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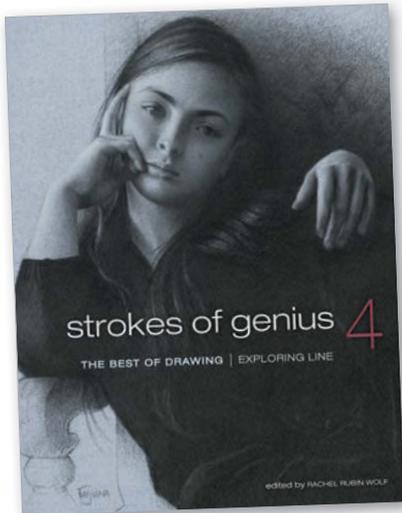
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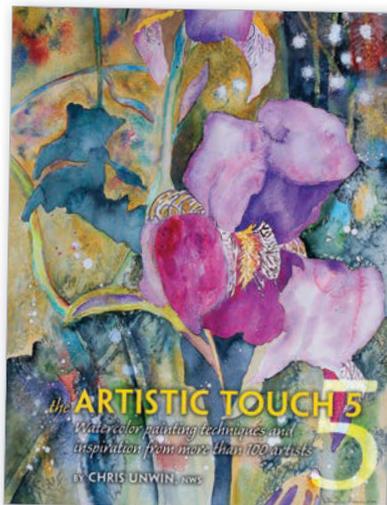
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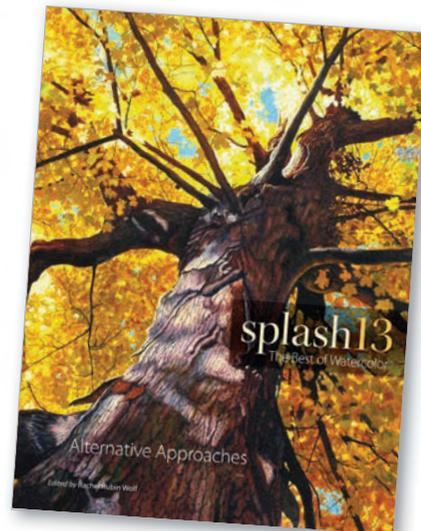
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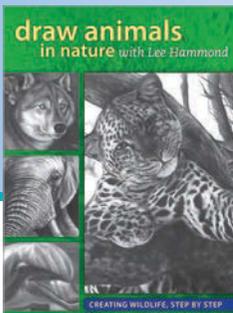
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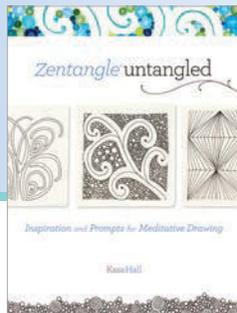
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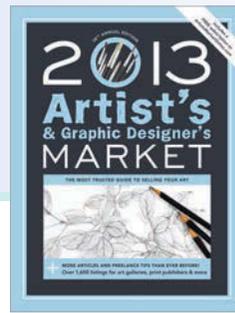
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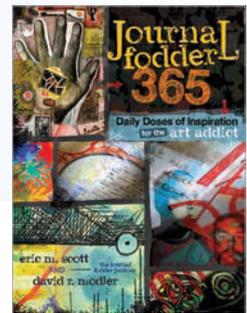
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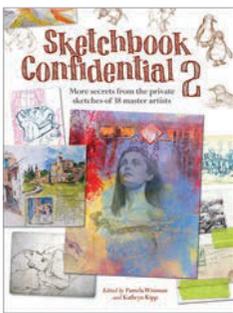
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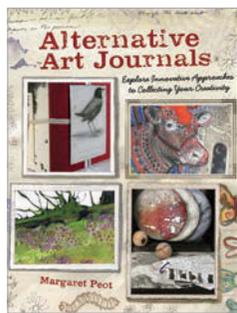
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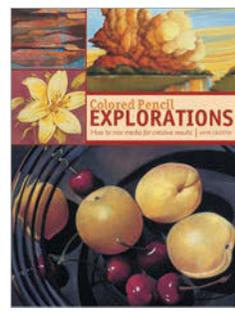
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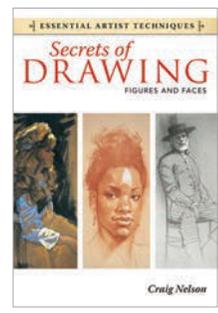
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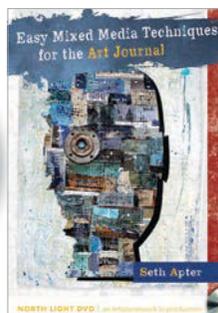
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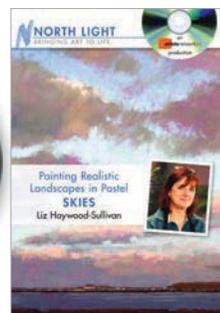
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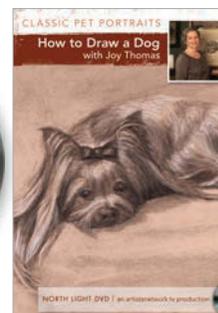
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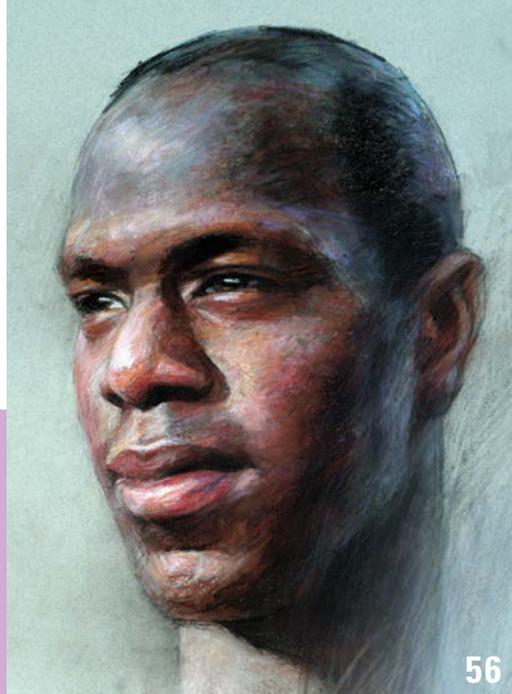
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ON THE COVER



Backyard (30x40) by Bobbie McKibbin

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EDITOR'S NOTE

Pastel JOURNAL

A Sense of Place



Three of the featured artists in this issue—John Tookey, Barbara Noonan and Bobbie McKibbin—find creative inspiration in the landscape, but their work couldn't be more different. In fact, the three artists seem to perfectly encapsulate the wonderful diversity that can be found in pastel landscape painting. Regardless of their varied styles,

their goals for the final outcome are the same: to offer a sense of place that engages viewers and—hopefully—takes them to an emotional place.

In an artist's statement on her website, McKibbin shares a memorable painting story. She was on a bike ride in rural Iowa when the sudden approach of a "monster storm" forced a furious race toward home. "My senses were heightened," McKibbin says. "The light in the sky, the colors in the fields, the heaviness of the atmosphere was unique, and I was mesmerized." Her immediate attempt to record the experience had a significant impact on her work. "I grabbed toned paper and pastels and filled the page with passages of color, flying blind, working from memory—definitely out of my usual M.O.," she says. "I tried to get that storm down on the page, working quickly. I had to—my visual memory seemed so feeble, so fragile." She was pleased with the results and realized right away that it offered something different. "It conveyed an essence of time and place without unnecessary detail," she says. "I understood that less could be so much more. The new image redefined how and what I could record. It changed the dance steps of how I work."

One never really knows when an outing is going to inspire the next painting subject or lead to a ground-breaking new idea; it's all part of the exhilaration of the artist's life.

Read more about McKibbin's experiences on page 32, and find out what drives the landscape work of Tookey and Noonan on pages 40 and 48. And then, if you too are a landscape painter, tell us one of *your* stories: What have been the highs or lows, the pains or pleasures in your efforts to capture the allure of the land? **E-mail us at pjedit@fwmedia.com** and write "Landscape Letters" in the subject line. ■

Anne Hevener

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Going wild...

with Art Spectrum and Steve Morvell

'As a self-motivated professional wildlife artist, I have to set the bar incredibly high, for myself, my art and also for my art materials. To do my best art I naturally use only the very best art materials.

What I love most about Art Spectrum soft pastels and pastel papers is that they are created by the family business of David Keys, a real artist, with the eye and sensitivity of that same real artist. Someone with a lifetime of knowing exactly what a true artist really needs to do the job best.

I can be very tough on my materials but Art Spectrum pastel papers will take it and keep coming back for more. From the first moment I started using Colourfix and Supertooth papers I knew I had found the sensitive yet tough and versatile surfaces I had been craving as a true artist. Now they are the only pastel papers I will use.

When people talk to me about my 30 year career as a professional wildlife artist they often refer to it as a very 'colourful life' and when I talk about the colours of Australia and Africa I can think of none better suited to my art than Art Spectrum. Whether it is the power and depth of hues like Flinders Red and Blue Violet Darks or the luminous purity of the Art Spectrum range of Warm and Cool Whites in their Extra Soft collection, Art Spectrum does for me what no other pastels can do. Their brilliant, saturated, pure pigments do it for my art every time, and no matter how high I set the bar, Art Spectrum Pastels and Pastel Papers continue to make the leap with me.'

Steve Morvell

STEVE MORVELL is a highly acclaimed environmental and wildlife artist. His powerful and evocative work has won many awards, and hangs in private, public and corporate collections around the world. www.stevemorvell.com



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NEWS FROM THE ART WORLD

BY JESSICA CANTERBURY

Multi-Faceted Medium

The Pastel Society of America marked its 40th year with an exhibition showcasing pastel's diverse possibilities.



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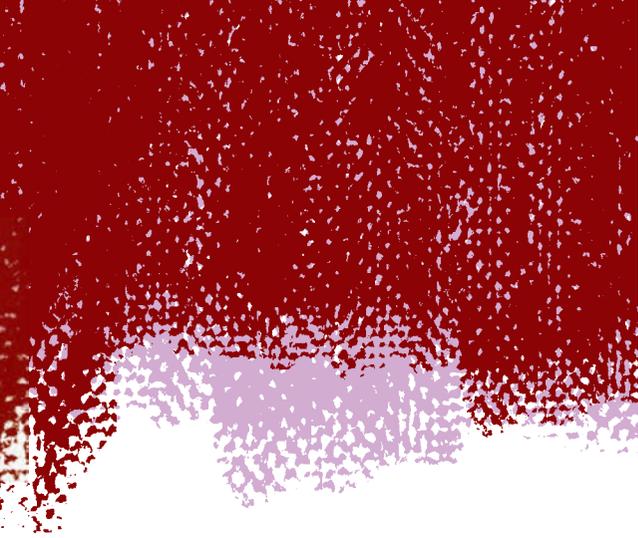
THE PASTEL SOCIETY OF AMERICA (PSA), the oldest pastel organization in America, celebrated a milestone last fall with its 40th annual "Pastels Only" open juried exhibition, which culminated with events September 21 to 23 at the National Arts Club in New York City. Serving as the awards judge was Louis A. Zona, executive director and chief curator of the Butler Institute of American Art in Youngstown, Ohio. In addition to selecting the prizewinning

pastels, Zona also selected 40 of the accepted works for the exhibition, "The Pastel Society of America at 40," on display at the Butler Institute through February.

PSA President Rae Smith (pictured above) noted the exceptional quality of pieces. "This year, the job of selecting 196 paintings from 937 entries was incredibly difficult. No one on the jury could believe how many extraordinary works there were. Dr. Zona selected 54 artists to receive awards that amounted to more than \$36,500 in cash and pastel materials. How wonderful!"

Frank Federico (also pictured above) was selected as the 2012 Hall of Fame honoree

The 40th annual PSA "Pastels Only" exhibition dazzled viewers in the gallery of the historic National Arts Club. Pictured above are PSA President Rae Smith and Frank Federico, recipient of the 2012 Hall of Fame honor.



