to teach your students (wet - water? alcohol? dry? charcoal? opposites? complimentary? multiple values in one color family? etc). Describe why you like to teach that approach.

Susan Klinger

I always underpaint, sometimes an overall tone and sometimes a block in of the composition. Alcohol works great for its fast drying. I have taught underpainting with a complementary color to add some visual zing where the background peeks through.

Rebecca Shorb

I've tried them all but I guess I will always enjoy the alcohol. There is a freedom that happens when you sketch the subject matter and then grab the brush and alcohol and start moving the chalk around. For me it frees me up and keeps that painting more loose.

Dot Stepenaski

I have taught underpainting and have used turpenoid and pastel. The students I've been teaching are very much beginners and are so anxious to start using pastels, they don't seem to grasp the usefulness of underpainting! They want to use them now! I emphasize indicating the composition lightly, and then blocking in color in big shapes. I emphasize when they choose their colors for blocking in, they choose distinctive value changes. After the turp has dried, continue with pastel.

Jack Pardue

Underpainting is a personal choice. Yes I have spread hard pastels over a white sanded surface and then used an old ragged bristle brush to splash alcohol loosely over the surface. This will give you a translucent ground to start your pastel painting. Try to leave some of this showing through in your painting.

Chris Powell

Generally, I use white Wallis museum grade sanded paper. It is stretched on a masonite board and I acrylic wash it with the complementary color of the dominant color of my composition. But I keep the value light. For me, dark grounds produce a dark painting that does not stand out in a dimly lit room, which is where most paintings end up being displayed.

Jean Hirons

I ALWAYS teach underpaintings! In the past years, it's all been hard pastel and alcohol. But recently I went back to watercolor for a demo and realized how lovely this could be, both in creating a glow and in retaining the tooth of the surface. I find the hard pastel more successful when I want to achieve values in the underpainting. And color choices are a major theme, although sometimes I just wing it! I favor warm under cool/ cool under warm, particularly for buildings. But any color will work if the value is right.

Member News



Susan Klinger has been selected as one of the artists in an upcoming photo article, 'Art of the Landscape' to be featured on Artsy Shark

- www.artsyshark.com

Susan also has had her newest pastel, "Gentle Cascade" accepted to the 7th Annual St. Augustine Art Association Nature & Wildlife Exhibit in St. Augustine FL, July 23 to August 28, 2016

Finally, Susan's pastel "Old Bottles, \$2" was juried in to the 67th Anniversary Members' Juried exhibition of the Philadelphia/Tri State Artists' Equity. The show was held at West Chester University, West Chester, PA June 6 to July 8, 2016



Desiree Scherini will be teaching classes this fall at Maryland Hall in Annapolis. Also, if you want to get out and paint with no class commitment, join "Desiree's Plein Air Posse" - a very informal group of students who get out and paint! Instruction fee is per class, no set dates or times. She'll email you when she's planning a round up, and you join in if you can! To get on the list, contact Desiree at email desireescherini@gmail.com and put "POSSE" in the subject line. For information on fall classes and more info about the "Posse", visit Maryland Hall's web page, <https://www.marylandhall.org/>



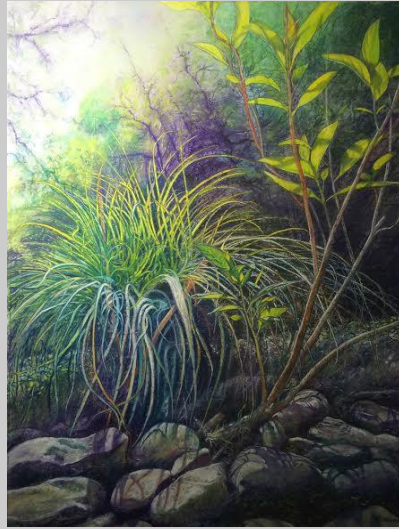
"Summer" (SEPS International Merit Award)

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

- North Carolina Statewide Pastel Exhibition- Honorable Mention,
- Pastel Society of Colorado 12th Annual Mile High International Pastel Exhibition,
- International Association of Pastel Societies (IAPS) 28th Juried Exhibition,
- Catharine Lorillard Wolfe Art Club Member Show - Best in show (painting),
- Southeastern Pastel Society 17th International Exhibition (SEPS) - Merit Award



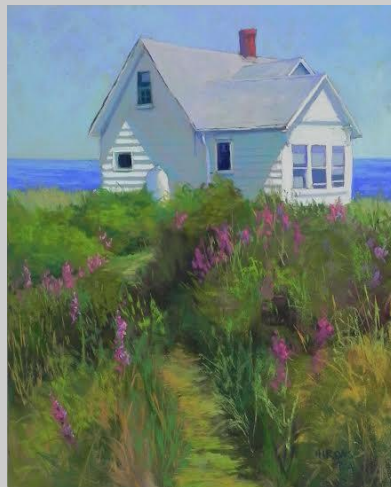
Joyce Lister and watercolor artist Rhoda Seiden will be having a show called "The Art of Color", from July 17 through August 28, 2016 at the Gallery Unicorn in the Towson Universalist Unitarian Church. There will be a reception on Sunday, July 17 from 1:30-4:00 pm, beginning with remarks by the artists. The Gallery is located at 1710 Dulaney Valley Road, Lutherville, MD. (410) 825-6045.



