



Calendar of Events

Member Meeting

Saturday, May 20, 9am – 5pm
Plein Air Paint-Out
Deep Run Park, Henrico, VA

MAPS Board Meeting

August 2017
(date, time and location TBD)

Exhibits

Glenmore Yoga & Wellness Center
10442 Ridgefield Pkwy, Richmond
“Serenity and Meditative Works”
May 10 – Jul. 19, 2017

Petersburg Area Art League (PAAL)
Jul. 14 – August 7, 2017

Crossroads Art Center
Small Works Exhibit
Nov. 2017 to Jan. 2018

Workshop

Desmond O’Hagan
“Capture Light-Interpret Values and
Shapes”,
Sept. 29 – Oct. 1, 2017

IAPS Twelfth Biennial Convention

Albuquerque, NM, June 6 – June 11, 2017

HAVE A GREAT SUMMER!

**Please note after our May meeting
we will not meet again until
Tuesday, September 19, 2017.**

From the President’s Corner

Painting Your Vacation

Do you like to paint the things you’ve seen on vacation? I know that I do. Vacations provide lots of subjects for paintings – people, landscapes, water, animals, the list is endless. Now, I’m a slow painter so my best bet on vacation is to take photos of scenes I’d like to paint, and then work on them after I get home. I’ve done some reading on the shortcomings of relying just on photos and I thought I’d share some of them with you.

These points came from a May 2016 article at www.artistdaily.com.

- From artist Mark Haworth, “The camera cannot see like the eye can when it comes to color accuracy, depth of field, and the warms and cools of highlights and shadows. There’s a lot of distortion that comes along with photographs.”
- And from pastel artist Denise LaRue Mahlke, “Following a photo to a ‘T’ is a big mistake, because the camera lies. Photos can be indispensable as a jumping off point, but even if the photo is an excellent one, you want to reinvent the scene for a painting to work.”

Both artists use preliminary sketches and notes taken at the site to help them remember key points about what they want to paint. Mahlke also may take a lot of photos to pick and choose from. Both artists emphasized that you should work from photos you’ve taken yourself, and you should feel free to make changes from the photos, leaving out or adding what you feel like it needs.

I personally have noticed that the skies in photos are often washed out, that the water shows inaccurate colors, and that aerial perspective may not show as well as you’d like it to. You should really study the colors you see with your eyes. A takeaway for me is to make some notes or create some color studies to bring home with me to help me interpret photos accurately.

Taking pastel painting supplies on vacation may not be practical. Pastels are heavy if you carry lots of colors, they need to be packed

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MEMBER SPOTLIGHT

Emily Christoff-Flowers

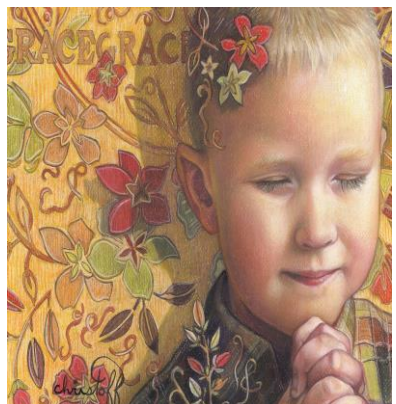
I am not sure what motivates most artists, but what has motivated me for most of my adult life after art school was simply drawing my booty off to support myself. I was a portrait machine. I made most of my income as a street artist, drawing 5 minute profiles in pastel, which explains my comfort with the medium. I averaged 100 or more faces on a good day when I was younger. I also worked from photos drawing pets that I thought would please my clients. Regardless of my degree and earlier ambitions this was all that I did. I only worked for extrinsic rewards.

I didn't draw often outside of work primarily because many of my 1980s art professors were highly convincing that the only art worthy of hanging in public was non-objective work. I liked realism. I was harshly ridiculed for wanting to draw like a realist in school by both professors and fellow students. It was so humiliating. Realism was dead they explained. As a result of these experiences I hid all my future studio work in bulging portfolios tucked away in the back of the garage. I know that sounds horrible but before you go and judge me let me explain a few things first. You need to bear with me for a few more paragraphs before you can understand why I am now motivated much differently.

First let me answer the easier question about why I love pastel. I adore the feel of the dust on my fingers and the way that the medium moves over the tooth of the paper. It never "dries" so you can come back to it any time you want. I also think that working with pure pigment without the hassle of a brush getting in the way is great fun. A judge told me once that another good motivation to focus on pastel is that there are not nearly as many pastel artists showing in art festivals as there are artists working in oil, acrylic or watercolor. That was good to know. Even if my work was lousy I had a better chance of getting into shows someday. Cool!

My artistic motivation is a much more complicated issue. A few years ago, I started searching for some sort of inspiration to create work that had some deeper meaning for me other than just a making a copy of a person's face. I was nearing 50 and had never entered a single competition or did one art fair. I began spending hours reading and studying other artists in between my craft classes that I was teaching at that time. I drew every day. I even sent up prayers asking for signs to aim me in the right direction but all I could do is draw what I thought people wanted to buy since that is all that I had ever done. I was just a robot, or at least that's how I felt. I was very confused and had hit rock bottom art-esteem.

