

# SHADES OF PASTEL

## FROM THE PRESIDENT'S EASEL

I'm writing just after returning from the Susan Ogilvie workshop. 40 lucky people got to attend, thanks to Susan's generosity in agreeing to do two back-to-back workshops. I heard glowing remarks from those who attended the first week, and I know that those in my session were very happy with the quality of instruction. Despite the heat, we all learned a lot! If you weren't lucky enough to be there, just think three things: shape, value, and color temperature. It's what it's all about for Susan. I may be the only one of the 40 who had a workshop with her previously, and I've been very much influenced by the first workshop I took. So I hope that many of you will be equally excited by your experience.

And I hope that many of you will be with us for our summer meeting when we have our second annual all-critique session. Bring 4 or 5 pieces with you and sign up for a critique with one or more of our experienced critiquers. And listen in as others' work is critiqued. It will be very informal and a lot of fun. And don't forget to bring some food to share as well!

In my last letter, I reported that I was embarking on a series of paintings of my local pond as a means of saving on gas and challenging myself to paint what is local and not that thrilling! I have continued doing this and now have about 12 paintings that I hope to have on my web site soon. It definitely HAS been a challenge, particularly when I paint more than once a week. Things don't change that fast! I've learned to look for interesting shapes and values, and yes, color temperature! Sounds familiar, eh?

Wishing you all a great summer,

Jean

## OUR NEXT MEETING

Saturday, July 26, 2008 Noon to 4:00 PM

### Our Critique Meeting

Bring in three of your best recent paintings and select three of these four artists that you would like to critique your paintings: Joyce Lister, John Held, Maria Mario and David Lawton. Our last critique meeting was fun, informative and a wonderful way to get feedback about your artwork from your peers. Our members requested that we do it again this year, and so our summer meeting is dedicated to offering critiques.

From the beginner to advanced artist, it's always helpful to get a good critique from a supportive group of artists to see where your weaknesses are but also to hear about your strengths. This is how you continue to grow and get to the next level in your skill as a painter. Is your center of interest working for you in the piece? Did you make good value choices? How about the edges...some lost, some found? What about the color temperature? Want to hear if your atmospheric perspective is effective? Then come to the summer meeting and hear all about it. You can listen in and learn while you wait for your turn as comments are being made about other artists' work.



Remember that this meeting will be taking place at the Glenwood Senior Community Center in Cooksville, Maryland. See directions next page.

## UPCOMING GENERAL MEETING

July 26, 2008. 12 noon until 4 P.M.  
Glenwood Senior Community Center  
2400 Route 97  
Cooksville, MD

### Directions:

Take I-70 West, from Baltimore to Route 97 south. The center is approximately two miles south of I-70, on the right. The center is part of the Western Howard County Government Center. That will be the label on the sign off of Route 97. There is a library building (green on the right) and the Center is off to your left. The entrance to the building is a covered walkway with large columns.

Don't forget to bring food to share for the chance to win a nice prize.

Lynn Goldstein is stepping down after this issue as the editor of the newsletter. The Board is reviewing ideas about where to proceed with the newsletter at this time. Lynn wants to thank everyone for getting pertinent information to her in a timely manner in the past.

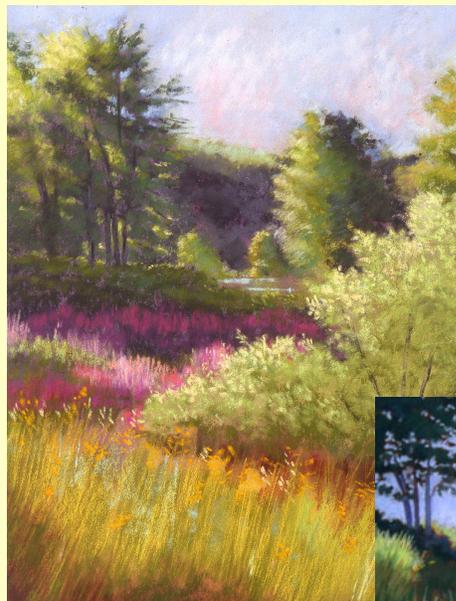
It has been great getting to know everyone while working on the newsletter. See you at the meetings.