(highlighted in the October 2012 *Pastel Journal*), and Anne Hevener, editor of *Pastel Journal*, accepted the 2012 Friend of Pastel recognition. The Founders Award (\$5,000), given by the Flora B. Giffuni Foundation, went to Brian Cobble for his painting, *San Miniato* (see page 72). Daniel Greene earned the Jack Richeson & Co. Gold Award (valued at \$5,000) for his pastel, *Bid 262*.

Among other top prizewinners were Otto Sturcke, who won the Art Spirit Foundation Dianne B. Bernhard Gold Medal Award; Claudia Post, winner of the Flora B. Giffuni & Joseph V. Giffuni Memorial Award; Wende Caporale, winner of the Great American Art Works Award; Karen Suponski, winner of the Herman Margulies Award for Excellence; Cindy House, winner of the Jack Richeson & Co. Silver Award; Claire Schroeven Verbiest, winner of the Rembrandt & Canson Award; Joyce Nagel, winner of the National Arts Club Award; Peggy J. Rose, winner of the *Pastel Journal* Award; Christine Swann, winner of the PSA Award, in memory of Flora B. Giffuni; Carole Chisholm Garvey, winner of the President's Award, given by Rae Smith; Terence McManus, winner of the Jack Richeson & Co. Bronze Award; and Sangita Phadke, who earned the Yang Family Award.

Other celebratory activities included a gallery tour of the exhibition, held in the main gallery of the National Arts Club, with commentary by Richard McKinley, and a special demonstration by Federico, to mark the occasion of his induction into the PSA Hall of Fame. To learn more about the society and to see additional images of this year's award-winning pastels, visit the society's website at www.pastelsocietyofamerica.org or join the PSA group on Facebook. View a gallery of Federico's landscapes at www.artistsnetwork.com/medium/pastel/frank-federico.



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Edvard Munch's *The Scream* (1895; pastel on board)

MOMA GETS A "SCREAM"

The Museum of Modern Art (MoMA) offers a rare opportunity to view one of the four versions of Edvard Munch's *The Scream* that the artist created between 1893 and 1910. The pastel-on-board version is the only one that's privately owned (it sold for \$119,922,500 in May at Sotheby's, setting a new world record for a work of art sold at auction), and it's on display in the galleries for painting and sculpture through April 29. The image is one of the most recognized in art history.

"The startling power of Munch's original work endures almost despite the image's present-day ubiquity," noted Ann Temkin, MoMA's Marie-Josée and Henry Kravis chief curator of painting and sculpture, who organized the installation. "The visual subtlety and complexity of this composition can't be summed up in a cliché."

The Scream is installed with a selection of the artist's prints from MoMA's collection. ■

"No longer shall I paint interiors with men reading and women knitting. I will paint living people who breathe and feel and suffer and love." — EDVARD MUNCH

MASTER CLASS

BY TAMERA LENZ MUENTE

Passionate Pastels

Eugène Delacroix sought the exotic and emotional in his Romantic works.

HIS FRIENDS CALLED HIM A “CAGED TIGER.” The poet Charles Baudelaire said he was “a volcanic crater artistically concealed behind a vase of flowers.” Though he was trained in the classical tradition, French painter Eugène Delacroix became one of the central practitioners of Romanticism, an aesthetic shared by artists, writers and musicians who believed that art should express emotion. With a flair for the dramatic, the exotic and even the violent, Delacroix changed the face of French painting in the 19th century.

Delacroix’s career hovered between two periods in which pastel flourished. At the end of the 18th century, the medium’s popularity waned, only to re-emerge after 1865. Although pastel wasn’t a widespread exhibition medium among Delacroix’s contemporaries, it formed an important part of his art practice. He painted about 100 pastels across every period of his career. While pastel became an official category at the Paris Salon in 1835, the artist never

exhibited his pastels. He instead offered finished pastel works as gifts or for sale, and produced less finished studies for major oil paintings.

The Romantic Revolution

Early in the 19th century, Neoclassicism reigned as the predominant painting style in France. Looking back to ancient Greece, the artists championed the rational, logical and symmetrical. Linear drawing formed the foundation of their work, which often featured historical narratives communicating high moral principles.

By the 1830s, many artists had rejected the art establishment in favor of paintings filled with movement, color and emotion. They looked to literature and even current events as vehicles for paintings that evoked strong emotional responses.

Like other Romantic artists, Delacroix did not shy away from even the most troubling emotions. His literary subjects included Dante’s *Inferno*,

which elucidated the Seven Circles of Hell; Shakespeare’s tragedies, which revealed the darkest recesses of human nature; and Lord Byron’s poetry, which percolated with drama and violence. He became fascinated with exotic lands and non-European cultures, which he saw as closer to nature than his Western contemporaries. He painted fierce beasts battling each other or clashing with men to suggest that humans possessed raw, animal instincts. And, he looked to current events such as war and revolution to probe the depths of human suffering.

A Pastel Lament

In 1821, the Greeks began a fight for their independence from the Turks. Artists and writers across Europe and America united behind the Greek cause. One of Delacroix’s idols, Byron, traveled to the front to organize and fight. He died of fever at Missolonghi, the site of a Greek defeat that became the subject of a grand painting by





Bust of a Black Man Wearing a Turban, a study for *Greece Expiring on the Ruins of Missolonghi* (1826; pastel on paper, 18½x15) by Eugène Delacroix

Exhibits *Liberty Leading the People* at the Salon
1831

Exhibits first North African painting
1834

Exhibits two paintings inspired by Shakespeare
1839

Receives commission to decorate Louvre's Galerie d'Apollon ceiling
1850

Dies in Paris on August 13
1863

1832
Journeys to North Africa; Greeks win their independence

1835
Salon introduces pastel and watercolor as official categories

1842
Begins murals for Palais Bourbon and Luxembourg libraries

1855
Solo exhibition at Universal Exposition; receives Medal of Honor and appointed Commander in the Legion of Honor

MASTER CLASS

Delacroix, exhibited in 1826 to benefit the Greek rebels. *Greece on the Ruins of Missolonghi* depicted the aftermath of a battle in which Turkish and Egyptian soldiers outnumbered the Greeks by about 30,000. The central figure is a woman—an allegory of Greece—with outstretched arms, lamenting her fallen sons on the battlefield.

Delacroix most likely made his striking pastel, *Bust of a Black Man Wearing a Turban*, in preparation for the Missolonghi painting. He worked for a time with a black model, and here dressed him in clothing borrowed from a friend who had brought it back from

the Middle East. Delacroix probably intended to portray the model as a Nubian soldier, one of the dark-skinned southern Egyptians who reinforced the Turkish army. In the painting, the figure stands in profile holding a spear in triumph over the battle's carnage.

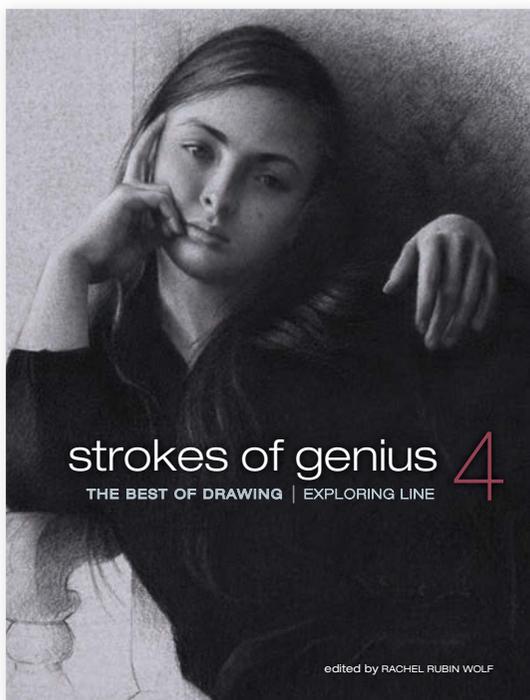
The pastel portrait itself carries no political message, but rather displays Delacroix's interest in the exotic and his skill as a colorist. The scarlet hue of the turban contrasts with the deep, rich tones of the model's skin. The artist tightly finished the head and face with careful blending. Rather than let the paper show through to indicate

highlights, Delacroix added highlights on top of warm layers of pastel.

Delacroix's colorist sensibility in both his pastels and oils endeared him to later artists. He paved the way for others, including the Impressionists, who rebelled against the establishment. Edgar Degas, for example, owned four pastels by Delacroix. And, recognizing his and his colleagues' debt to the earlier French artist, Paul Cézanne proclaimed, "We are all in Delacroix." ■

TAMERA LENZ MUENTE is a freelance writer and assistant curator for the Taft Museum of Art in Cincinnati.

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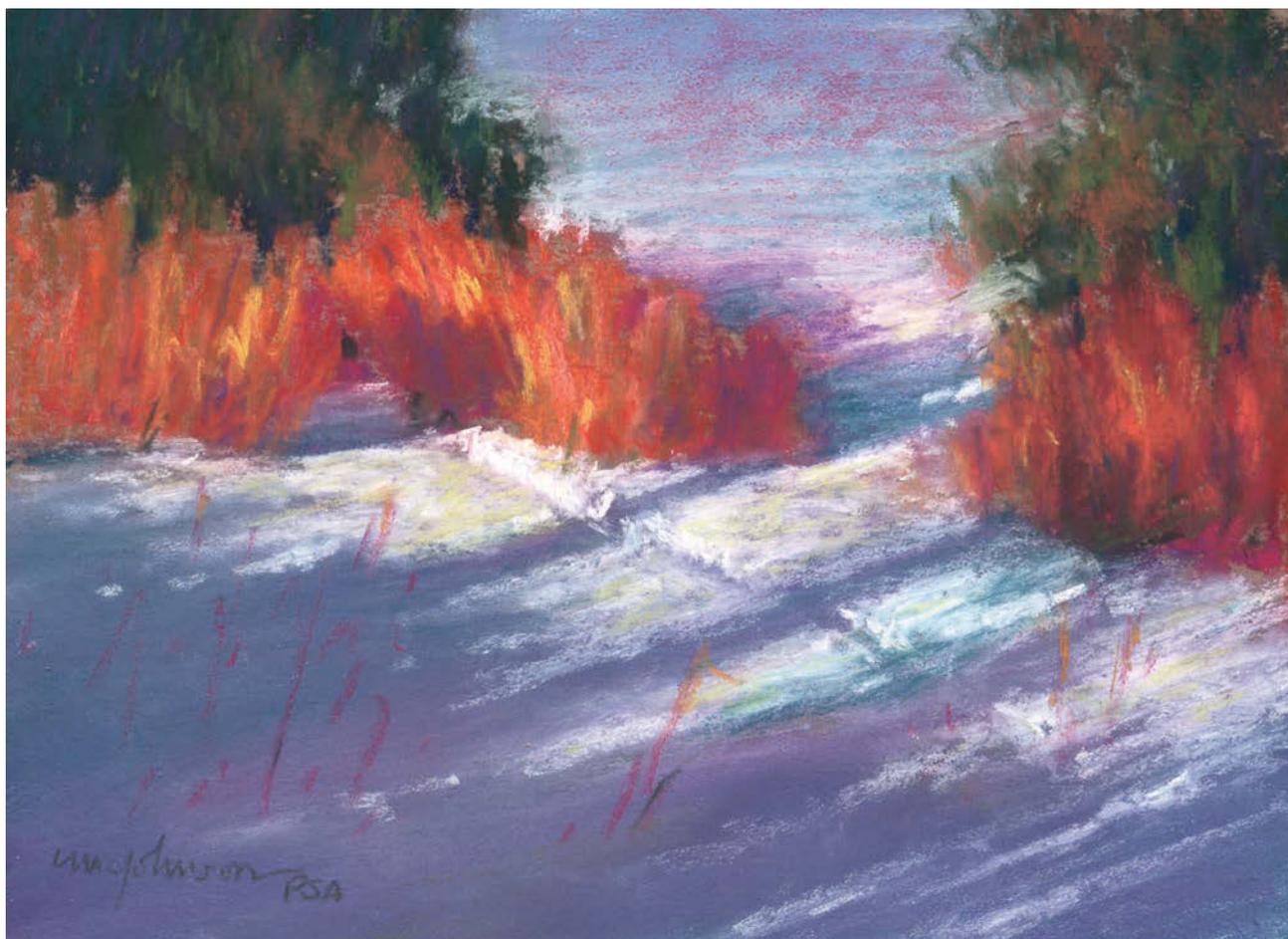
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SKILL BUILDERS

BY MICHAEL CHESLEY JOHNSON

Pushing the Limits

Don't have the just-right pastel color in your stock? No problem. You can mix any color you need with as few as 14 pastels.



