



Maryland Pastel Society



Maryland Pastel Society Fall Newsletter

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October 2014

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MPS Board & Volunteers

Pres: Dawn Capron

VP: Vacant

Treas: Mary Anne Warner

Corr.Sec: Linda Light

Rec.Sec: Barbara Steinacker

Membership: Kathleen Risk

Workshops: Joyce Lister

Exhibition Chair: Susan Gleason

Web: Mary Boeh

Planning Calendar

2014

Oct 18: Fall Members' Meeting

Nov 1: Winter deadline to apply for Signature Membership

Nov 22: *Pastel*

From the President's Easel

A few remarks about our upcoming Fall General Meeting on October 18, 2014: First, our presenter is Jane McGraw-Teubner! We are very excited that Jane will be doing a demonstration for MPS! Jane is an outstanding pastelist, honored nationally for her remarkable landscapes. She will be traveling from East Northport, New York to present a demonstration of a snow scene for us.

Jane's work has been shown in national exhibitions, garnering awards, most notably from the Pastel Society of America, which has designated her Master Pastelist. She will be receiving the "Master Circle" Award from the International Association of Pastel Societies next June at their biennial convention held in Albuquerque, NM. In 2014, she was invited to be a demonstrator at the Plein Air Convention held in Monterey, CA, hosted by *Plein Air Magazine*. The convention featured 60 demonstrating artists with over 600 attendees. Jane's artwork has been featured on the cover of the 2013 December issue of *The Pastel Journal* along with an eight page article. Jane has had her work displayed in galleries in Carmel, CA, Spring Lake and Stone Harbor, NJ, Milford, PA, Stony Brook, NY, Mystic CT, Windsor, NY, the National Arts Club, NYC, the Salmagundi Art Club, NYC and the Broome Street Gallery, NYC. She teaches pastel painting at the Teaching Studios of Art in Oyster Bay and private classes from her home in East Northport, NY.

I look forward to seeing many of you at Glenwood on the 18th for this fortunate and timely chance to see Jane's demonstration of a snow scene.

Prior to Jane's demonstration, we will have our usual brief business meeting. This one has the added import of electing MPS officers for 2015-2017.

The Board developed the slate of officers for your approval. I present it now for your early consideration.

Unleashed show opens at the Strathmore
Nov 23: *Pastel Unleashed* Show Reception
Dec 13: Winter Board Meeting

2015

Jan 24: Winter General Meeting

Directions to Glenwood

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

CO-Presidents: Dawn Capron and Joyce Lister
Vice President: ---
Recording Secretary: Barbara Steinacker
Corresponding Secretary: Linda Light
Treasurer: Mary Ann Warner

You'll note that the Vice President position remains open. If you are interested in serving in this position, the main consideration being that the VP becomes President after two years, please speak to me or any Board member.

After a thorough search, the Board did not find a suitable presidential candidate for 2015-17. The proposal is that Joyce Lister, our Workshop Chair, and I share the responsibilities equally. I, in turn, would help Joyce with her Workshop Chair duties.

Looking forward to 2015, at the last Board meeting we developed our schedule of presenters for the coming year. Because not all are yet committed, I cannot lay out the complete schedule here, but just to give you a taste, here are two "names" that have said yes: Christine Ivers and Christine Swann! Yep. Check out their websites if you are not yet familiar with their names. Just outstanding pastelists. And of course, Doug Dawson will be leading a workshop in conjunction with the SOP in October. We know that you, our membership has come to expect the best and rightly so. And we, your Board members, are committed to bringing the best to you; to teach you, to challenge you, to enrich you. And please, if you have suggestions for topics or presenters, we ask you to share them with us. We try to keep a balance in mind; portraits, landscapes, still life, etc. But realize that it gets off kilter now and then.

See you on October 18th!

Dawn, MPS President

Next Meeting

Our fall General Meeting is October 18th. Come join us for a terrific demo!

