



Maryland Pastel Society



Maryland Pastel Society Winter Newsletter

In This Issue

[Upcoming Events](#)

[From the President's Easel](#)

[Next Meeting](#)

[Featured Artist](#)

[Member News](#)

[Membership News](#)

[Past Events - Fall Meeting](#)

[Upcoming Workshop](#)

January 2018

From the President's Easel

My, how time flies! It's a new year and we have a lot of exciting activities planned for you.

To take best advantage of these, be sure to renew your membership this month. Just visit our web page to renew on-line. We have a terrific workshop scheduled in May with Margaret Dyer, and two more workshops are being planned for the fall. We are also getting ready to send out the prospectus for our biennial Members-Only Juried Exhibition which will be held in May in St. Michaels, Maryland. Look for the call for entry email in February.

These cold winter days inspire me! I look out the window and begin thinking about blues and browns and the wonderful amber colors just before sunset. It's a limited pallet, but oh, how those colors pop when the snow is on the ground! If only it would warm up a little so I could set my easel up on the porch!

If you are a warm weather landscape painter and feeling a bit fidgety right now, why not bring a little outdoors inside? Maggie Price used to gather sticks, rocks, and other natural artifacts to bring inside to set up little indoor still life scenes to paint. She described them as small landscapes. Mix in some fresh fruit, marbles, eggs, or a pretty bowl, and experiment with different themes. The important thing is to keep painting!

It's also a good time to pull out your art books. Curl up in a blanket and read about a favorite artist, or visit web pages of other MPS members to see what they are working on.

Of course, web pages are no substitute for a good real-life demo. And, we have a terrific demo lined up for you at our next meeting on January 20th. Jean Hirons will be our guest artist, and her theme will be "Confessions of a Colorist". Jean will focus on color harmony and use of a limited color palette. She will talk about color theory and will present three approaches to color. An author and highly-acclaimed pastel instructor, Jean is a signature member of the [Pastel Society of America](#) and a member of the Master Circle of the [International Association of Pastel Societies](#). She also holds signature membership in the [Pastel Painters Society of Cape Cod](#) and the Maryland

MPS Board and Volunteers

President: Mary
Boeh

Vice

President: Kim
Stone

Treasurer: Mary
Anne Warner

Recording

Secretary: Lyn
Laviana

Corresponding

Secretary: Joyce
Turk

Membership

Chair: Kathleen
Risk

Workshop

Chair: Joyce
Lister

Exhibition Chair:

Vacant

Web: Kathleen
Risk

**Planning
Calendar**

Jan 20: Winter meeting at Gary J. Arthur Community Center, Glenwood

Mar 17: Board Meeting at Gary J. Arthur Community Center, Glenwood

Apr 21: Spring meeting at Gary J. Arthur Community Center, Glenwood

May 4-6: 3-day Margaret Dyer pastel figure workshop in Rockville, MD

Directions to Glenwood

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

Pastel Society. Her work has been included in many national and international juried shows and her paintings are in collections at home and abroad.

Can't wait to see you Saturday, January 20th!

Happy Painting,
Mary

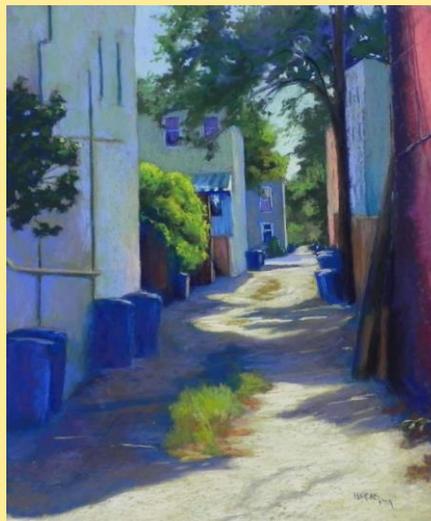
Next Meeting

As noted above, our Winter General Meeting is Saturday, January 20th, from noon to 4 pm at the Gary J Arthur Community Center in Glenwood, Maryland. We are delighted to have a demonstration by the very accomplished artist, Jean Hirons.