## SPRING MEETING — APRIL 19, 2008

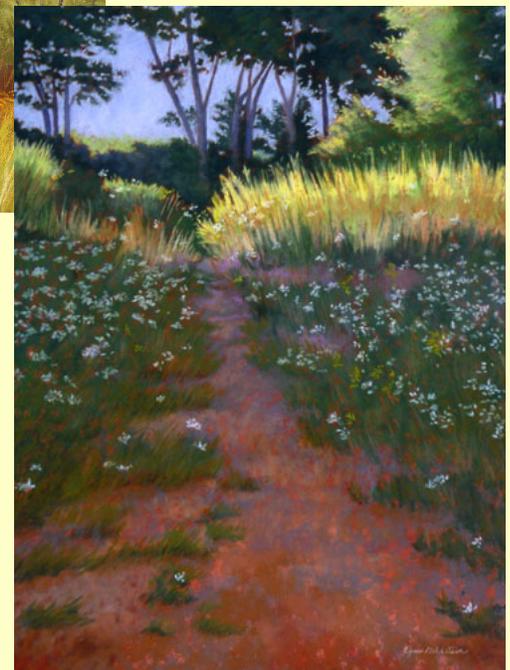
### LYNN GOLDSTEIN EXPLORES THE ESSENCE OF HER STYLE

At the last general meeting Lynn Goldstein shared her personal history to explain how that history influences her present artistic choices. She discussed composition, format, subject choices and more. Her goal was to encourage fellow artists to become more introspective about their own artistic choices in order to help them develop a consistent artistic voice. It was very interesting to see the examples of past influences visually displayed right next to her present work. The connections were made very clear to the group with this approach. It certainly gives us something to consider in our efforts to develop a personal style. A big thank you to Lynn for sharing this valuable information with us.

*Linda Light*



*Above: Kelly's Surprise - 16 x 12 inches by Lynn Goldstein*



*Right: Butterfly Dream - 24 x 18 inches by Lynn Goldstein*

## SUSAN OGILVIE WORKSHOP

During the first two weeks of June forty fortunate artists were able to take a workshop with nationally recognized pastel artist Susan Ogilvie.

The workshop was a great way to jump-start a summer of painting. Susan paints on surfaces that she prepares herself, and I know that everyone in the week that I attended the workshop enjoyed experimenting with this way of working as well. Susan also very often takes sketches out in the field and then goes back to her studio to complete a finished painting using her field studies and not photographs. This was a new way of working for many of us. I found this approach very liberating and also a great way to simplify my compositions.

Jean's summation in this issue's president's letter is right on the mark. For the basics of Susan Ogilvie's approach, just think three things: shape, value, and color temperature. It's what it's all about for Susan.