To learn more about our guest presenter, Jane McGraw-Teubner, please visit her website janemcgraw-teubner.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, October 18th at Glenwood! ([Click here for directions to the Gary J. Arthur Community Center](#))

Upcoming Workshops & Opportunities

The Desmond O'Hagan workshop is currently full. Please contact Joyce Lister at lijsterstudio@comcast.net if you would like to be placed on the waiting list.

The **Desmond O'Hagan** workshop is a 3-day inside workshop for the MPS, November 6, 7, and 8, 2014, at the Howard County Center for the Arts in Ellicott City.

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

Upcoming Exhibitions

The MPS' first ever pastel and mixed media juried exhibition, "Pastel Unleashed: A Mixed Media Approach" opens on November 22nd at the Strathmore Mansion in Bethesda. The show will be in the Invitational Gallery located on the second floor. The Reception is November 23rd from 2-4PM.

Our juror, Stewart White, is a nationally known watercolorist and architectural designer and illustrator.

The show runs through January 4, 2015.

Exhibition Hours at the Strathmore are as follows:

- Tuesday, Thursday, Friday, Saturday - 10AM-4PM
- Wednesday - 10AM-9PM
- Sunday - 12PM-4PM
- Closed Monday

Please visit the [Strathmore's website](#) for directions and more information about Strathmore Mansion.

Featured Artist: Lynn Goldstein



Layered Individualism



Look Closer

When asked how long she has been making artwork, West Virginia born Lynn Goldstein responds that she has made art for as long as

she can remember. Lynn's grandfather liked to draw the birds that he enjoyed watching at his feeders. Her mother studied art in college, and taught Lynn the basics of drawing at a young age.

A fine art graduate from West Virginia University, Lynn worked as a graphic designer for seventeen years in the Washington, DC area for organizations such as The Washington Post. During that time, she continued studying art at the Art League School in Alexandria, Virginia, where she was first introduced to pastel painting. Additionally, Lynn has studied with master pastelists, Richard McKinley, Doug Dawson, and Susan Ogilvie, among others, while continuing to develop her own style. Her upbringing in the mountains of West Virginia and her graphic design background inform her work.

Goldstein has also enjoyed teaching pastel for seventeen years, first for Fairfax County and later for the Workhouse Arts Center in Lorton, Virginia where she has also had a studio since 2008. She has taught workshops in the mid-Atlantic region, as well as in Southern France, and she has also taught for the Smithsonian National Portrait Gallery (NPG). Lynn enjoys leading tours at NPG as well, and has volunteered her time as a docent there for sixteen years. This provides her the opportunity to study and share the best of America's art masterpieces, and enjoy the museum atmosphere that she has loved as long as she can remember.

In 2009, the Pastel Journal profiled Lynn's "Reaching" series of paintings, which were inspired by the death of a friend. The paintings depicted looking up into trees from below. Lynn also wrote an article for the same issue of Pastel Journal encouraging artists to look at the world from a different perspective.

One of the events that changed Lynn as an artist was her completion of a one-month artist residency in Dinan, France, in 2011. While there, she immersed herself in the French culture and spent time painting without the distractions of everyday living. Less adventurous, but no less influential, was Lynn's foray into installation art. In 2013, she was asked to participate in a show to commemorate the Holocaust. Making work for that exhibition enabled Lynn to stretch her artistic muscles and work outside her comfort zone. "Treatise" is a three-dimensional work that includes pastel in the final piece, and every aspect of the art is symbolic.

Lynn believes that "Treatise" was instrumental in her being selected as one of fifteen artists in the United States for the 2014 Caravan Exhibition being displayed at Washington National Cathedral in Washington, DC, and the Cathedral of Saint John the Divine in New York City. Her work for that exhibition pushed her further out of her comfort zone. All the work made for that show was executed on life size fiberglass sculptural forms. On her form, Lynn was able to utilize one of her newest mediums, acrylic with collage materials.