I used my Extreme Limited Pastel Palette *en plein air* to create **Walk Through Fire** (pastel, 5x7).

I TEACH PASTEL PLEIN AIR WORKSHOPS, and I can't tell you how many times I've heard the lament, "I just don't have the right color." Quite often, the student can't find a certain green to match one of the many greens one sees in a landscape. But it happens with other colors, too. Unfortunately, no manufacturer has yet to create a set of pastels that includes every one of the million colors the human eye can see.

I typically carry an assortment of 200 pastels with me into the field. I include the full 120-piece set of Faber-Castell Polychromos pastels, plus a good assortment of softer pastels from Mount Vision. No matter what scene or subject I'm painting, I consider it a puzzle, and the solution must come from my field kit. If I need a particular green and I don't have it, then I make what I do have work,

terry ludwig PASTELS



It's useful to construct a color chart showing the combinations of any two colors in your limited palette. From just 12 colors (plus black and white), you can create many others. Because of variations in application pressure and blending order, the colors won't always look exactly the same.

EXTREME LIMITED PASTEL PALETTE

NUMBER	NAME	HUE/TEMPERATURE
217	lemon yellow	cool yellow
227	corn yellow	warm yellow
212	orange	warm orange
226	scarlet	cool orange
336	carnival red	warm red
206	carmine madder	cool red
234	red violet	warm violet
254	hyacinth violet	cool violet
285	indigo blue	cool blue
365	ceylon blue	warm blue
278	dark green	cool green
248	olive green	warm green
211	white	
229	black	



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SKILL BUILDERS

either by adjusting other color choices or by mixing the required color.

And therein lies the real secret: mixing color. I learned how to mix color while painting in oils. If I don't have the just-right green, I can mix it with a particular yellow and blue and perhaps another color for adjustment.

Extreme Limited Pastel Palette

To help my pastel students better understand color-mixing, I created what I call my Extreme Limited Pastel Palette. It's based on my oil palette, which is a split-primary palette

MASTERING MIXING

While experimenting with this palette, I've discovered a few tricks for better mixing.

- If you need to lighten a color significantly, putting down white first and then mixing color into it gives a more consistent result.
- If you think you need a particular color, take it with you. You don't have to be dogmatic about your color choices. Expand your palette if it will make life easier. For example, Nupastel makes cool and warm grays in several values, and I've found these useful for lightening and darkening without changing the hue too much.
- If you're working with a limited palette, take your time. It requires you to analyze color and to mix color with thoughtfulness.



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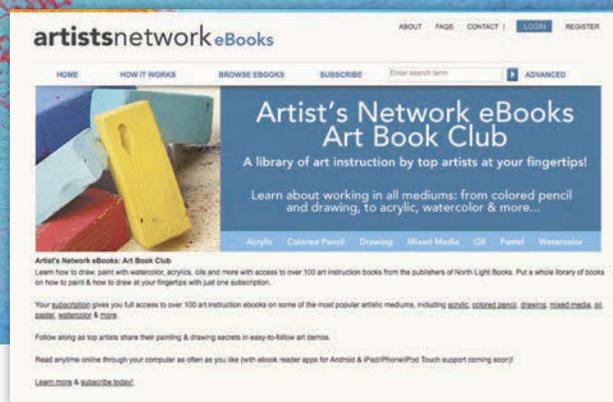
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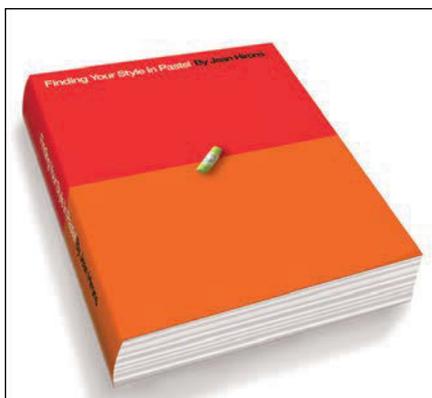


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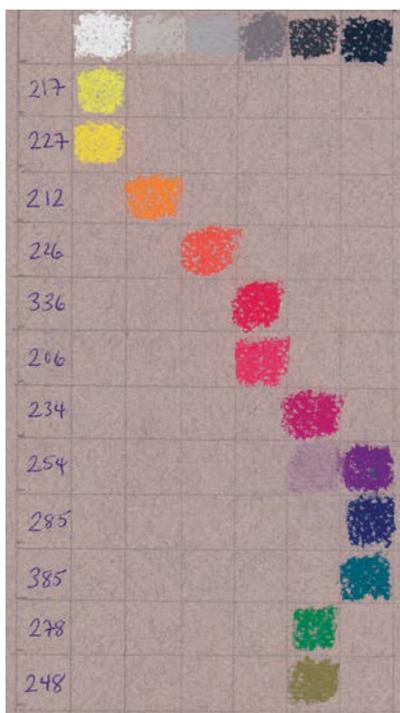
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SKILL BUILDERS



The value grid at left demonstrates how the limited palette can be adjusted to match different values. Every stick of color has an inherent value and can be plotted on the grid from light to dark. The top row shows a series of four grays, plus white and black. Each color is placed in the column under the value that best matches its own.



The value grid above has been completed by using black and white to adjust the value of each color.

consisting of six colors. The colors are a warm and cool version of each of the three primaries and include: cadmium yellow light, cadmium yellow deep, cadmium red, permanent alizarin crimson, ultramarine blue and phthalo blue.

The theory behind this palette is that the six colors can be laid out to form a color wheel, and from them I can mix every color I need. For the limited pastel palette, I expand a bit on my oil palette, adding cool and warm versions of the three secondaries.

When choosing my pastels, I try to include a value range from light to dark. Although I include white and black sticks, sometimes it's better to adjust value with another color because white can cool and dull color mixtures, while black can turn them warmer or bluer. Typically, I keep my warm choices in the light range and my cool ones in the dark range. My palette selections (from the Prismacolor Nupastel line) are listed in the chart on page 13.

You don't have to use the same colors that I do, but your choices should be arranged in a color wheel and also include cool and warm versions of each of your six colors.

Color Mixing

To mix pastel colors, you must work directly on your painting surface by blending with a pastel stick. I start with the closest color to what I want and then adjust for value and color.

If a tree is characterized by a cool, mid-value green, for example, I may start with Nupastel No. 278 (dark

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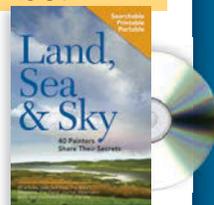
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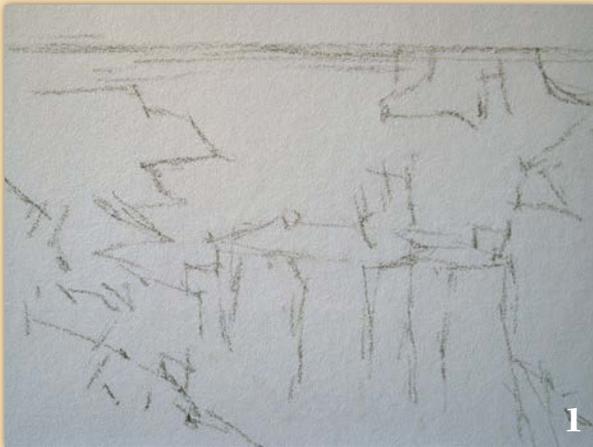
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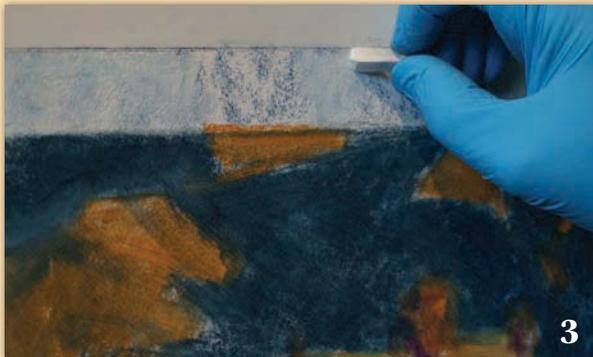
PAINTING WITH AN EXTREME LIMITED PALETTE



I make the initial sketch with vine charcoal on a 9x12 sheet of white Richeson Pastel Paper.



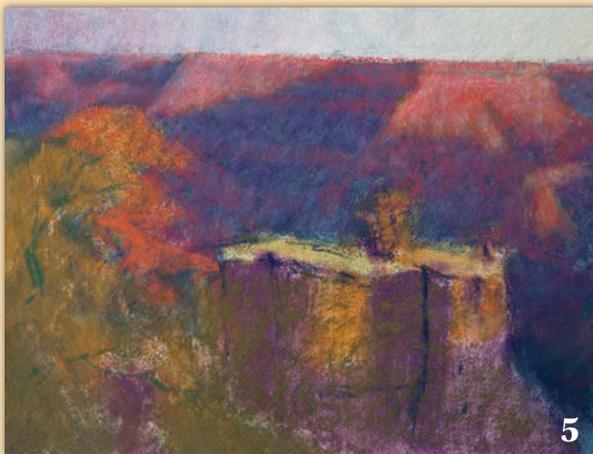
Next, I apply a rough block-in to establish basic color and value.



After washing in the block-in color with denatured alcohol, I begin the pastel application. For the sky, I work back and forth with my cool blue (No. 285) and white (No. 211) to get the right value of blue.



For the canyon shadows, I first scumble white over the initial cool blue and follow that with a little blue-violet (No. 254) and red-violet (No. 234).



Here's a look at the developing painting. Getting to this point with the color mixing requires patience!



Grand Canyon Sublime (pastel, 9x12)

CALL FOR ENTRIES

strokes of genius 6

VALUE | LIGHTS AND DARKS

green.) Then, I'll very lightly scumble over it with No. 217 (lemon yellow). This will lighten the mixture, but it may make it too intense. If so, I scumble in a little No. 211 (white), which will dull the color. If this makes it too cool, I'll add a little No. 212 (orange) to warm it. When you first start playing with this palette, it pays to have a color wheel handy, as well as a bit of scrap paper on which to make some test mixtures.

When working with my Extreme Limited Palette, to mix color, I often use only sticks to blend, never my finger—I'm just ever so lightly touching the stick to the surface. This is called feathering, and it's difficult to do with soft pastels, so I use harder pastels, which allow for a finer touch. Also, since this technique involves many layers of pastel, it requires a durable paper, such as Wallis, to accommodate the layers (See a demonstration of my painting process on the opposite page).

I've also found it useful to make a set of value and color charts for all the values and two-color mixtures I can make with this palette (see examples on page 16). Although I don't take the charts into the field with me, the practice of creating them has made me more familiar with how the pastels will mix and the quality of the colors created.

My students are always amazed at what they can do with just a handful of pastel sticks. You will be, too. Once you've learned the vital skill of color mixing, never again will you have to say, "I don't have the right green!" 🎨

MICHAEL CHESLEY JOHNSON
(www.MichaelChesleyJohnson.com)
paints and teaches from his winter studio in Arizona and his summer studio in the Canadian Maritimes.