***Confessions of a Colorist:* discussion and landscape demo by Jean Hirons**

In this demo, long-time MPS member Jean Hirons is going to discuss the importance of color theory and limited color palettes in her work. She will use both color and black and white photos of a coastal scene from her home town in Massachusetts. A teacher of pastel since 2004, Jean will discuss her "paper napkin explanation of color theory" and the three approaches to color that she defines in her book, *Finding Your Style in Pastel*. Jean will work on a 20" x 20" mounted board of UART 320, beginning with an underpainting and completing the painting using a limited palette of split complements.

Jean loves to teach and interact with her audience. She has been a member of MPS for many years and served as MPS president from 2007-2009. She has taught pastel at Montgomery College, the Yellow Barn, and now teaches at [Artists and Makers Studios](#) in Rockville. She is a signature member of the Pastel Society of America and a member of the Master Circle of the International Association of Pastel Societies. Her paintings have won many awards, including the recent "Best Landscape" award in the MPS Shades of Pastel show. Her website and blog are available at: jeanhirons.com.



"Back Alley Blues" by Jean Hirons

As usual, don't forget 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, January 20th at Glenwood! ([Click here for directions to the Gary J. Arthur Community Center](#))

Membership Renewal

Our annual membership renewal drive has begun. You can renew your membership on-line here: [MPS web page](#). Please renew by February 15th to take advantage of upcoming member exhibitions and other benefits.

Featured Artist: Lyn Laviana



"Sunday Brunch" by Lyn Lavianna

Lyn grew up moving around the northeast every few years. She received her first oil painting set in 5th grade. She went to college in Kansas for BS and MS degrees in Computer Science but had some time for art classes and playing the viola in the orchestra. After graduation, she worked for IBM and went on assignment to Tokyo for two years where she was able to go around the world twice while taking pictures.

After raising a family, Lyn started painting again. She tried water color, oils, acrylic, encaustic and for the first time, pastels.

When she retired from a technical corporate career, Lyn got back into painting seriously, taking classes in pastel and oil painting at the [Yellow Barn](#). Wanting more color in her work she took oil painting classes on color at [Maryland Hall](#) starting with painting colored blocks in the sun.

A workshop by Liz Sullivan prompted her to join MPS.

Lyn uses sanded paper, either toned or with a pastel and alcohol underpainting. For larger works, she does a drawing and acrylic underpainting on multimedia art board then covers it with transparent Colourfix primer. When her son happened to move to Denver three miles from Terry Ludwig, it prompted many expensive trips down the road for an infinite supply of colors. It also provided some spectacular scenery for painting.

"As most pastelists do, I love color, the brighter the better. Painting realistically puts a damper on that. Abstracts remove those constraints. Most of the art shows I have been involved in have been for realistic paintings so I am trying to simplify the shapes and the colors for more abstract realism."

Recently, she got out a gel plate that had been hanging around the studio for years and started playing with it and acrylic paint. It is very easy to get saturated colors and interesting textures and produce a lot of art in a very short time. She frames these papers as is or creates collages with them as an exercise in abstraction. "It is very freeing with a lot of intuition. The hope is this will lead to a method of doing abstraction more easily and freely in pastel or to add pastel on top of the collaged abstracts."

Lyn is a member of the [Maryland Federation of Art](#), the [Kent Island Federation of Arts](#) and a signature member of the Maryland Pastel Society. She participates in numerous juried shows and displays her art at [Benfield Gallery](#) in Severna Park, Md. Her paintings have won prizes in both local and national shows.



"Colorado Sunset" by Lyn Laviana



"Where the Elk Live"
by Lyn Laviana



"Morning Light"
by Lyn Laviana



"Bay Isle" by Lyn
Laviana



"Into the Woods" by Lyn Laviana

Signature Members may sign up to be a Featured Artist by sending an email to mpsnews18@gmail.com. You will need to provide a write-up and images upon acceptance.

Also, Signature members, if you would like to update your images on the MPS web page gallery, please contact Joyce Lister by email listerstudio@comcast.net.