2014 has been a particularly busy year for Lynn. She exhibited eighteen of her paintings at the Washington Arts Club in Washington, DC. She also co-curated and exhibited her work with her friend, glass artist David Barnes, at the McGuire Woods Gallery at the Workhouse Arts Center in Lorton, Virginia. This exhibition included her pastels,

David's glass creations, and work that was made in collaboration between Lynn and David. Additionally, she also had a painting accepted into the Pastel Society of America's juried show for 2014, "Enduring Brilliance." Her painting "Layered Individualism" won the Blick Art Materials Award, for which Lynn is very grateful and thrilled. "Layered Individualism" is a painting that is part of Lynn's abstracted landscape work. Two other pastel paintings of abstracted landscapes were recently juried into the member's-only mixed media show sponsored by Maryland Pastel Society at Strathmore Mansion in North Bethesda, Maryland, in November.

Her work is represented at Washington Street Gallery in Lewisburg, West Virginia and Broadway Galleries in Alexandria, Virginia, and Great Falls, Virginia. She has exhibited extensively in solo and group shows, and her works can be found in private and institutional collections in Holland, France, and the United States.

To see more of Lynn's work, check out her website at: www.lynngoldstein.com

To see Lynn's process and musings about art, go to: <http://www.lynngoldsteinfineart.blogspot.com>



My Dinan



Treatise

Signature Members may sign up to be a Featured Artist by sending an email to mdpastels@gmail.com.

Inspiration Corner

Presidential Tips

The Maryland Pastel Society has a legacy of wonderful, dedicated leaders. In the upcoming year, our presidents - past and present - will share advice and wisdom. Here's the first in the series:

What's the best art advice you have ever been given?

David Lawton

Asking me what the best art advice I have been given is not a simple answer as I feel I have been given so much great advice from so many great artists. I can however mention two that stand out; one is from Albert Handell who said "If you want people to respond to your paintings you have to paint subjects that you respond to regardless of the subject". The other was from David Leffel who said "Try to see the finished painting before you ever put the first brush stroke down". Both these resonated with me because as David pointed out: if you don't know what you want your finished painting to look like how will you know when it is done? Albert's advice taught me how to choose my subject matter: foremost it has to have some aspect that I respond to the light quality, interesting shapes or some other aspect that I am drawn to.

Jack Pardue

I've had so many great pieces of advice that it is hard to pick just one. I do remember one which sticks in my mind, and that advice was "to be true yourself in all of your paintings". Also a few others which I will not forget, "don't forget your foreground area", and "don't use black or pure white except for the catch light in an eye".

Dawn Capron

The best art advice I was ever given was from Doug Dawson: For color harmony begin each pastel with four sticks of pastel, the lightest light, darkest dark and two mid tones. It resonates with me because it's easy to remember, not, unfortunately, because I am always successful with it.

Jean Hiron

There are two things that come to mind. One of the most important things I learned from an instructor-how to lay on pastel using a soft touch. I learned this from watching Albert Handell in three workshops and it has served me very well. I think one of the hardest things for those new to the medium is being able to keep the pastel from getting heavy and muddy. Learning to apply the pastel lightly, just barely touching the paper with a soft pastel, is one of the real secrets to producing beautiful paintings.

The other piece of advice came from Doug Dawson, who encouraged me to do color studies. I took him seriously and over the years have developed into a much more intuitive painter, often working from black and white photos. Sometimes I do studies, sometimes I don't. The important thing is that I've learned to go beyond local color, particularly in photographs.

Deborah Maklowski

I've been given (and needed!) a LOT of great advice over the years, but the one thing that has really stuck with me, the one that I use most often, came from a truly talented, award-winning colored pencil artist and former high school art teacher, John Smolko (<http://www.smolkoart.com>). We were talking about getting stuck and what to do when your current piece is not working, and he said "Put some blue in it!" I laughed, but it works! As long as the value is the same, a little pop of blue can really perk up a lackluster area.