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Resident Easel

A painting residency in the French countryside is the plein air pastelist's dream, but how do you make the most of your time once you get there?



Dinard Plage du Privue (9x12) is one of the many pastels I completed during my month-long residency in Dinan, France.

AS A DEDICATED PLEIN AIR ARTIST who works primarily in pastel, I'm always looking for opportunities to paint out of doors. While there are some nice locations close to home, and I do many painting events around the country, nothing gets my plein air juices flowing like the dream of painting in France.

Thanks to a generous fellow artist who gave me the information I needed to apply for a short residency in Dinan, France, I was finally able to live the dream. A little brio, a strong painting resume and a flexible schedule can go a long way in the application process; the next challenge is making the most of the gift of precious painting time.

The Gift of Painting Time

A special caveat to the residencies sponsored by Les Amis de La Vignette is that the application must be in French and submitted in hard copy format—no digital imagery and no e-mails. Additional requirements include a *curriculum vitae*, photographs of paintings and a letter explaining what you hope to accomplish during the residency.

If you're chosen, a charming and tiny old house for a month of dedicated painting time is your reward. In return, the committee asks only for the choice of one painting produced during the course of your stay. No selling on the side is allowed, and you'll be thrown out (it sounds nicer in French) if you bring uninvited guests along.

You may designate which month you'd like to spend in France, but the committee makes the final determination as to the schedule. The cottage where you'll stay was bequeathed to the city of Dinan by Yvonne Jean-Haffen (French, 1895-1993), whose workplace, home, gardens and collection of more than 4,000 works of art are open to artists year-round.

Making Your Mark

For me, one of the most interesting things about living in Haffen's cottage for a month was reading the journal pages left by previous resident-artists, who described their attempts at improving their work or left ruminations on their progress. One artist wrote that he was alone for the first

YOU'LL FIND A LIST OF RESIDENCIES BY TERRITORY ONLINE HERE: [HTTP:// WASHINGTONART.COM/ BELTWAY/RESID1.HTML](http://WASHINGTONART.COM/BELTWAY/RESID1.HTML)

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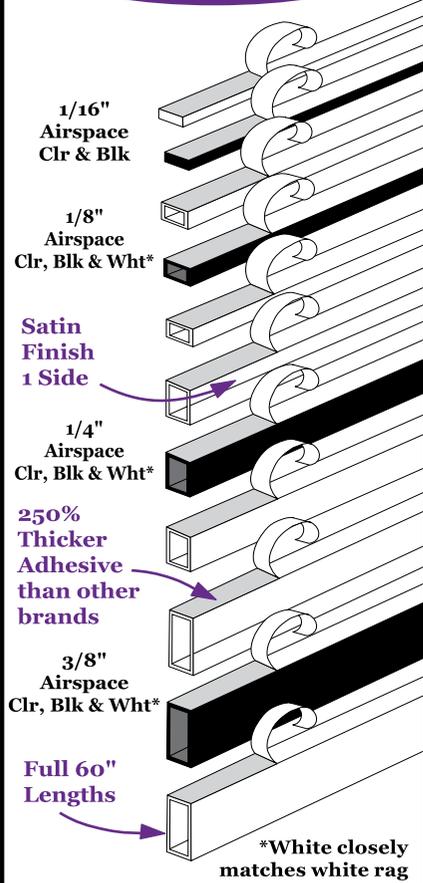
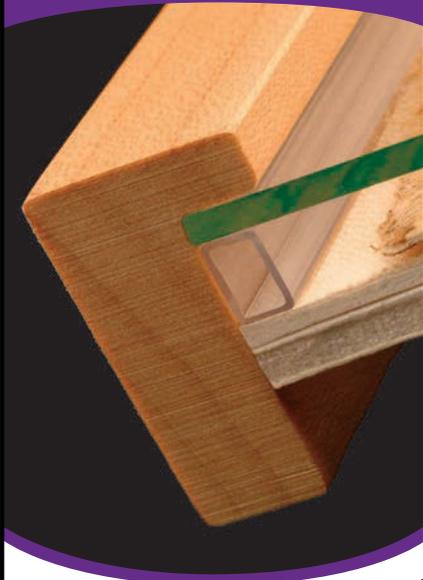
Artist-in-residence programs are often hosted by institutions such as colleges, national parks, estates, corporation bequests or museums. These programs usually run as long as one year or as short as one week and may pay an honorarium, which includes housing. In exchange, artists may be expected to donate artwork or interact with the public by offering classes or demonstrations.

To apply for a month-long residency in the historical home of Yvonne Jean-Haffen, located in Dinan, Brittany, mail your application by the November 25 deadline for the following year. If accepted, you'll know by January if you're headed to France. Send your cover letter, resume and photos of your artwork to Les Amis de La Grande Vigne, Bibliotheque Municipale, 20 rue Waldeck Rousseau, 22106 Dinan, France.

Here's a list of seven other artists-in-residence programs:

- The MacDowell Colony (www.macdowellcolony.org) is often regarded as the nation's leading artist colony, offering more than 250 artists a place to work every year. Talent is the sole criterion for admission; emerging and established artists are encouraged to apply.
- Vermont Studio Center (www.vermontstudiocenter.org) hosts 50 visual artists and writers each month for residencies ranging from four to 12 weeks in an historic campus along the Gihon River in Johnson, Vt.
- Skowhegan (skowheganart.org) is a nine-week residency program for emerging visual artists located in rural Maine. Living quarters are in converted cottages set along a large lake, and studios are located amid woods and pastures.
- The Ucross Foundation Residency Program (www.ucrossfoundation.org/residency-program), located in Sheridan, Wyo., provides living accommodations, private work space and uninterrupted time to about 85 artists every year. Artists in all stages of their careers are invited to apply to work on individual or collaborative projects.
- Atlantic Center for the Arts (www.aca35.org) offers three-week residencies four times a year in New Smyrna Beach, Fla. The campus is comprised of 67 secluded acres complete with an art gallery, theater, library and studios.
- Ox-Bow (www.ox-bow.org) has been in operation for more than 100 years and offers an immersive environment for artists to explore new territory. The campus includes 115 acres of forests, dunes, a lagoon and historic buildings in Saugatuck, Mich.
- The National Park System is also an excellent resource for artists. The Artist-in-Residence Program at Rocky Mountain National Park (www.nps.gov/romo/supportyourpark/artist_in_residence.htm), for example, offers artists an historic cabin for two-week stays in summer in exchange for a painting representative of their stay.

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CREATIVE LIFE



Painting outdoors in the beautiful French countryside is a plein air pastelists' dream come true.

time in his adult life; he'd never before had to worry about dinner beyond "It's on the table, luv."

Many artists left the most delicious little sketches and paintings along with their writings in the journals, which have been collected since 1993. Almost every continent from around the world is represented. I couldn't help wondering what mark I would make.

Dinan is in Brittany, and less than a 30-minute car ride from some of the most spectacular coastal scenery France has to offer. I literally stood, mouth agape, for at least 15 minutes upon first seeing Cap Fréhel in full bloom with its marvelous shadow and light cliffs.

While the old walled and famous timbered city of Dinan itself has an exceptional medieval history and character, with an ancient abbey nearby, an architectural painter I am not. And yet, plein air painting in pastel freed me to work faster, chasing down those

changing shapes of light and dark in a shorter period of time.

The point of a residency is to explore new motifs, try new techniques and enjoy the time to create without the ordinary interruptions of daily life. For me, progress came in the form of realizing my own limitations and interests: I'm the kind of painter who has always wanted to paint anything and everything, but finally dedicating myself to painting all day, every day, helped me to understand that some scenes, though done well by other artists, simply aren't me.

Subjects that proved true to my interests and talents were the trees, meadows, cliffs, rivers, parks, boats and light that I've always enjoyed painting. In the end, I painted 32 paintings in 30 days. Not all of them were keepers, mind you, but I learned something from every one of them. Writing in my own personal journal helped me to remember where I'd been, and my daily notans (quick value studies) provided a sense of where I could go.

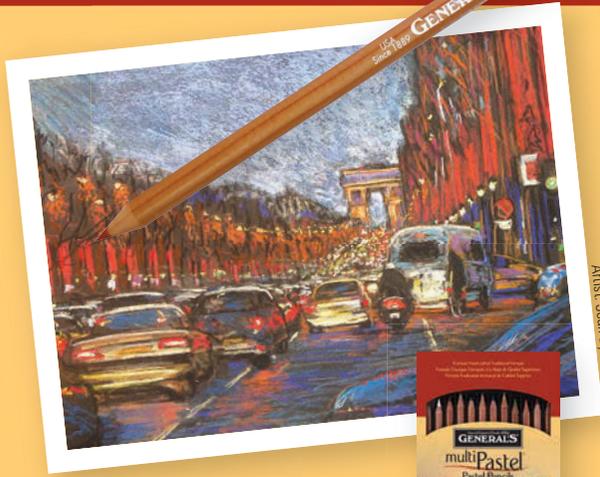
Immersion Therapy

You don't have to be a plein air pastelists to apply for one month in the Jean-Haffen residence. In fact, many residents are portrait artists, still life painters—you name it. Anyone eager for art immersion and open to living television-, Internet- and even telephone-free, is a good applicant. You never know where the experience may take you. 📍

LINDA DELLANDRE (www.lindadellandre.com) loves communicating a sense of place with her pastel landscapes.

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food for thought

Pastel artists **Lisa Ober**, **Karen Howard** and **Ria Hills** offer their insights for painting still life subjects with bright, colorful, even mouth-watering results. Bon appetit!

BY ANNE HEVENER



A TRIO OF PEARS. A COLLECTION OF GOURDS. A BOWL OF APPLES.

As a still life subject, food—particularly colorful fruits and vegetables—is a timeless choice. Lisa Ober, Ria Hills and Karen Howard are three pastel artists who bring a contemporary attitude to their depictions of food. While their subjects may certainly include classics—cherries, lemons, tangerines—they've also widened their exploration of the genre, extending their search for subject from the produce department to the candy aisle, bakery case and beyond.

Counter-clockwise from top left: *Coffee and Cherries* (6x9), *Green Olives* (4x10), *Bumpy Pear* (5x7), *Chocolate Eclair* (7x8) and *Strawberry* (5x5) by Ria Hills



When she set up the Popsicles for *Colors of Summer* (23x17), Lisa Ober was instantly taken by the vivid colors. "What an opportunity for someone who normally spends a lot of time with skin tones and neutral colors," she says.

sweet rewards

Lisa Ober

St. Louis, Mo., artist Lisa Ober has been primarily a portrait painter for 25 years, so her still life work offers a chance to do something different. “I appreciate the portrait commissions and love what I do,” Ober says, “but there are moments when I simply want to paint subjects that pique my interest, that add a splash of sometimes absent color, don’t wiggle and don’t have an interest in the outcome.”

As for choosing edibles as a still life subject, Ober says it’s a natural fit. “People know that I’m wildly enthusiastic about all things food-related,” she says. “So why not take that excitement—some might even call it an obsession—and use it in my work?” And, because complexity is appealing to the artist, she also enjoys painting reflective objects. Whether it be glass, metal, porcelain or even liquids, she loves the challenge of capturing the play of light on these smooth, slick surfaces. “It may seem as though portrait painting and still life painting aren’t related,” Ober says, “but the experience of painting the subtleties of skin tones,

rendering eyes with proper reflection to give them light and life, and the continuing practice of my drawing skills are all things that translate directly into my still life work.”

The greater the challenge, the greater her interest. In the case of *Sweet Escape* (below), she found inspiration in an assortment of hard candies. “All of the individual wrappers in a variety of colors was just daunting enough to entice me to do it,” she says. “I wondered: Can I paint these in pastel? Will I be able to render the delicate wrappers and retain the lovely little bounces of light? Can I convey these tiny details?”