One day as I was crying into my coffee over my frustration I remembered that when I was a kid I used to put on headphones and doodle to music to ease my teen anxieties. I came from a musical family and studied classical music as a kid, so music always whisked me away to a better place. When I combined music with drawing it was almost magical. I didn't care about the end product back then, I just needed to stay calm and it worked. I would fill pages with swirls, squiggles and patterns wrapped around cartoonish looking faces and floating eyeballs. (Today they call this "Zentangle", which I find highly amusing.) I think I forgot about this experience over the years, but it suddenly came back to me. So, desperate for any form of



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(President's Corner continued)

*Painting is the
grandchild of Nature.*

It is related to God.

Rembrandt

carefully so they won't be broken in transit. If you are flying, you must be ready for TSA inspections. Artists who have flown with their pastels tell me they always keep them in their carry-on luggage so that they can handle them carefully and can explain to TSA what their pastels are. I'll put these packing tips into practice in June when I fly to Albuquerque for the IAPS convention and workshops I've signed up to take there.

Carol Cullinan
President, MidAtlantic Pastel Society

**WELCOME
NEW MEMBERS**

Tamara Lewis
Sherry Long

GLENMORE YOGA EXHIBIT

Please bring your work to 10442 Ridgefield Pkwy, Wed., May 10th, from 12:30 to 1:30 p.m. If you have entered one or two small pieces – 8 x 10" or smaller you may enter an additional piece. You will fill out the wall card at time of delivery.

Please let Linda Wolitz, Exhibits Co-Chair know if you are entering additional work. www.llwolitz.com or 804-262-5882.

Date to pick up paintings is July 19, 2017, 12:30 to 1:30 p.m.

MEMBER NEWS

Patricia Munford's, "Henricus Fog 2", was juried into the 5th annual Art Speaks on the Bay at Bay School, Mathews, VA, by juror, Jeffrey Allison, Paul Mellon Collection Educator and Manager, Statewide Programs and Exhibitions at the Va. Museum of Fine Arts. Public reception and awards ceremony are May 6th at 4pm. The show Will be open to the public until June 3, 2017, for viewing and additional Peoples' Choice voting.



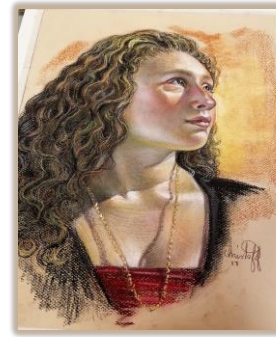
Lea Emory had three paintings of ballerinas on exhibit for the month of March at Crossroads in Chuck Larivey's Gallery. They won his "Wow" award for Feb.



PROGRAMS & MEETINGS

Tues., March 14th Meeting, Pastel Demo by Emily Christoff-Flowers

Emily Christoff-Flowers, a gifted artist with a focus on figurative drawing has spent 25 years doing commission portraits. She inspired us with a demo of her pastel drawing from a photo. Notes of her entire process - from taking the photographs, making the digital compositions, and then creating the final piece by hand – can be seen on our website, www.midatlanticpastelsociety.com, under Membership, “For Members Only”.



May 20th Meeting: Plein Air Paint-Out at Deep Run Park, Henrico, VA, Shelter 1 from 9am – 5pm

Members and their guests are invited to a *plein air* paint-out at Deep Run Park and Recreation Center in Henrico County, VA. We've reserved Shelter 1, which is covered and has picnic table seating, with restrooms nearby. You can paint in or from the shelter, or roam the park to find the perfect spot from which to paint. There's a pond, woods and open areas near the shelter. Come whenever you like and stay as long as you like. Bring your pastels, easel and your lunch, and have some fun with your fellow MAPS members. MAPS will supply bottled water. Bring your own lunch, sunscreen and insect repellent.

MEMBER SPOTLIGHT (continued)

relief from my mid-life anxieties, I put on headphones and just let it go. The experience was highly meditative. I had absolutely no ambition to please anyone. It felt so good. My technical muscles were still flexing out of habit, but the music took over and I just drew how the music made me feel. It was not a portrait of my kid, but more of an auto-biography. It was better than meditation and far cheaper than a shrink. Heck, it was even better than alcohol!

I created many drawings after that based on music, choosing of course the medium that I was most familiar with, which is pastel. Perhaps a better description would be that the drawings chose me and began to flow and ooze out of my head. Eventually I became more concerned with research, pre-drawings and all that boring but necessary stuff that realists are required to do, but the most important change was that I stopped trying so hard to please the world. For the first time as an adult I was drawing for myself and only for myself. I didn't really care how anything turned out because I was not working for clients. My pastel work became an auto-biography of my own grief and about how music calms me. I entered in competitions and shows to keep me on my toes, but I never expected to actually win anything. Oddly enough galleries and judges started to notice me. I am still astonished when I get an award.