Joyce Lister (co-president elect)

A piece of important art advice that resonated with me is a comment I heard Richard McDaniel make at a workshop many years ago - and that is: "First the dog, then the fleas!" It is directed at students who tend to get carried away by small details and ignore the big shapes. It is a funny, wonderful, graphic image - the kind I tend to remember... and it's a useful and memorable remark that I often pass along to my own students when it's appropriate.

Member News



Old Time Music

Michael McGurk was accepted into the current [Pastel Society of America](#) exhibit. He won the Atlantic Papers award, and was designated a master pastellist by PSA. He also has a current solo exhibit in Charlottesville, VA at [The LOCAL](#) restaurant 824 Hinton Ave.



Cave Canem

Bob Russin's "Cave Canem" won the Audubon Society Award at the recent [36th Annual Painting & Sculpture Juried Exhibition for Non-Members, Salmagundi Club](#), Fifth Ave. NYC. Also, two other of his pieces were accepted into that show, "Bouquet for Gramps" and "Sheepscape". The show ran July 28 - August 8, 2014.



Au Soleil

Maria Marino has been asked to serve on the [Pastel Society of America](#) (PSA) Board of Governors. She's very excited to accept the honor. Also, Maria's painting, "Au Soleil" is hanging at the [American Impressionist Society](#) national show at the [Abend Gallery in Denver, CO](#).



Tequila Sunrise

Barbara Steinacker has a dozen pastel paintings in a 2-person show, "Toward Abstraction," at [The Artists' Gallery in Columbia](#) from Sep 29 - Oct 31. In December, she will be



Desiree Scherini will be teaching a one day Plein Air workshop Saturday, October 18th in Annapolis, painting the Autumn color and light. To register, go to the [Maryland Hall for the Arts](#).



Requiem

Philip Bennet's monotype "Requiem" was recently determined by the Library of Congress' Print Division to complement its print collection and has been accepted as part

the "Artist of the Month" at [Horse Spirit Gallery](#) on Triadelphia Road in Ellicott City, MD; the reception is Dec 7, 1-3pm.



Chris Powell Demo at PSNC

Chris Powell recently visited with the members of the Pastel Society of North Carolina. She presented the "Elements of a Strong Composition" and demonstrated building texture to express the splash and foam of water. Three of her "Splash Series" paintings will be exhibited in the MPS "Pastel Unleashed" at the Strathmore Mansion in November. Six other paintings will be shown at the St. James Fine Art Show, November 30th, 3-6 PM, in Macdonald Hall, St. James Episcopal Church in Monkton, MD.



Rehearsing the Beat



Vibrant Bouquet

Susan Due Percy is currently in an exhibit at the [Hyattstown Mill Arts Center](#) titled "Deep Listening" juried by Michael Tims. She is part of the Countryside Artisans Fall Studio Tour on Oct. 10, 11 and 12 at [Sugarloaf Studio](#). She will feature paintings, prints and drawings featuring figurative and floral images. The winter Tour will be Dec. 5, 6 and 7th and 12, 13 and 14th. She's also pleased to be in the upcoming "Pastel Unleashed" exhibit at [Strathmore Mansion](#).



of its permanent collection.



Trees by the Water

Sandy Askey-Adams is one of 12 artists selected to be featured in the "Women in Art" editorial portfolio of the November Issue of the national magazine, [Southwest Art](#). There will be a full page editorial as well as a full page Ad. Her painting "Trees by the Water" is among the pastels to be featured. Sandy's work is also featured in the October issue of "Southwest Art" under the category of Pastel Artists. Another of Sandy's pastel paintings, "After the Rain, Allegheny Wilds," won First Place Award in the Lansdale Art Show held in August.

"Art is not what you see, but what you make others see."