Beyond the appeal of a challenge, painting edibles offers the artist an opportunity to have some fun with color. “Painting food—especially sweets—gives me a chance to use those pastels I rarely touch for my portrait pieces,” she says. Beyond that, when she’s done, there’s always the possibility that she might be able to eat her still life setup!

QUICK TIP

Try working from a different vantage point.

“Some of my favorite pieces were created by viewing the subject from directly above—from a sky view,” Ober says.



Ober created *Sweet Escape* (17x23) on 600-grade UART pastel board, using Nupastels and Rembrandts in the initial applications, followed by layers of softer Unisons and Schminckes. “The icing on the cake for me in any painting is putting in the final highlights,” says Ober. “Where are the very brightest reflections? Where is the light the strongest? To get the brightest highlights right and avoid pulling color from underneath, I use my very softest pastels. I’ve found Diane Townsend pastels are perfect for final highlights.”



You don't have to be in a studio situation to create a still life. The idea for Karen Howard's *An Extra Slice of Lemon* (14x11) came at a restaurant. "I noticed the light from an upper window falling on a tabletop," she says. "I set about positioning the glass, napkin and lemon, playing with the bend of the straw and the backlighting on the lemon and glass. I had my camera in my purse, and shot a few photos before the light disappeared."

incredible edibles

Karen Howard

San Diego artist Karen Howard finds she doesn't have to look further than the seasonal section of the produce department to find inspiration for her next still life. "Nature provides an endless supply of subjects with the bold colors and simple shapes I crave," she says. Once she has settled on the subject, she may spend hours with the setup. She keeps a variety of spotlight bulbs, some incandescent, some natural spectrum, in a variety of wattages, experimenting to find the right effect. "I also play with the direction of the light," she says, "hoping for interesting highlights, cast shadows and reflected light."

Next, she photographs the setup and loads the images onto her computer for viewing on the screen. "A good photo and a good memory," she says, "are essential for artists painting a perishable subject."

As a surface, Howard most often chooses Sennelier La Carte sanded paper. She blocks in the general color with hard pastels, and then carefully builds up additional layers of pastel with softer sticks. "I try to work from the upper left to the lower right," Howard says, "but I confess that if one area really excites me, I may jump ahead of myself."

A landscape painter for many years, Howard says she felt fairly ho-hum about still life painting until seven years ago after a workshop with Canadian artist Dianna Ponting. "Now I enjoy looking for the unexpected," she says. "That splash of color in a shadow, an interesting angle of reflected light, an unexpected pattern in a reflective surface, the bend of a straw in a glass or the stems of flowers in a vase—something not evident at first glance."

QUICK TIP

Howard is often asked how she captures surfaces like glass, chrome and silver in pastel. "For glass, you must paint what you see behind the glass," she says. "For chrome or silver, you must paint what you see in front of the shiny surface. Those objects reflect back onto the surface."



The inspiration for Howard's pastel *Orange Slices* (11x13) struck her at snack time. "I had just sliced an orange to eat and started to think about the bold orange color against the dainty blue and gold design of the dish," she says. "I brought in a blue cloth and set about lighting the slices. I found that when I back-lit the orange slices, the colors became more intense and cast beautiful colors in the shadows."

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sugar rush

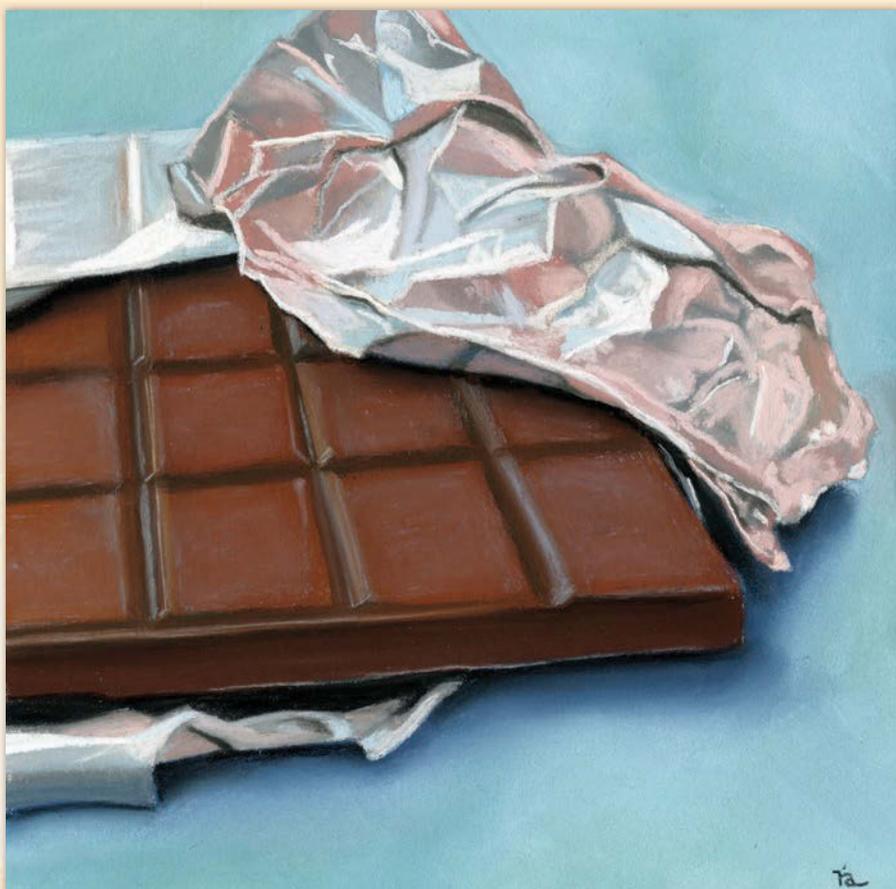
Ria Hills

Ria Hills' still life painting took off after she made a commitment in 2006. The Uxbridge, Mass., artist joined the online artists' group Daily Painters (www.dailypainters.com), whose members are encouraged to complete a few artworks—typically small, affordable pieces—every week, if not every day. “It changed my world,” Hills says. “Before this, I thought too much and painted too little. What I began to realize is that subject matter isn't as important as the process of translating light and color into something discernible and pleasing to the eye.”

Ria Hills finds it helpful to walk away from a painting and come back later. Deciding on a shadow color, for example, can often benefit from a fresh look. “I believe that shadow color can make or break a painting,” she says, “and that's where I feel I can deviate from reality. Sometimes an unexpected shadow color can really make the painting pop.” This can be seen in *Foiled* (8x8), *Galaxy Bar* (8x8) and *Chocolate Tart* (5x5) below.

The artist's work isn't limited to the still life genre, but she learned that still life subjects translate well into a small painting format. “They challenge me to dig deeper into the details, which is what draws me to simple subjects,” Hills says. “I focus on shapes, color and light, and the challenge of finding the right balance between them.” She discovered that food-themed still lifes aren't just fun to paint, they also sell well, which, she admits, can be a strong motivator. “When a comment on my blog describes salivation as a response to my work, I feel that I've accomplished my goal,” she says.

Hills' painting process varies depending on her subject, but usually begins with photography. “Occasionally I create the perfect setup and work from life, but for the most part I work from photos,” she says. Once her subject is



determined, she may take dozens of photos from different angles, in various setups and lighting arrangements. “The initial concept, which can be as simple as a group of three cherries, drives the setup,” she says, “and then evolves while I’m taking photos.”

Once she has settled on the image, Hills pulls the photo into Photoshop, where she might do some cropping and make adjustments in the values and contrasts until she’s satisfied with the composition.

Her paintings are done on Kitty Wallis sanded paper. Typically, after an outline sketch in pastel pencil, she blocks in shapes with Nupastel. Once values and colors are established, she paints the background. “It’s easier to finish off the edges of my shapes with the background in place,” Hills says. She continues building

the layers with progressively softer and lighter pastels, using mainly Rembrandt, Unison and Sennelier brands.

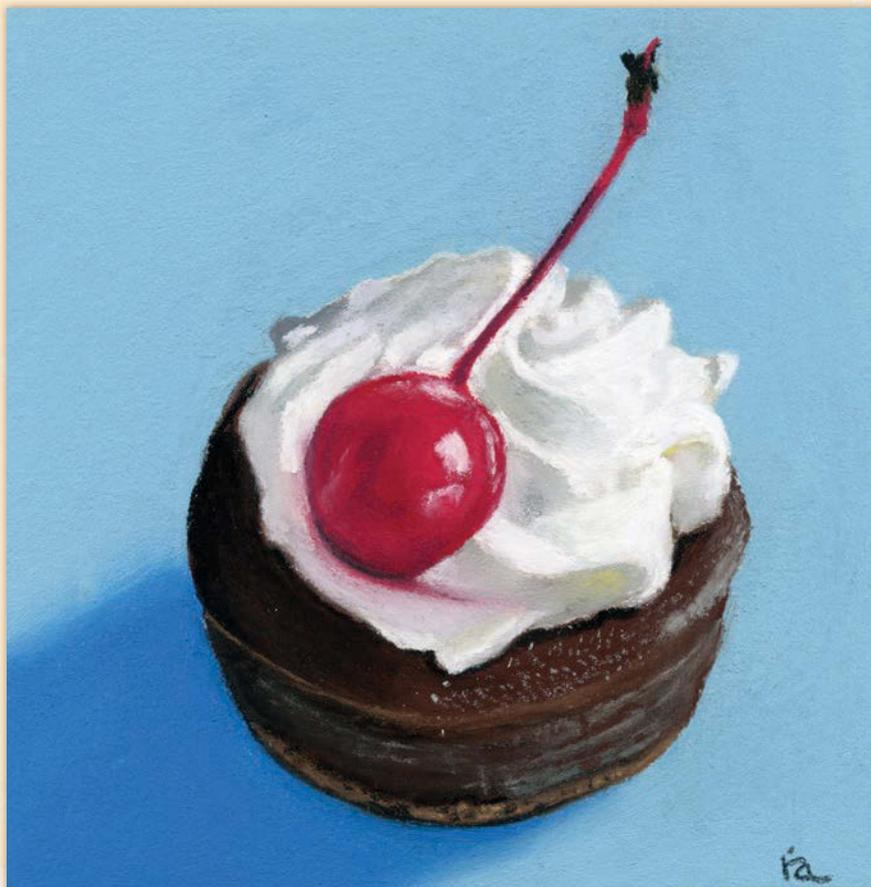
“When my painting is almost finished, I usually need to harden some edges and rework details,” Hills says. “This is when my hard pastels come back into play. I constantly break off the ends to get a point on the corners to define my edges.”