Member News

Janet Darlington recently got her pastel entitled "White Orchids" juried into the MD Federation of Art National Strokes of Genius exhibit.



"White Orchids" by Janet Darlington

Dolores Andrew has two large pastels in a show at the Tidewater Inn in Easton until mid-February.

Eve Miller had works juried into the following venues:

[Pastel Society of the West Coast](#) 31st International " Pastels USA "-- Chart Pak Award

Maryland Pastel Society " Shades of Pastel 2017 "--Third Place

The American Artists Professional League 89th Grand National Exhibition--Honorable Mention

[Pastel Society of Colorado](#) " Illuminated Online Show "--Honorable Mention

Pastel Society of Connecticut 24th Annual National " Renaissance in Pastel "-- Salmagundi Club Award



"Spring" by Eve Miller

Susan Klinger had her pastel "Autumn's Last Stand" accepted to the American Artists Professional League's 89th Grand National Exhibition. With this acceptance, Susan was awarded Fellow status in the AAPL. Susan also had her pastel "Island Reflection, Guana Cay" accepted to the Catharine Lorillard Wolfe Art Club's 121st Annual Open Juried Exhibition to be held January 9 - 25 at the [National Arts Club](#) in New York. She is also currently exhibiting at the Braemer Medical Center at Einstein Medical Center Montgomery, in East Norriton, PA, Normandy Farms Hotel and Conference Center in Blue Bell, PA and Off the Wall Gallery in Skippack, PA



"Island Reflection, Guana Cay"
by Susan Klinger

Mary Ellen Simon is showing several of her landscapes in a [Laurel Art Guild](#) group show at Oasis Gallery in Westfield Montgomery Mall, 7125 Democracy Boulevard, Bethesda, MD. from January 8 through March 2, 2018. Reception Saturday, January 13, 2-3:30 pm.

Kim Stone had her painting "Tea 4 One" juried into the exhibit "Square One" at [Carlisle Arts Learning Center](#) and is showing a self portrait in "Figuratively Speaking" at the [Art Association of Harrisburg](#). Her work hangs in The Village Artisans gallery and the gallery at History on High, Carlisle, PA.

Membership Update

Maryland Pastel Society currently has 238 members. We are happy to welcome five new members this quarter:

Lisa Neil
Francis Tomlinson
Rosemary Herrsch
Donna Mitchell
Deborah Peters

We are also delighted to congratulate a new Signature member who submitted her work to our jury committee:
Deborah Cole

Past Events - Fall Meeting

Chris Powell - Strategies to Salvage that "Not-Quite-Right" Painting

by Mary Boeh



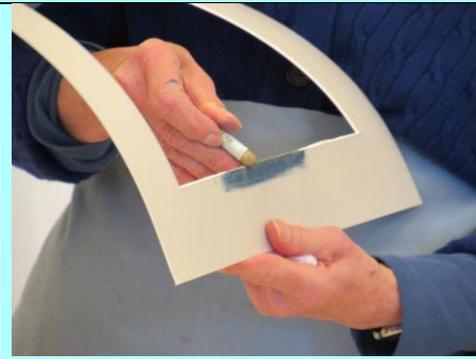
Who among us has not had one of those problem paintings? You don't want to throw it away, because you *know* you can fix it. It's that pastel painting that needs something, but you're just not sure how to go about it.

At our Fall meeting, Chris Powell did a presentation and demonstration on just this topic. Chris recommended some excellent strategies to evaluate and fix that problem painting. She showed us several examples of how she applied various techniques to resolve problems with paintings.

The first painting Chris presented was a lovely seascape. She explained that after it was first framed, she wasn't satisfied and realized that she needed to make some changes. She unframed it and made adjustments. She was happy with the changes, but then she found the matting and frame didn't quite work with the modified painting. The painting was in a double mat of a neutral color and did not complement the revised painting. Rather than invest in new mats possibly a new frame. Chris got creative!