Andrée Tullier's

artwork is featured in a solo exhibit - "Drawing and Painting the Life at Maryland Hall" Martino Gallery, 2nd floor Maryland Hall for the Creative Arts, 801 Chase Street, Annapolis, MD 21401. The show includes paintings and drawings, about half of which are pastels, by Andrée Tullier over the past 2 years documenting the people who work, meet, perform and study in and around Maryland Hall. The show runs Nov 3 - Dec 17, 2014 .
Opening Reception: Thurs, Nov 6 from 5:30 - 7 pm

Lynn Goldstein's

painting "Layered Individualism" was awarded the Blick Art Materials Award at the Pastel Society of America national juried exhibition held at the National Arts Club in New York City. Lynn was one of 15 American artists selected for the international and multicultural Caravan Exhibition entitled, "Amen - A Prayer for the World." The exhibition was at the Washington National Cathedral from Aug 31- Oct 6 and is at the Cathedral of Saint John the Divine in New York City from Oct 12 - Nov 16, 2014. The art will be auctioned by a Sotheby's auctioneer following the show in New York. Finally, two of Lynn's pastel/mixed media pieces were selected for the juried member show to be held at Strathmore Mansion in North Bethesda from Nov 2014 - Jan 2015.

MPS NEEDS VOLUNTEERS!

We need someone to help with Hospitality, to pick up ice and beverages for the quarterly meetings. Please let us know if you can lend a hand!

Like to write? Why not submit an article to the news letter? Reviews of art books, local exhibitions, and ideas for our "Inspiration Corner" are all welcome.

Just send an email to: mdpastels@gmail.com

More Member News!

John Davis Held was juried into the Annual show of the Pastel Society of America this year. He is also represented at The Troika Gallery in Easton, MD which has now put his artwork up on their website. Additionally, John has recently updated his website with whole different look. Check it out: www.johndavisheld.com

One of **Judith Einstman's** pastels, "Raggedy Ann", will be included in the Degas Pastel Society's Fifteenth Biennial National Exhibition. This will be held at the Garden District Gallery in New Orleans during the month of November. The exhibition will consist of 80 pastels that were selected from 294 that were submitted to the juror by 114 artists. The gallery will have a virtual tour online at www.gardendistrictgallery.com.

Madeleine Kelly has won several prizes for her pastels this year to include the Helen Farr Sloan Award given by the Studio Group at Howard Pyle Studio Philadelphia Water Color Society 114th International Exhibition (works on paper); Special Longwood Award at the Longwood Gardens Meadow Garden Exhibition 2014; 1st Prize, Jenkins Arboretum DVAL Juried Exhibition; 1st Prize, Bryn Mawr Medical Arts Pavilion-Summer Show; and 1st prize for an oil painting at the Community Arts Center Members Show.

Madeleine teaches private abstract and pastel classes in my Aston, PA Studio. For more information please contact Madeleine directly at mlkelly@temple.edu .

David Lawton will be starting to teach a pastel class on the eastern shore at the "Chesapeake Fine Art Studio" which is located in Stevensville Md. (right over the bay Bridge). This class will be for all levels of experience and offer a broad range of subject matter. For more information contact either David at davidclawton@comcast.net or Hai-Ou at www.chesapeakefineartstudio.com

Gretchen Moyer had one pastel, "Memory" accepted to the Appalachian Pastel Society National Exhibition at the Bascom Visual Arts Center in Highlands, NC. Stan Sperlak is the juror. The show runs Oct 4, 2014 to Jan 4, 2015.

Anne Sieling's pastel on pastelbord, "Uphill Gallop" was selected for the Maryland Federation of Art Fall members show. Anne also sold a painting that hung in the Hospice of the Chesapeake Gallery entitled "Birdwatching Buddies". She is very excited about her progress with pastels!

Elroy Williams will be exhibiting at the Kentlands Mansion in Gaithersburg Maryland, in a three artist show from October 17 until December 5. The reception will be on October 21 from 7:00 to 8:30. His works will include pastels as well as oils and acrylics.