Bob Russin's painting, "Summer Snag" was awarded honorable mention at the [IAPS](#) 28th Juried Exhibition at the Salmagundi Club NYC.



Libby Stevens' painting, "Through the Trees", 11x14 pastel, has won 2nd place / pastels in "4 Seasons of Oatlands Art Show & Sale" at [Historic Oatlands Plantation](#), Leesburg, Va. This was one of four of Libby's paintings that were accepted. The show is up through July 31.



Jean Hirons sold her painting *Shore House with Loosestrife* at ArtHamptons in Bridgehampton, NY in late June. July 22-24 will find her at the Pastels en Perigord show in St. Aulaye, France, where she is one of six international jurors. After that, she will be the judge of awards for the Montgomery County Art Association's large Labor Day weekend show in Kensington, MD. Jean is giving a three day "Beat the Heat" workshop at [Washington ArtWorks](#) in Rockville, Aug. 15-17. She begins teaching her regular fall classes in late September. Contact her for more details, jeanhirons48@gmail.com.

Donna M Finley has been made President of the [St. Michaels Art League](#), St. Michaels MD for the next two years.

Rebecca Yates Shorb was the recent recipient of two awards. She received the Doris Cohen Memorial award at the Spring Show held at the York Art Gallery. The other award was a second place for her pastel titled "By the Light of the Silvery Moon" this show was held at the Hanover Art Gallery.

Do you like to write? Want to be more involved in the Maryland Pastel Society? Well, we have lots of opportunities for you! We are looking for volunteers to help with the newsletter, serve on the MPS Board, or simply help out with some MPS activities. Interested? Drop us a line!

More News and Opportunities

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.

Call For Artists-Towson Gallery Unicorn "Vision" Juried Art Exhibition. Deadline for submissions - July 31, 2016. Send jpegs by 7/13/16. Works must be no larger than 4'x4'. The exhibition runs from September 4 through October 16, 2016. Entrance Fee \$20. The Gallery Unicorn is located within the Towson UU Church, 1710 Dulaney Valley Road, Lutherville, MD 21093

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

The Maryland Agricultural Resource Council (MARC) is sponsoring its second Plein Air Quick Draw event in 2016 at the Ag Center in Baltimore County, Maryland. As part of its ongoing exploration of the interaction between art and agriculture through its Arts on the Farm Initiative, MARC is pleased to host its next plein aire event on **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](#).

The Artists Gallery, located in the American City Building in Downtown Columbia, is moving after 21 years to historic Ellicott City. The new location is on the corner of Main Street and Old Columbia Road in Ellicott City. The Artists Gallery will be part of the new Taylor's Collective which is a eclectic mix of fine art, handmade items by skilled artisans and antiques. The Artists Gallery is a cooperative gallery that was started in 1995 with the goal of providing Howard County artists the opportunity to exhibit and sell their work. The final exhibit, "Farewell Show" in the American City Building will be open until the beginning of August. The new location in Old Ellicott City plans to open in late August. For more information, go to www.artistsgallerycolumbia.com.

Welcome to New Members & Signature Members

Maryland Pastel Society continues to grow! Currently there are 238 members. We welcome the following new members:

Joan Stiles
Carol Vogel
Roxzanne Jones

Congratulations to our newest Signature Members!

Andi Curran
Ann Guidera-Matey
Andree Tullier
Carol Vogel

Please visit the [MPS Membership Web page](#) for information and forms for Signature application.

Past Events

Jeanne Rosier Smith Makes Waves at Spring Meeting

By Mary Boeh



After teaching a 3-day workshop for the MPS, Jeanne Rosier Smith wrapped up her week with a wave demo at the Spring meeting on April 23rd.

Jeanne is an award-winning pastelist, and her work is well-known in the national and international pastel communities.

It was a captivating demo!

Jeanne's demo featured a wave breaking on the shore. She was inspired by a photo she took on one of her trips to the Atlantic coast. She chose the photo because she really liked the light in front of the waves. Although she was using a reference photo, Jeanne emphasized that it is very important to observe waves from life to understand their form, colors, and shadows.

Jeanne's approach to this painting would be to do a pastel underpainting using isopropyl alcohol, then overlay dry pastel, adding the final details at the end. When painting seascapes, Jeanne likes to use local colors in the underpainting; however, for landscapes, she likes to use complimentary colors under the greens.

Prior to painting, Jeanne always does a thumbnail sketch - often a value sketch and a Notan (a design study in black and white). For the value study, she prefers a toned paper, using black and white charcoal pencils for the drawing.