I soon realized that by combining tight photo realism with pattern brings the viewer into a deeper state of consciousness, just as listening to music brings me into a deeper meditative state. The pattern that twists about the figure represents the music. If folks don't get it, eh, oh well.

My advice to other artists and my students (I teach fine art now instead of crafting), is to just stop caring what the world thinks and draw what you love and work however you want. If you are required to make art for your living as I still am, set some studio time aside for yourself. Use the materials that make you happy and start having fun with what you are creating instead of thinking about the extrinsic rewards. Your work will glow with your own spiritual energy if you work for intrinsic reasons. That is the truest motivation of all.

P.S. After writing this I was about to send it off for your newsletter and I just received notification that I have been juried into the very prestigious International Guild of Realism. Ha! Take that art school professors!

Happy pastelling! Emily Christoff - Flowers

MAPS WORKSHOPS

Desmond O'Hagan Capture Light - Interpret Values and Shapes

Dates TBD



The MidAtlantic Pastel Society will host Desmond O'Hagan for a three-day workshop, "Capture Light-Interpret Values and Shapes" (Dates TBD). Registration is planned to open in late May.

A comprehensive workshop for pastel painters. This three-day course will include:

- A slide presentation and lecture on painting in pastels
- Discussions on painting materials, surfaces, developing your painting style, and working methods unique to pastels
- Demos emphasizing composition, color, and technique
- Daily individual critiques of students' works in progress

Desmond O'Hagan is a **master pastel** with the Pastel Society of America, and is a member of the "**Master's Circle**" of the Int. Assoc. of Pastel Societies. He has been a professional artist for over twenty years and has had numerous one-man shows throughout the United States. He has also participated in group shows in Japan, China, and France. O'Hagan has received several awards for his art through the Pastel Society of America, IAPS, and the Salmagundi Club in New York City. He has judged many national shows for pastels and oils and conducted workshops throughout the United States.

Desmond has judged the portrait/figurative paintings for The Pastel Journal's 2009 Pastel 100, and was a juror for the 2011 International Association of Pastel Societies' convention exhibition. His paintings have been featured in several publications and books, including: "American Art Collector", "International Fine Artist", "The Artist Magazine", "The Pastel Journal", "Southwest Art", "American Artist", "Artists and Illustrators" (England), United Airlines' "Hemispheres" magazine, The Best of Pastels/The Best of Oils, and "Gekkan Bijyutsu" (Japan). O'Hagan's paintings are represented by galleries in Santa Fe, NM, Denver, CO, and Edmonds, WA.

Please visit Desmond O'Hagan's Website at www.desmondohagan.com to learn more about him.



2016/17 EXECUTIVE BOARD

Officers

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VP/Program Chair: Finetta Milway (through May 2017)
Regina Tune (as of June 1, 2017)

Treasurer: Terry Atkinson
Secretary: Sheila Chandler

Committee Chairs

Membership: Jean Kleeman
Workshops: Joan Dreicer
Exhibits: Linda Wolitz
Technology: Elizabeth Hood
Newsletter: Vickie Knick

CLASSES

PASTEL PAINTING & DRAWING CLASS

Linda Wolitz teaches pastels at the Cultural Arts Center – Glen Allen. The next session begins Jul 11 to Aug. 29, 2017. Cost \$180. See their website: www.artsglenallen.com to sign up.

MEMBERS BITS AND PIECES

"Exhibits 2018 and Beyond"

Providing opportunities to exhibit our members' paintings is a charter mission of the MidAtlantic Pastel Society, but we must find an Exhibit co-chair and committee members to work with Linda Wolitz. Linda and her previous co-chairs Nancy Tucker and Cate Kauffman have done an outstanding job and provided many exhibit opportunities for MAPS members. An Exhibit Committee co-chair would work with Linda to oversee Society exhibits, manage relationships with galleries and other venues, and create standard processes and rules for our exhibits. Exhibit committee members from across the MidAtlantic region will identify great venues in their areas, and partner with Linda and her co-chair to make exhibits happen.

With Linda's guidance, the group will contact and visit potential sites that allow us to share our creativity to a broader market. Please contact Linda Wolitz, llwolitz@gmail.com, if you can help MAPS with these important jobs.

Carol Cullinan,
MidAtlantic Pastel Society President

Did you know?

You can read the MAPS By Laws and Standing Rules on our website: www.midatlanticpastelsociety.com, under Membership, "For Members Only".

Membership Dues

Dues for next year must be paid by September 1, 2017 by sending them along with an updated membership form (to make sure our records are current) to Jean Kleeman, Membership Chair, 12107 Waterford Way, Richmond, VA 23233.

The link to membership form can be found at: http://www.midatlanticpastelsociety.com/uploads/6/1/6/4/61648569/membership_form_2016-17_v.11-10-16.pdf

MEMBER NEWS

Have something artfully newsworthy you wish to share, please email Vickie Knick @ vknick30@gmail.com, or see link on our website, www.midatlanticpastelsociety.com