*Value Study and Color Study*

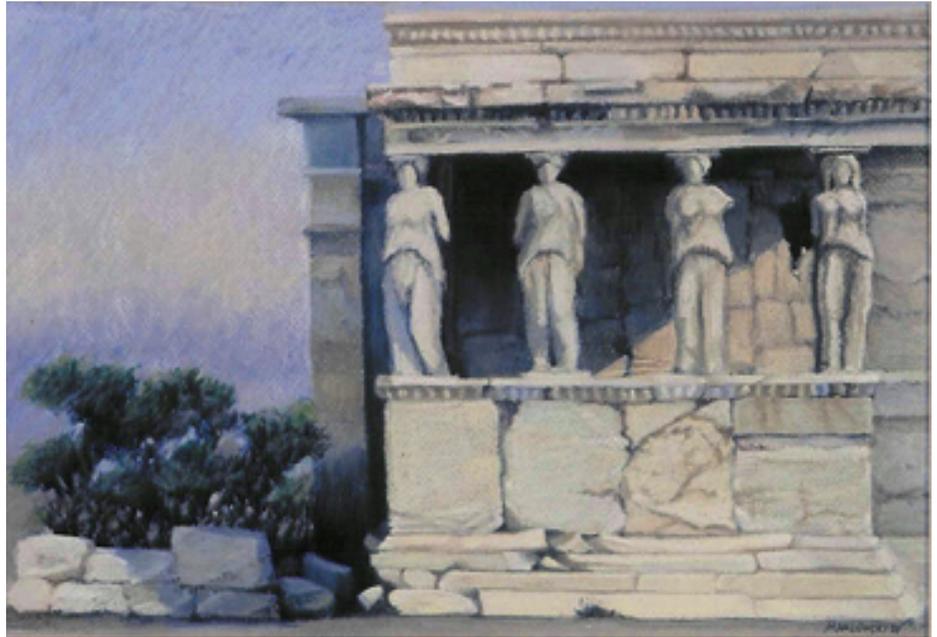


*Demonstration at Antietam*

## MEMBER PROFILE: DEBORAH MAKLOWSKI

My career as an artist began at the age of 2, when in a burst of personal initiative I liberally illustrated the margins and endpapers of several dozen of my parents' books. To save what was left of their literature, my folks enrolled me in a series of drawing and oil painting classes with local artist/teachers in Ohio, Florida, Virginia, and Maryland (we moved around a lot), starting when I was about 6. When I was 13, they signed me up for the weird but somehow effective learn-by-mail Famous Artists' School. (Remember "Draw Winky"?) I won my first art contest in 1966 or 1967 – designing the cover of a County Fair program in southern Maryland – and made pocket money in high school by painting reproductions of people's family coats of arms.

After college (a Bachelor's in Art History from Virginia Commonwealth University in Richmond, 1975), I got a little freelance work doing pen-and-ink drawings for the Financial Times in Richmond, but museums weren't hiring art historians, and I wasn't ready for a fine art career. So I opted for the Army and then Federal Civil Service. It's been a good living, but artwork has always been done on the side, when I could fit it in. In the '70s and '80s, I produced a series of graphite drawings from my own photographs, each one taking me 6 months or more to finish. I had prints of these made for a gallery in Columbia and they sold pretty well - one was chosen for inclusion



*Caryatids- 9 x 14 inches- Pastel on Canson- irst pastel painting, 2001*

in *Strokes of Genius: The Best of Drawing*, published by North Light Books in 2007 - but the gallery owner advised me to start working in color. So I picked up a set of colored pencils and started experimenting, producing several pieces in the 1990s, mainly through trial and error. But progress was slow, and as my day job began to swallow up more and more of my time, I stopped drawing.

Art didn't kick in again until

April 2001, when, at my husband's urging, I signed up for an introductory pastel course with MPS member Cher Compton. (Thank you, Cher!) Why did I pick pastel? Because I still had my mother's 50-year-old set of Grumbacher pastels that she'd given me when I was in high school, and because I didn't want to deal with the mess of oil paints. I guess the time – and medium - was finally right: by mid-2003 I'd negotiated a work



*Treeline Summer Afternoon-12 x 14 inches- Pastel on Wallis, 2003*

schedule that allows me one day a week in my studio, and that year I also took my first intensive pastel workshop, with Albert Handel.

Since then I've continued to be extraordinarily lucky, not only in my workshops (Richard McKinley, Doug Dawson, Bob Rohm, and most recently Susan Ogilvie), but also in finding the Maryland Pastel Society, a group of talented, dedicated, and highly supportive pastel artists who all immediately made me feel at home. As I have continued learning and painting in pastels, I've also begun working again in colored pencil. The former allows me to be more "painterly"; the latter satisfies my need for highly detailed and realistic work.

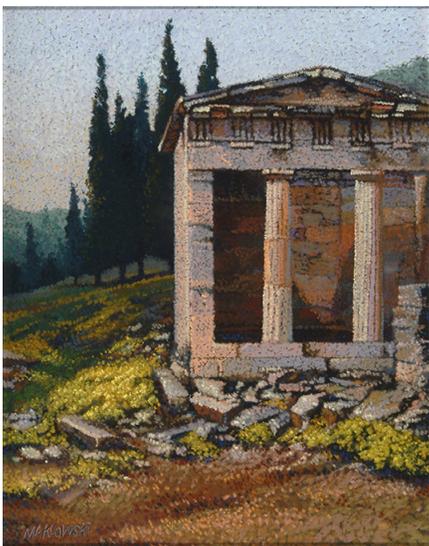
So it's taken me over 50 years to reacquire that fundamental understanding that I had when I was 2, that for me, making art is not a choice but an imperative. More importantly, I'm finally seeing and thinking like an artist: it is no longer possible for me to interact with the world without wanting to draw or paint it. This is a profound and joyful change, one that I'm eagerly looking forward to exploring more fully when I retire in February 2009 and begin living in my Happy Place full time.