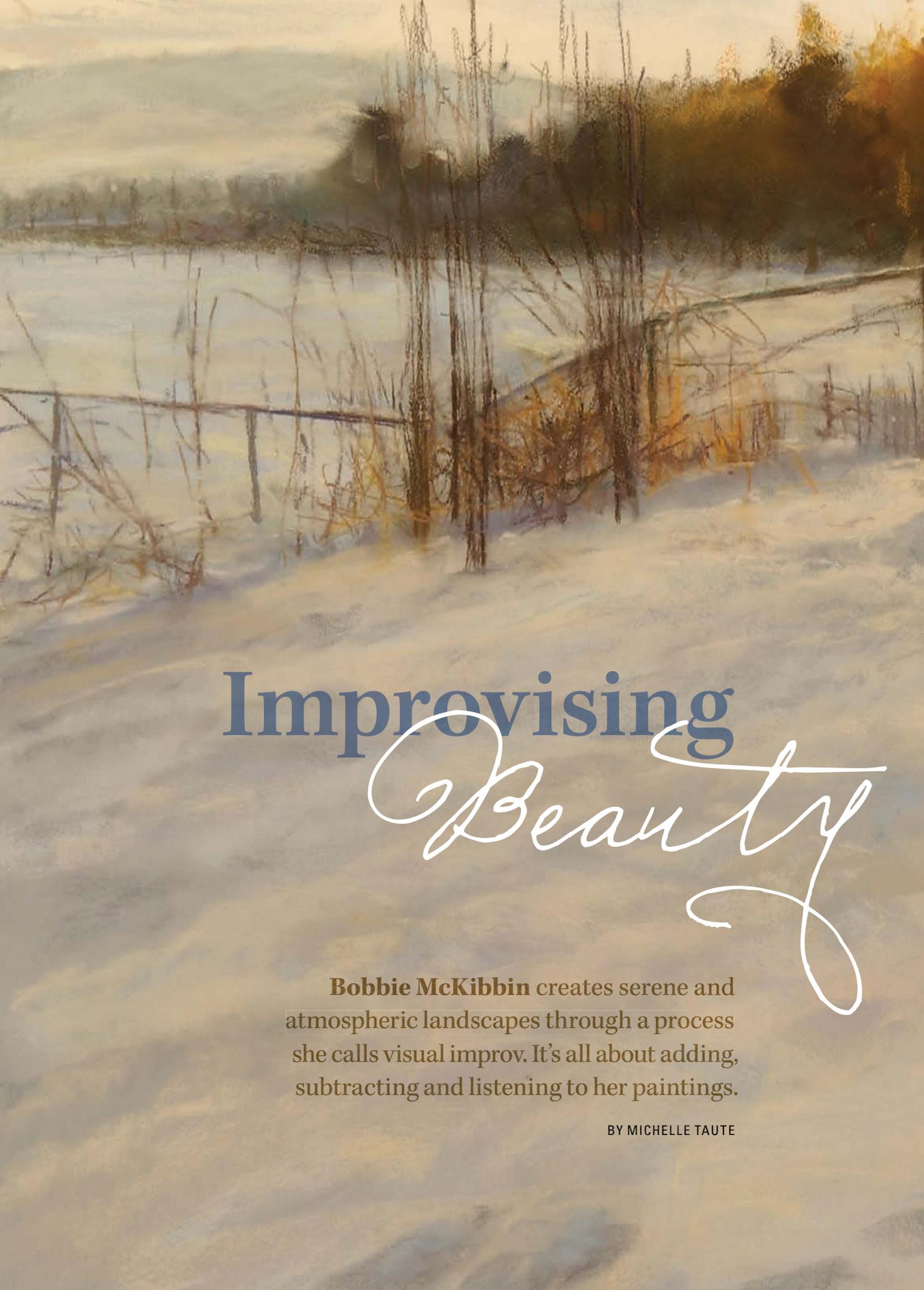
The final step is adding the final details and highlights. In *Chocolate Tart*, below, for example, she created the cake’s dry outer layer by scumbling over the area with the side of the pastel. “I don’t blend those last but sometimes most important details like I do in the rest of the process,” she says. ■

ANNE HEVENER, the editor of *Pastel Journal*, has been writing and editing for arts publications for many years.

QUICK TIP

“Never underestimate the power of your work,” says Hills. “What may seem like a simple painting to you may have a profound impact on the viewer.”





Improvising *Beauty*

Bobbie McKibbin creates serene and atmospheric landscapes through a process she calls visual improv. It's all about adding, subtracting and listening to her paintings.

BY MICHELLE TAUTE



Backyard (30x40)



BOBBIE MCKIBBIN WORKS IN A LARGE, LIGHT-FILLED STUDIO at her home in Western Montana. There's a rocking chair, an easel, plentiful pastels and maybe eight or 10 works in progress lying on the floor. If you happen to stop by at the right time, there might be some jazz playing in the background, too. That last part's pretty important, because McKibbin subscribes to a core artistic tenet of jazz: the power of improvisation.

You won't find a piano or trumpet hiding in a studio corner, but McKibbin is no stranger to creating on the spot and going with the flow. In fact, she refers to her painting process as visual improv—a process that involves a lot of making, destroying and remaking. She might put down a series of gestural, spontaneous marks, for example, but if they don't feel right later on, she won't hesitate to scrape them off with a razor blade. "I think my years of working through so many thousands of images has given me a freedom," says the 61-year-old artist. "It's given me an ability to screw around with stuff that I could never do when I was younger. Let's see what happens. Let's put this down. Gee, that didn't work. OK. Let's take it out. Let's do something else."

This experimentation involves the same kind of call-and-response you might witness between two musicians. McKibbin says she's doing all the

talking at the beginning of a new piece, but at a certain point, the painting starts to talk back. "All of a sudden, it seems like the drawing takes on a life," she says. "It's looking back at me and it's saying, 'Hey, now we're going to have a conversation.'" Being open to this dialogue means a drawing or painting might end up completely different than what she initially had in mind—maybe better, maybe worse. The most important thing is to not get too precious about the work too early.

An Ongoing Education

Maintaining that distance is easier said than done, right? But McKibbin has put in many hours practicing her craft, spending most of her life either studying or making art. She grew up as part of an artistic family in Philadelphia, where her father worked as a photo engraver and retoucher at *The Philadelphia Inquirer*. Her brother, 11 years older, is a painter. "One of my first vivid memories is my brother, Alex, taking me to the Philadelphia Museum of Art," she says. "I must have been 10 or 11 years old, and I remember standing in front of a Picasso painting. I think it was *Three Musicians*, a big Cubist painting. The earth shifted and it was like, 'Oh, my God, human beings can make things like this. That's unbelievable.' So that was a really big deal."

Dry Creek Bed
(25x35)

Field (opposite;
20x30)



McKibbin's first experience with pastels came just a year or two later when her father brought home a set of Martin/F. Weber pastels. She loved drawing with the colorful sticks, pinning her finished artwork on her wall and inviting friends over to look at them—a practice she still enjoys today. During college, McKibbin continued to pursue art, earning an undergraduate degree in painting and drawing, and a master's degree in printmaking, both from Miami University in Oxford, Ohio. There wasn't much work with pastels or even realism during these years, but McKibbin met her partner, Shirley, whom she describes as a true art muse.

After McKibbin graduated in 1973, the pair headed to a small town in Central California to visit Shirley's parents. On a whim, McKibbin threw some pastels into an old doctor's bag she had, and when she spotted all the colorful flower fields in the area, she started doing plein air paintings. "I hadn't done much of that and, frankly, I didn't know what the hell I was doing," she says. "I mean, I did a couple of pastels. I did one that was pretty decent, and then I did a whole series of drawings that were perfectly horrible. But because I did that first one that I kind of liked, I stayed with it." The experience reconnected her with pastels, and she has spent significant time working with the medium ever since.

The next important step in her art journey was taking a teaching job at Grinnell College, a small liberal arts school in Grinnell, Iowa. "I learned more there than I ever did as a student," she says about her 31 years at the college. "It was just fantastic, and the students were very bright." And living in central Iowa gave the artist a new appreciation for realism, as she found herself drawn to the space, light and patterns of the rolling hills and fields—a subtle beauty. The location also led to a key relationship: In 1979, she signed on with Olson-Larsen Galleries in West Des Moines, Iowa, and she's still with the gallery today. McKibbin credits gallery owner Marlene Olson with getting her work out into the world and pushing her as an artist.

Bringing the Outdoors In

During about half that time in Iowa, McKibbin worked with her pastels almost exclusively *en plein air*. She'd head out into the landscape with her French easel and box of pastels to capture what was right in front of her. But, eventually, there were so many things she wanted to talk about in her work—a fast-moving storm or the

LOOK FOR MORE EXAMPLES OF THE ARTIST'S VISUAL IMPROV AT WWW.ARTISTSNETWORK.COM/MEDIUM/PASTEL/MCKIBBIN-WESTERN-LANDSCAPE.



McKibbin says she's doing all the talking at the beginning of a new piece, but at a certain point, the painting starts to talk back.





rapidly changing light—that she bought a camera to capture what was getting away from her. These days she starts just about every painting with one of her reference photos.

McKibbin typically begins a new pastel by spreading out some images on a table in her studio in western Montana, where she has lived for roughly five years. She'll sit with them for a while and might begin to think in terms of potential series. It may be some sky photos that catch her eye or images of nearby Kootenai Creek. Once she selects an image, she'll mount the photo on foam board, so she doesn't have to worry about getting it dirty. Then she'll start to think about what size might work best for the finished painting. A typical piece might be 20x30 or 30x40 inches, but she works bigger (and smaller), too; an upcoming show includes one pastel that's 5x7 inches. It's about what suits the subject matter more than any given formula.

Next, she'll move to her surface, Arches cover stock attached to a Masonite board, so she can stand it up on her easel. Each piece begins with a vine charcoal drawing to immediately address the intimidating white paper and work out some simple elements. She works with various sizes and tones of charcoal to define the horizon line and large verticals, but she'll avoid the sky because she doesn't want to kill the light. At this point, she's

working pretty quickly. Most, if not all, of these lines will be covered by large, flat areas of color.

Before picking up her larger pieces of pastel, McKibbin steps back and takes a look at the drawing. Are the proportions correct? Does she need to shift a vertical or horizontal to improve the composition? Next, she'll start laying in color with Schmincke and Unison pastels. Rather than focus on what the painting looks like, she's focused on putting in a tonal underpainting, establishing darks and just getting those first layers of color down. She works all over the paper at once, and manipulates the pastels with her hands, cardboard stumps and even paper towels.

She continues building up the landscape with each new layer of pastels, adding texture and details. In some areas, she applies color aggressively, while in others, she might barely drag the stick to create a thin veil of color. Sometimes she even takes a razor blade to scrape in lines or for crosshatching.

This is the stage where she starts having that conversation with the work: Is this OK? Is this what I want? If not, why isn't it? Should it be darker? Or lighter? "What I said to a friend a while back is, 'I've never cared more about my images and cared less,'" says McKibbin. "What I mean by that is I'm willing to do anything that I need to do to try to get what I want from the pastel and from the drawing."

Marsh (opposite, top; 33x60)

Sand Hills (opposite, bottom; 20x30)

Badlands (above; 20x30)

QUICK TIP

To paint a tricky element of the landscape, like a steaming pool in Yellowstone, McKibbin suggests the secret isn't to think of it as "steam," but rather to break it down into shapes and tones, and consider what lies next to it.

**Steaming Pool
No. 2, Yellowstone**
(25x35)

Lit Lane I
(opposite; 30x20)



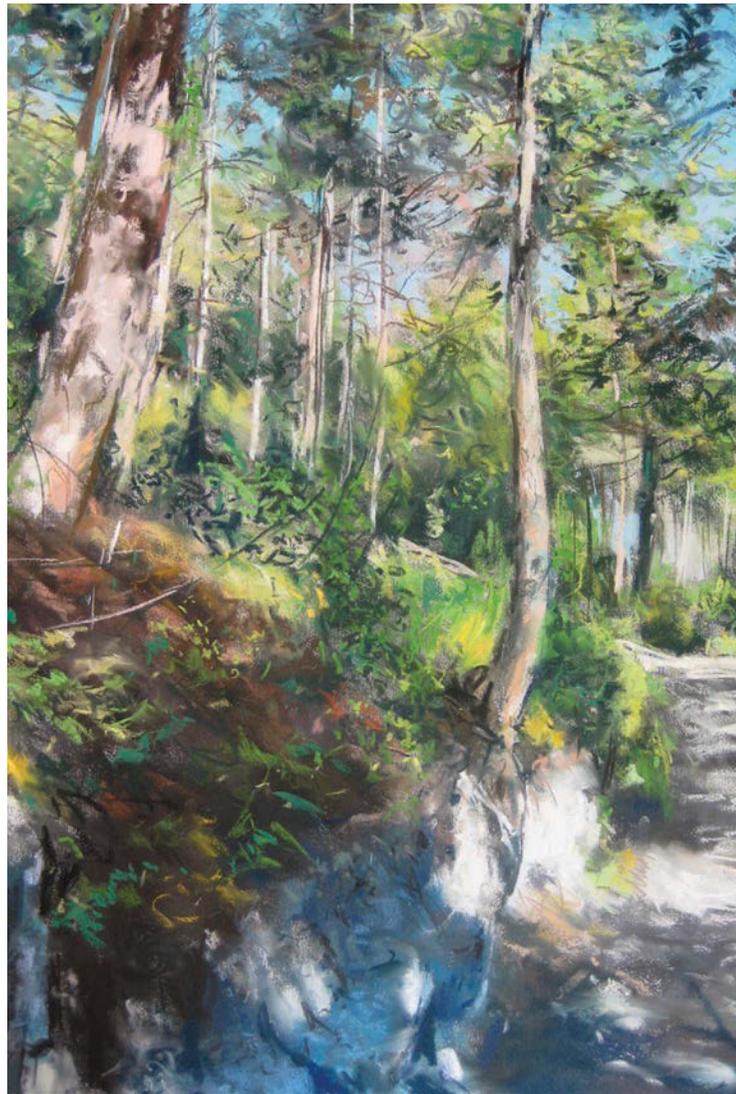
Embracing the Challenge

Despite years of practice and thousands of paintings, McKibbin says that things still don't necessarily come easily. One of her favorite pieces, *Backyard* (on page 32), depicts a breathtaking snow scene, but she struggled to re-create the path through the snow—a path that she had seen her dogs create. The final piece features what's probably the fifth or sixth version of that snow-covered field. After working and struggling for countless hours, she came back to the studio one night, and everything clicked. She worked late, despite being tired from teaching all day, because she was worried it wouldn't come together the next day.