Chris experimented. She chose a pastel hue that was in her painting, and she applied it to the exposed edge of the inner mat. She then blended it so it was smooth and sprayed with fixative. Chris repeated this until she had a consistent "blue" for her inner mat. Next, she added an iridescent gold-toned pastel to the bevel edge of the same mat. She applied fixative, and "ta-dah!" She had a lovely custom framing solution that made the painting sing!

While that was an unusual solution, it worked.



Chris demonstrates how she experimented with pastels to tone the inner mat to complement her seascape.



The finished piece with the modified mat, an inexpensive, but a visually effective fix.

In a second example, Chris had painted a landscape on a burgundy ground. When she was finished, she felt the painting was too dark. Consequently, Chris decided to do a second version of the painting on a white surface. The resulting painting was lighter and with a greater sense of airiness and atmosphere that Chris liked better. Chris brought both paintings so that members could compare the difference close up.



Second Example: The same subject, painted on dark ground (left) and a white ground (right).

Next, Chris showed us the final example which was to be her demo. It was a river scene with overhanging branches in the foreground. It had been framed and exhibited; however, Chris observed that everyone commented on how much they liked the top half of the painting, but they never commented on the bottom half. That confirmed her nagging feeling that something was not right with the painting. Subsequently, she decided to make some changes. Before making changes though, Chris spent time evaluating the painting and exploring options.

Evaluating the Painting

Chris recommended a number of ways you can evaluate your paintings. Here are some easy steps you can use:

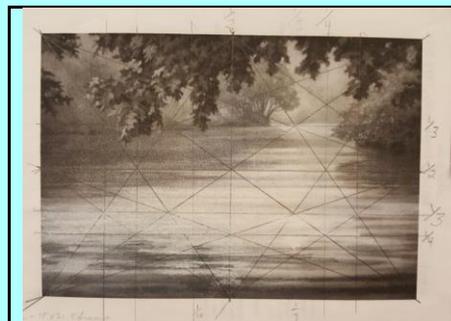
1. Step back from the painting to look at it.
2. Turn it upside-down, or sideways, to look more objectively at your composition.
3. Put it away for a while, then bring it out and look at it with fresh eyes.

4. Look at it in a mirror.
5. Photograph your painting, then look at a black and white version to evaluate the value structure; and (suggested by your board).
6. Use the MPS compositional guides on our membership page as a check list to evaluate how you applied.

So, what did Chris try? Well, she began by analyzing her composition. Was there a path into the painting? Did the painting lead the viewer around and through the painting? How were the values?

She printed out a black and white print of the photo to evaluate the values. She wanted to draw the viewer's eye to the bottom of the painting and make it more interesting to the viewer. She concluded that the foreground at the bottom of the painting should be darker. This would enhance the feeling of depth and distance. Chris did a full-size value study in charcoal to help her determine the values that would work best to achieve this.

Next, Chris considered how she might draw more interest to the water in the foreground. She did small studies of water and the reflections and ripples to explore how she might modify the patterns to create movement and depth. She cropped and enlarged sections of rippled water to study them more closely. She did a notan and grayscale studies. While working through this process, she observed that you could often find echoes of images in reflections in rippled water. Chris noted that it is fun to look for familiar shapes, like faces, in these patterns. In the example she showed us, she saw a penguin. Incorporating that image into the painting, then distorting it slightly in repeating ripples would make the water more interesting, *and* the use of repetition would convey movement in the composition.



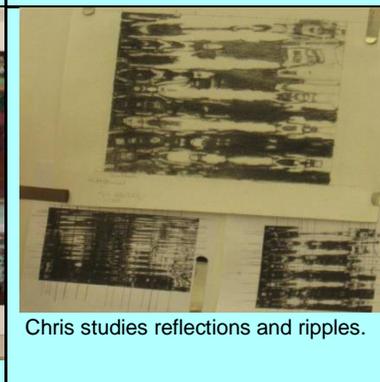
Chris analyzed the composition, looking for armature options.



She did a full size charcoal value study adjusting the composition and values.



Small color study.



Chris studies reflections and ripples.