"The purpose of thumbnails is to simplify - to capture the abstract design," she explained. She noted that you don't have to rely entirely on the reference photo; when painting waves, you can adjust the waves and the horizon lines in order to design an effective composition. "Make sure the big shapes are varied [in size]."



Once Jeanne is satisfied with the composition in her studies, she begins to block out the design on her board using vine charcoal. When that is done, she applies the underpainting colors in pastel. "For seascapes, I use a lot of local colors underneath. It's really important to get the colors right." Her approach is to apply the darkest colors underneath, and add the lights on top. It is important to understand the properties of waves and the water in the seascape. Jean explains that there are three sets of colors you must be aware of when painting water: 1) the color of the water--this is the color of the water that is facing the observer, 2) what you see through the water, and 3) what the water is reflecting.



The deepest part of the wave is normally the darkest (think about how a wave curves - it's that inside part that is in shadow). Jeanne uses a dark green at the base of her wave. At the bottom of the trough of the wave, there's a plane change - more light hits the water, so she uses a lighter green. She leaves the white parts of the wave alone, ignoring them at this stage of the painting. While applying the greens in the waves, she points out, "You don't have to be beholden to the colors you see - I always push the colors a bit."

Where there's foam, she uses neutral purple values for the shadows cast by the foam. Why do you see purples and blues in the foam? It's because the sand is getting kicked up by the force of the water. Jeanne explains that wet sand appears as deeper greens, blues, and purples. As she applies the underpainting colors, Jeanne emphasizes that you cannot layer colors of different values; it will get muddy. So you need to be thoughtful about the values you apply.

Once Jeanne is satisfied with the underpainting colors she has blocked out, she applies the alcohol wash to set the colors. She applies the brush strokes in the direction the water is going. "I'm trying to get that

movement." As she applies the alcohol to the trough and crest of the wave, she elaborates, "I want my strokes to feel like they are curving up." She continues with her brushstrokes and notes, "I have some areas that are wetter than others. It depends how much control I want."

Jeanne deliberately tries to soften the horizon line. She explains that the camera sharpens the horizon line, but if you go to the shore and observe, you will see a gentle transition where the sky and water meet. As she continued to brush over the pastel, she further explains that if you find the colors in your underpainting are too dark, you can lift some of the pigment off, as long as the surface is still wet. Once dry, the color won't lift off. "That's what I like about pastels," says Jeanne, "it's the best of oil and watercolor. It's immediate."



Jeanne's brushstrokes follow the waves.



The underpainting is finished. Lost lines are drawn back in with white charcoal.

When the alcohol dries, Jeannie brings out the white charcoal pencil and re-draws and defines some of the edges that she lost when applying the underpainting. "I can put in some of the foam lines; I can define where some of those are supposed to be." Why a charcoal pencil and not a pastel pencil? Jeanne finds that the charcoal pencil is brighter, and just "seems to work better".

Now Jeanne begins to add more colors. As she works, she comments that it is great to have neutral greens and purples when painting seascapes. She applies the pastel strokes in the direction the water is flowing. She works from dark to light.

Eventually Jeanne begins to address the light along the top edge of the wave. Up to this point, she's only left the "white" of the paper. Again Jeannie asks us to observe. Where is the sun coming from? What's the brightest and lightest spot where the sun is hitting? That spot will be yellow. Also, she points out that the whites are not really white. As she paints, she shows us that the whites that she has applied are not white - they are pink, blue, yellow, and other light colors, but not white. Jeanne also notes that it is important to think about the focal point. In this painting, Jeanne has decided NOT to put the focal point at the point where the photo shows the brightest spot. She chooses a spot that is more fitting to the composition, and puts the yellow light there. She uses a pink at the other light spot to tone it down and draw less attention. Then, to emphasize the focal point, she exaggerates the blue shadows next to the yellow to make the focal point more distinct.



She had pointed out early in the demo that there are three things we use for contrast in order to draw the observer's eye. They are edge, color, and value. As Jeanne continues to work, we watch as she applies this principle to the painting.

Occasionally, she draws in lines of foam with the charcoal pencil. While adding the "white" foam - which consists of several light colors - she varies the calligraphy. The foam marks in the front are larger and rougher. The foreground whites are also darker. To maintain the illusion of distance, she blends the foam in the middle-foreground, then uses a brush to "make holes" in the foam. This brings back the darks underneath.

Jeanne reminds us that the foam lines in the painting are critical to the composition. It's what makes the composition work. The foam lines, which were absent in the reference photo, are there to draw the viewer into and through the painting.

At the end, Jeanne uses a wet toothbrush to carefully add a little bit of spray to the splash of the wave. When she steps away, we could nearly hear the wave crashing on the beach!



To see more of Jeanne's work, please visit her web page
www.jeannesmithart.com.

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:

"Color is my day-long obsession, joy and torment."

- Claude Monet

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