But how exactly did she paint that snow? This is where McKibbin is more likely to tell you about her influences than about any one technique or method. There's no paper showing through in the

snow, but McKibbin credits her ability to paint it to years of muscle, retina and brain memory. In other words, it's all the time she spent studying and considering the work of great artists. Her influences include a wonderful mix of artistic risk-takers: Claude Monet, Edgar Degas, Edward Hopper, Willem de Kooning, Joan Mitchell, Lucian Freud, William Kentridge and many others.

When asked about another landscape, *Steaming Pool No. 2, Yellowstone* (above), she explained one of her secrets for re-creating the wonders of nature. "Intellectually, I know it's steam, but when I'm working, I don't think of it that way," she says. "I break it down. I just think of it as a shape and what kind of tone it is and what's around it. That's how I make steam feel like steam." She might think about the shapes next to the steam, for example, or how she needs



to keep her layers of pastel to a minimum to capture the atmospheric feel.

In fact, McKibbin truly enjoys the challenge of figuring out how to capture nature's details with pastel. "One of the beauties about doing landscape, for me, I think, is that the world is so incredibly varied that it can present the artist with wonderful challenges and problems," she says. "Producing a pastel is not just capturing what I'm looking at, which of course is very important. But at the same time, you should be interested in the problems that it's presenting as an image-maker, as a drafts person." She's fascinated by how to articulate everything from snow and steam to clouds, brambles and branches with the gestures of pastels.

Once she has captured what Mother Nature has to offer, McKibbin's paintings join the informal gallery littering her studio floor. This setup allows her

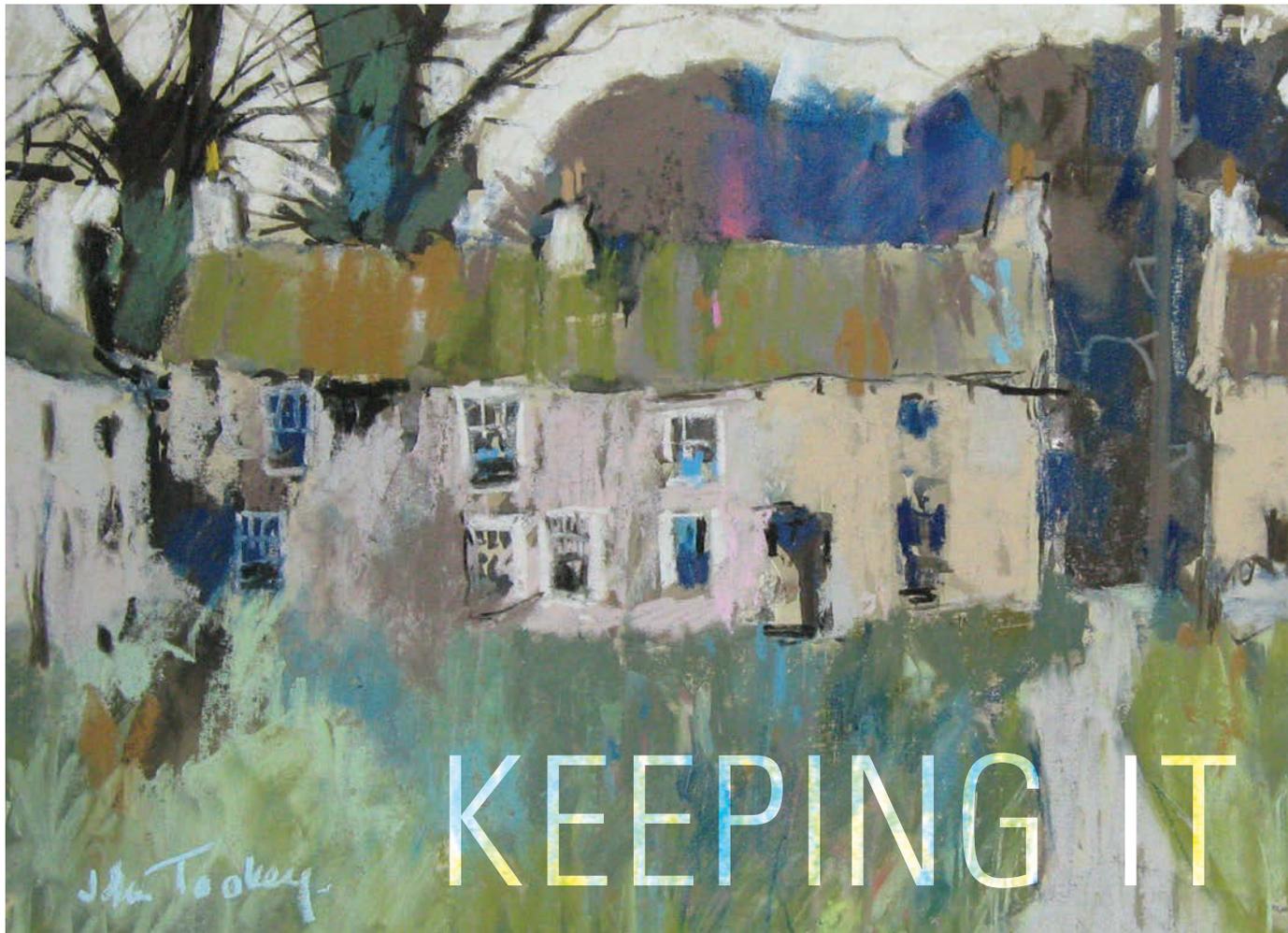
to evaluate her work as a group and make adjustments as necessary. "It's almost like a little cocktail party, where the drawings are talking to one another," she says. "Oh, you think you're bright. Look at me. You think you're clear and sharp. Look at how clear and sharp I am." That's a conversation any of us would be happy to listen—and look—in on. 🍷

MICHELLE TAUTE (www.michelleaute.com) is a freelance writer based in Cincinnati, Ohio.



Bobbie McKibbin (www.drawnweststudio.com) is best known for her pastel depictions of rural Iowa and the Mountain West. After retiring from more than 30 years of teaching at Grinnell College in Iowa, McKibbin was drawn, literally and figuratively, to western Montana, where she now lives and paints. Her work appears in more than 50 corporate collections, as well as museums and academic settings.

She was born in Philadelphia and graduated with an M.F.A. from Miami University in Oxford, Ohio.



KEEPING IT

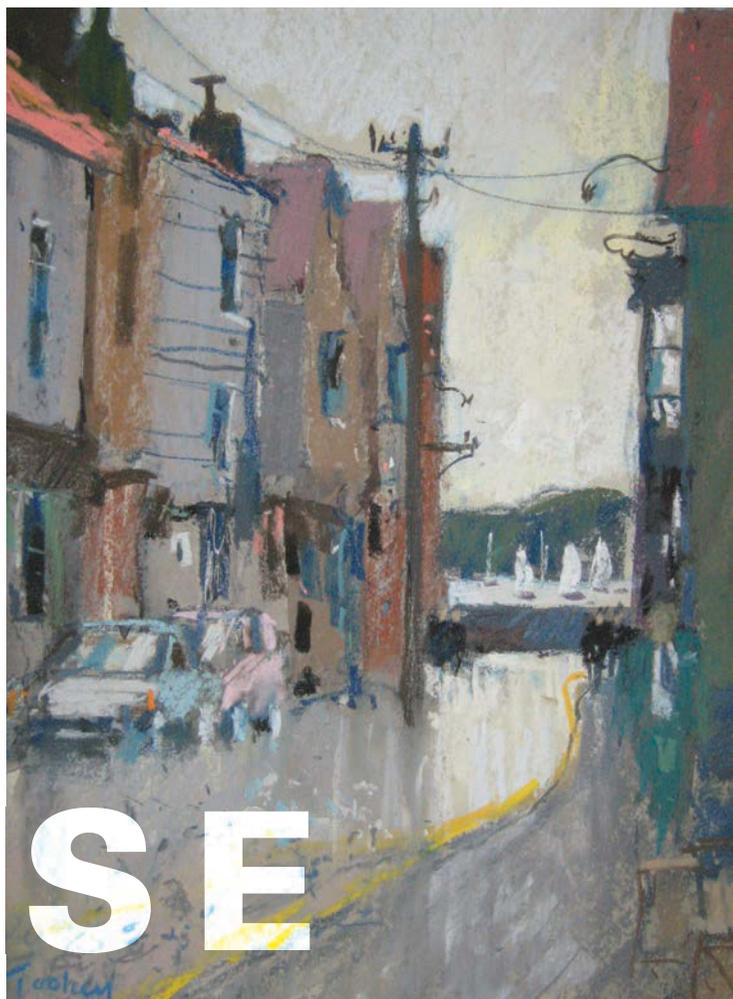


Clockwise from
bottom left:

**Hill Farms, West
Yorkshire** (14x20)

**Romaldkirk,
Teesdale 2**
(9¼x19½)

**Head Street,
Harwich** (15x11¼)



The loose, impressionistic pastels of **John Tookey** capture the essence of a scene with lively color, gesture and no overstated detail.

BY KEN GOFTON

THERE IS EXCITEMENT AND ENERGY IN THE PASTEL WORK OF JOHN TOOKEY

but, paradoxically, the secret to that dynamism is understatement. It begins with the artist's approach to color, which—though full of vibrancy—is achieved through the use of neutrals. "Much of a picture will be understated in neutral colors," Tookey says. "It will be monochrome, more or less. I have a lot of grays, ochres and earth colors in my pastel collection, and don't believe you can have too many."

The artist saves the more flashy color for areas that merit special attention. "I like to draw attention to the real subject of the picture by going in with zingy colors—greens, reds or pinks," he says.

"It's something I really like about pastels—this ability to add those patches of vibrant color to bring a picture to life."

His color choices aren't restricted to reality. Instead, Tookey aims to make his own personal statement about a scene with his own interpretation of color. This is true whether he's working *en plein air*, as he often does, or from sketches in the studio. Sketches and color notes, he says, will take him to a certain point, and then "the painting takes over."

In addition to the contrast between neutral backgrounds and punches of vibrant color, the artist is also careful to keep some areas of a painting less defined. "I try to leave some aspects



QUICK TIP

Tookey doesn't fill in the large shapes of a composition—buildings, or areas of grass or sky—with solid color. Instead, he uses broken color, filling areas with closely related shades of one color, or a range of different colors of similar tonal value.

unexplained," he says, "perhaps not defining exactly where a vertical wall meets the ground." He points to *Canal Reflections, Farnhill* (opposite, bottom), as an example. It may not be clear where the land ends and the water begins on the far bank, but that uncertainty provides the opportunity for more viewer involvement and interest.