Welcome to New Members & Signature Members

We're thrilled to welcome new members Virginia Chandler and Elaine Katz.

Also, the board is pleased to announce that we have two new Signature Members. Congratulations Linda Pederson and Harriett Weinstock!

Past Events

Summer Meeting:
Members Team Up to Try New Pastel Surfaces!

By Helen McComas. Photos by Mary Boeh.



We all know the experience: a solitary struggle with the materials, a frustrating effort to find the right green, a line that after redrawn five times still doesn't describe the model's nose.

Then there's the proverb, "Many hands make short work."

Members coming to the Society's July 19 meeting had been told in advance to bring a reference photo of any kind and 12 pastels -- no more than 12 -- to use in painting it. All would be revealed, and painting surfaces would be provided, at the meeting.

The secret was that we were going to do our paintings in a round-robin, with four people working together, one by one, on each of our pictures.

We formed groups of four artists, and each of us began our own paintings, working for 30 minutes. We then rotated to the next person's painting, working for 15 minutes with the person's 12-color palette.

Then we rotated to the next person's painting and worked for another 15 minutes. Then the third person's painting and another 15 minutes' work. Finally, we returned to our own painting and spent 30 minutes finishing it.

When the dust settled, we all went around the room, checking out the results, about 30 paintings of all sorts. About 70 percent were landscapes and cityscapes; 20 percent were florals and vegetables; a few were still lifes, including one that had been done from a little set-up featuring a painted wooden bird. Just one, my own, was a portrait. We all voted on which painting we liked best. The results were close. The winning painting, a landscape, was by Shirley Boats and her three team-mates, pictured above.

Our round-robin was fun and held a few clear lessons. The artists who had not thought out their compositions very clearly and simply got off to a rough start, and the extra hands did not help very much because no one wanted to re-conceive someone else's painting. The paintings with a good clear design did get off to a strong start, however. One of our team, Deborah Maklowski, was doing a landscape she had

painted before, and she was using a tried-and-true palette. It was clear what each of us needed to do to keep the project going in the right direction.

My portrait had to begin with a sound drawing and some clear landmarks, so that's what I concentrated on in my first 30 minutes. My team members did an admirable job of working up the values and volumes. At the end, I just needed to define the features more accurately and adjust the highlights -- a touch no one seemed to want to give to someone else's painting.

A few artists have quite distinctive painting styles, and it was interesting to see how, after they got the picture started, other artists could make all sorts of changes in its coloring and values, but when the original artist took over again, it took just a few marks -- made in his or her unmistakable way -- to give it that distinctive, personal style again. How strange, how wonderful.

It was hard to count the number of people who said at the end of the meeting, "We should do this again some time."



September Paint Out:
The Weather Was Perfect!

Photos by Mary Boeh



Lynn Johnson told us she had a great location for painting, promising wetlands, trees, fields, ponds, historic buildings - even a caboose! But this paint-out in Rising Sun in the northeast corner of Maryland, was better than we could ever have imagined! Such a variety of subjects *all* right in her back yard.

Originally scheduled for September 13th, a rainy forecast prompted us to postpone. We crossed our fingers for good weather on our rain date. Sure enough, September 27th was sunny and pleasant. It was an ideal day for pastel painting!

The morning began with a golf-cart tour of the Johnson's property -- down the hill, along the stream, past the beaver dams, and around the pond full of native lily pads. A blue heron... A white egret... The beavers remained shy and chose not to come out while we wandered past their habitat.

After a morning of painting, we broke for lunch on the patio overlooking an outdoor train garden built by Lynn's husband.

We then set off to paint some more. At the end of the day, the remaining painters gathered again on the patio to share their day's work. The weather was perfect. We are so grateful that Lynn opened her home to MPS!





Parting Thought:

"The object isn't to make art, it's to be in that wonderful state which makes art inevitable."

- Robert Henri

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