Chris also thought about the armature in her painting. She reminded us that Christine Swann, who did a demo at the Fall 2015 MPS meeting discussed using armatures to create lines of movement for the eye to follow (read about Christine's demo [here](#)). Both Christine and Chris recommended Juliette Aristide's book, *Classical Painting Atelier: A Contemporary Guide to Traditional Studio Practice*. Chris explained that she intended to employ the concept of armature as she re-worked the painting. This would also help move the viewer's eye around the scene.

Lastly, Chris considered color. How could she use color to create the sensation of movement in the water? For this, she looked to the book, *Vision and Art, The Biology of Seeing*, by Margaret Livingston. Livingston explains that the use of equiluminant (low luminance contrast) colors causes the eye to perceive a jittery effect. The author cites Claude Monet's painting, *The Ice Floes*, as a good example. In this painting, Monet juxtaposes high luminance contrast with regions of low luminance contrast. This creates the optical illusion of movement.

Chris decided to apply the juxtaposition of colors of similar values to create the illusion of shimmer and movement in her painting. She used her color wheel to help choose colors that would best serve this purpose. She did a color study. This study, along with the charcoal value study and the patterned water-ripple notans, would serve as her guides. Chris was ready to re-work the painting.

The "Do-Over"

Chris readied her brush and a small hand vacuum. Then, she began to remove pastel from the lower portion of the painting. As she brushed, she vacuumed up the dust. It was a very efficient process. The top layers came off nicely, revealing a darker underpainting. Once satisfied, she stopped removing pastels, and began to follow her plan.



A small vacuum and a brush are used to gently remove pastel from the original painting.



Chris begins making changes, using her studies to guide her.

Chris began by lightening the water in the distance to increase contrast at the focal point. Then she began working toward the foreground, adding light to some spots, and applying colors of equal value to create vibration. She was careful and meticulous as she used her studies to guide her. Finally, Chris added the final touches at home. Below are the before and after images.



The original painting.



The finished painting.

Visit Chris Powell's website to see more of her beautiful paintings at <http://www.powellfineart.com>

Upcoming Spring Workshop

Margaret Dyer 3-Day Pastel Figure Workshop!

May 4-6, 2018

Artists & Makers Studios 2, 12276 Wilkins Ave., Rockville, MD

Working with live models, students will explore drawing, composition, anatomy, proportion, value, color, and pastel application. Emphasis will be on developing form with light and shadow, using Margaret's easy step-by-step method.

Margaret is a Master Pastelist with the [Pastel Society of America](#), and is a member of the "Master's Circle" of IAPS. Her work has been featured in numerous art books and magazines.

Margaret is an excellent and experienced instructor, generous with information and individual help. She has conducted workshops for many pastel societies and art schools across the United States. To view her work visit www.margaretdyer.com.

This workshop is open to students of all levels, and priority is being given to MPS members in good standing. There are still openings available. Go to the Maryland Pastel Society web page for details and enrollment instructions at www.marylandpastelsociety.com.

Upcoming Members Exhibit Opportunities

We have two wonderful member shows scheduled for 2018

Members' Only Juried Exhibition

May 1-29 to be held at A.M. Gravely Gallery in St. Michaels, MD. The show opens Friday May 4th. The reception is Saturday May 12th, 5-7 pm. The reception is the weekend of the St. Michael's Art Walk and promises to have lots of foot traffic throughout the day.

Information will be forthcoming by the first of March.

Signature Members Juried Exhibition

June 12-August 13 at the Bernice Kish Gallery, Slayton House in Columbia, MD.

More information will be coming in the Spring.

MPS Needs You

Get Involved!

To keep our organization healthy and happy we all need to participate. Everything from bringing snacks to heading up committees is an opportunity to get involved. Are you interested in serving on the board? Please contact a board member if you are willing to contribute your time and talents.

Parting Thought

"Perhaps the most important point I can make is that you are not to think of painting as something separate from drawing."

-- Kimon Nicolaidis
The Natural Way to Draw, 1941

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

Copyright © 2018. All Rights Reserved.

Maryland Pastel Society, P.O. Box 54, Riderwood, MD 21139