*The Neighbors - 12 x 16 inches - Pastel on Wallis, 2006*



*View of Claiborne- 13 x 15 inches - Pastel on Wallis, 2007*



*No One Home-11 x 14 inches on Wallis, 2005 (from my dot-dot-dot period)*



*Meadow Matriarch - 14 x 16 inches - Pastel on Wallis, 2008*

## MPS SHOW NEWS

### SLAYTON HOUSE AT WILDE LAKE

10400 Cross Fox Lane  
Columbia, Maryland  
410-730-6695

#### Important dates:

Receiving and hanging:

November 12

Reception: Sunday, November 16

Pickup: December 19

The Maryland Pastel Society will hold a full member show at Slayton House at Wilde Lake in Columbia, Maryland. Look for a call for entries in early September.

## VOLUNTEERS NEEDED

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

## UPCOMING MEETINGS

**July 26, 2008: Summer General Member's Meeting**

October 4, 2008: Board Meeting  
**Oct. 25, 2008: Fall Member's Meeting**

Dec. 7, 2008: Board Meeting

## MEMBER NEWS

**Sandy Askey Adams** had three of her pastel paintings selected for the National Open Juried Pastel Exhibition entitled Multiple Gallery Soft Pastel Extravaganza in Loveland, Colorado. Margeret Dyer was the judge for this exhibition. Additionally, Sandy's painting titled "Afternoon Calm" was juried and selected as one of the winning paintings for the Top 100 "Paint the Parks" National Art Show and Competition. This painting will go on a National Tour with the other winning artists' paintings. Also winning in the SECOND top 100 were two paintings, one titled "Allegheny Forest Land" and "Summer in the Allegheny Forest." Plus two others were juried and selected for the Second Mini-50 with titles of "Canal and Towpath" and "River View Silence."

**Teresa Ficaretta** recently obtained gallery representation with the Avant Garde Gallery in Washington, DC. The gallery's website is [www.the-avantgardegallery.com](http://www.the-avantgardegallery.com).

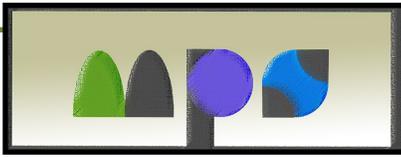
**Lynn Goldstein's** painting "Together" won the first place award in the juried exhibition for the Lorton Arts Foundation at the University of Phoenix, Reston, VA in May. Additionally, Lynn's painting "December 31st #1" was accepted in the Pastel Painters of Cape Cod International exhibition. Presently, Lynn has a one-person exhibition at Oakton Art in Oakton, Virginia until August 14.

**Jean Hirons'** painting "Cloudy Day Landscape" won the Outstanding Landscape award at the 4th Northeast Pastel Society National Exhibition in Old Forge, NY.

**Lisa Mitchell** was one of 23 artists juried into the Paint Annapolis 2008, Plein Air Competition sponsored by

the Mid-Atlantic Plein Air Painter's Association. The plein air event will take place September 17 - September 21, 2008 in Historic Annapolis. The event will conclude on Sunday evening with the collector's preview and reception. The sale and exhibition will be held at Maryland Hall in their two gallery spaces. The exhibition will run through Oct 26, 2008. Cash awards will total more than \$6,000 in addition to numerous merchandise prizes.

**Kay Sandler's** "Curbside" was selected by Juror Stephen Quiller for a Merit Award at the Watercolor Art Society-Houston's 31st International Exhibition in March. The image was also selected for the cover of the Exhibit Catalogue. Kay's "Front Yard Aster" won a merit award at the Texas Watercolor Society's 59th Annual Exhibition. This watercolor was also selected for the TWS Traveling show, and will be traveling around Texas the rest of the year. Kay's pastel "Day Lily in Red" was selected by the 4th Annual Northeast National Pastel Exhibition, Juror of Awards, Doug Dawson to receive the William J. Kowalsky Memorial Award. Kay was asked to Judge the Calvert County Artists' Guild Annual Show at AnnMarie Garden's Community Gallery. Kay is currently exhibiting a collection of large florals in Pastel at the Barnes & Nobles in Gaithersburg.



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

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

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

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