Refreshing Changes

When it comes to Tookey's subject matter, variety is the rule. He's as happy painting townscapes as he is painting the docks. Interiors, such as such as *Tea Rooms, Mistley* (above) are another favorite subject.

You'll find diversity within a genre as well. Among his landscapes, for example, which are primarily English, Tookey revels in the contrasts between the dramatic, hilly landscape of Yorkshire in the north with the flat "big sky" country of East Anglia, where he lives.

The artist's penchant for variety extends to his materials as well. "I get tired of doing just one thing," he explains. "I couldn't work in just one medium, and, in fact, the variety helps, because I come back to each medium refreshed." Tookey estimates that he does most work in watercolor, followed closely by pastel, then oil and finally acrylic.

Even within his pastel work, the artist enjoys different methods and materials. Sometimes he makes what he calls a "pure pastel" painting, using just soft pastels on pastel paper. More often, however, he works on a piece of gray/brown mountboard and applies an underpainting in either watercolor or thin acrylic. Whatever the surface, Tookey establishes the basic composition with an initial drawing, concentrating on the main shapes and not the detail. Usually the drawing is done with a dark pastel, but occasionally he uses India ink and a stick.

Encouraging Spontaneity

"The idea behind an underpainting," Tookey says, "is to give me a sense of the tonal values, and to give me confidence when putting in the pastels." The artist applies the watercolor very loosely, allowing for exciting, spontaneous results. "Mistakes don't matter because they'll be covered up," he says. "But sometimes you get really happy, unexpected accidents, and when that happens, I leave them showing through, rather than pastelling over them."

In addition to leaving bits of watercolor showing through in his finished pastel paintings, the artist is prepared to leave areas of the



Clockwise from
top left:

**Tea Rooms,
Mistley** (12½x18)

**Wells Harbour,
Norfolk** (13x21)

**Canal Reflections,
Farnhill** (14x22)





**Benet Street,
Cambridge** (14x22)

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mountboard or paper uncovered as well. "I share this opinion with Royal Academician Diana Armfield [featured in *The Pastel Journal*, June 2009]," Tookey says. "Not just with pastels, but oils, too. I like to see bits of the support showing through, one reason being that it brings the

whole picture together. You can see it clearly in *On the Prom, Southwold* [on page 47]."

Tookey, who studied graphic arts in college, knows the power of design and the importance of shapes. His paintings sometimes include rather large shapes—buildings, road surfaces, areas of grass or sky—but they're never solid blocks. He's very fond of broken color, filling areas with closely related shades of one color, or a range of different colors of similar tonal value, which can be seen in



Romaldkirk, Teesdale 1 (9¼x19½)



Another Monday (13x18)

Starbotton, Yorkshire (on page 46). The marks are very loosely and rapidly applied, something like a scribble or parallel shading.

The Allure of Abstract

One of Tookey's first encounters with pastels was an exhibition of the Pastel Society UK, probably in the late 1970s. Although he had only been dabbling with the medium in college classes up until then, he was so impressed by the quality of the

STUDIO SUPPLIES

John Tookey's collection of pastels, built up during 40 years of art-making, includes a variety of brands, including Daler-Rowney, Sennelier and Unison pastels. He stores the pastels in boxes, sorted by color—one box each for reds, blues, greens, yellows and browns and grays. He keeps an additional box in which to stow the pastels selected for the painting currently in progress, which prevents any hunting for a certain stick when he wants to repeat a color.

Tookey rarely uses fixative and never over a final painting. "I might occasionally use fixative if I need to build up the layers a bit more, or correct a mistake." But, because he usually works on smooth mountboard, he doesn't tend to build too many layers. "Typically, if something goes wrong, I'm more likely to brush it off than to reach for the spray can," he says. "Pastels are so easy to correct. A mistake with watercolor usually means the end of the painting—at least for me."



Clockwise from
bottom left:

**Ettersgill,
Teesdale** (14x16)

**Starbotton,
Yorkshire** (13x20)

**On the Prom,
Southwold** (10x14)





work that he promptly went out and bought a few more sticks. "I started submitting works," he says, "and was surprised to have them accepted."

Tookey's admiration of the Society and its members, past and present, only grew. In particular, he singles out three past presidents for providing extensive inspiration: the late John Blockley (British, 1922-2002), who has been a major influence on the current generation of British pastel painters, along with Tom Coates and Moira Huntly (featured in *The Pastel Journal*, June 2006).

Tookey finds that he's often drawn to painters working more abstractly and feels that his own work may be evolving, but he acknowledges that he's pulled in two directions. "I'm drawn to representational art, which I find so interesting, but at the same time, I look around the Pastel Society exhibitions and see wonderful pieces of work that border on the abstract," he says.

He identifies British artist Norma Stephenson (featured in *The Pastel Journal*, December 2010) as an artist who loves the Yorkshire hills, as he does, and is able to render them in a near-abstract style that he admires. But Tookey has found it a challenge to make a deliberate shift. "I can see a time when I might put less detail within the major shapes, moving it all in a more abstract direction,

but it's quite difficult to break out of the semi-representational mold," he says.

Perhaps, he will slip into a new mold subconsciously, but in the meanwhile, he says "There's no end to the challenges I find in the British landscape." ■

KEN GOFTON lives in Kent, in England, where he is a freelance writer and regular contributor to *Pastel Journal*.



John Tookey studied graphic art at the Sir John Cass School of Art in London, but spent as much of his time as he could in the fine art department. He spent his early career in advertising. Later, as a freelance artist, he was commissioned to illustrate a series of regional guides in watercolor and black and white, which brought his work to the attention of galleries. Tookey became an elected member of the Pastel Society UK in 1982, and exhibits regularly in its annual exhibition in London. He also exhibits with the Royal Institute of Oil Painters and the Royal Institute of Painters in Watercolours. He's a popular workshop instructor and has produced an instructional pastel video, "Taking Risks with Pastels," with Town House Films. His work is represented by the Linda Blackstone Gallery (www.lindablackstone.com).

distilling the landscape

Barbara Noonan strives to say the most with the least in her latest series of pastel landscapes.

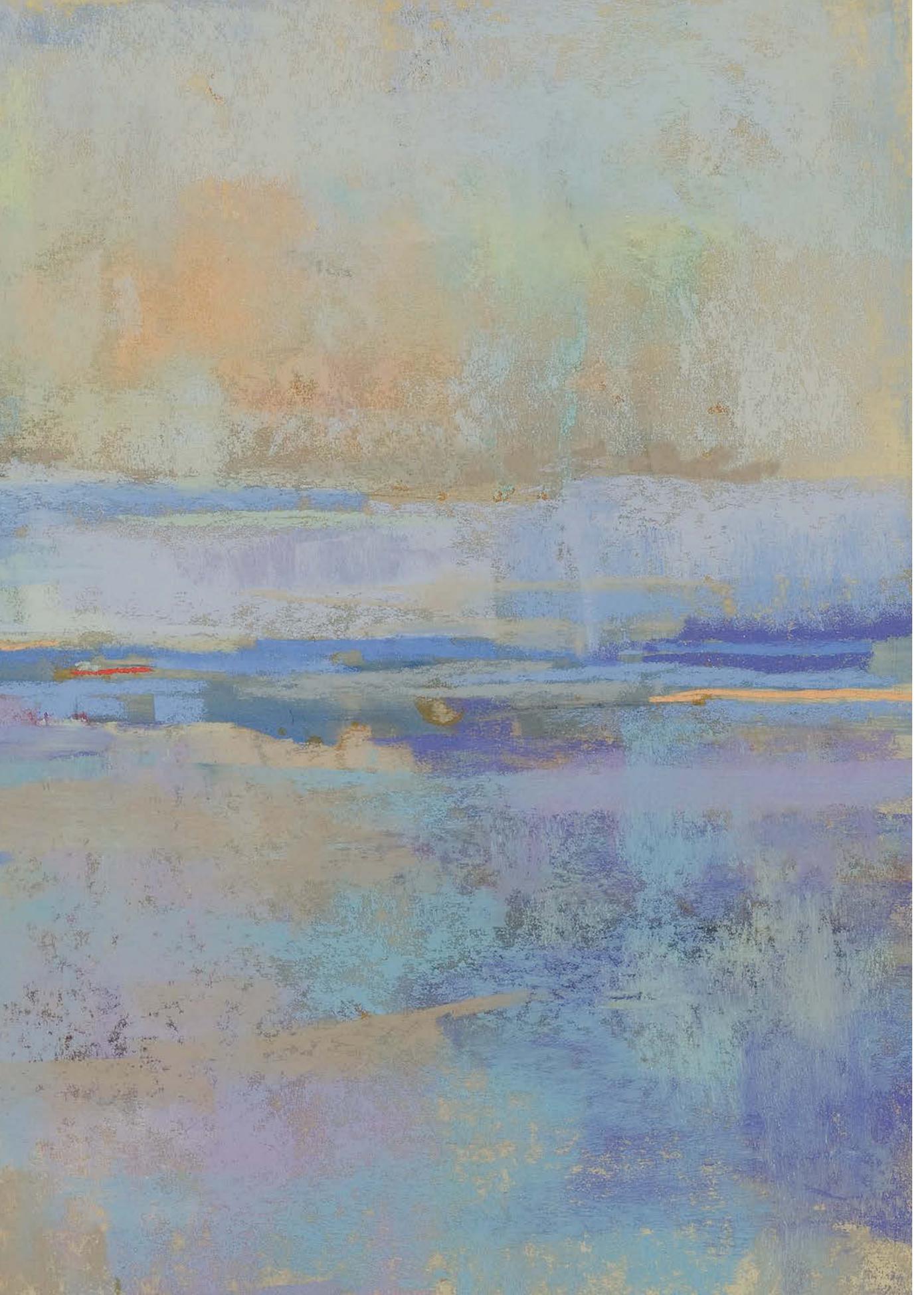
BY RUTH RODGERS

IN ORDER TO REALLY CAPTURE THE MAGIC OF A SCENE, some artists concentrate on rendering every tiny leaf, every dewdrop and every ripple. Barbara Noonan, on the other hand, finds the essence of a landscape by taking photos out the window of a speeding car, or by painting without her glasses until the final strokes.

“Less is more” reads the notice tacked to her studio wall, along with the question, “Have I revealed too much?” In the 15 years since she took a drawing class based on the approach in Betty Edwards’ *Drawing on the Right Side of the Brain* (Tarcher, 1979), Noonan has been simplifying, searching for the least that will say the most.

Fog Approaching (pastel over watercolor, 14x14)







A Fascination With Color

Noonan recognizes that some artists know their path the moment they find a crayon between their fingers, but she wasn't that child. "I signed up for my first formal art class at 40 and haven't stopped painting or drawing since," she says. In her former job in human resources, Noonan was buried in paperwork, and found her creative life shrivelling.

Although she had been an avid photographer since her teenage years, and continued to take photos on her frequent business travels, it took a career retreat session to help her decide to make room in her life for art classes. She signed up for a portrait drawing class, only to have the artist close his studio after she'd had only three lessons. Then came the Edwards class, and Noonan was hooked.

Moving to San Francisco, she saw the work of Bob Gerbracht and was impressed with his use of intense colors. She signed on for four years of lessons, two nights a week. Noonan's own figure paintings still show Gerbracht's influence in their vibrancy and spontaneity. (See *Queen B*, opposite, for example.) She credits Gerbracht with providing her with a solid base of skills in drawing too.

"If you have that foundation," she says, "you can do whatever you want."

Gerbracht also taught her to see color in context; he would insist that his students surround the head with the background color early in the portrait so that all the tones in the face could be selected in relationship to it. As a result, the first exercise Noonan assigns her students is a series of "incredible edible eggs"—white eggs set against various colored backgrounds. The idea is to teach students to really see the effect of surrounding color on objects. Noonan's own work—whether figures, still lifes, landscapes or abstracts—reveals a constant fascination with color relationships: warm against cool, bright against neutral.

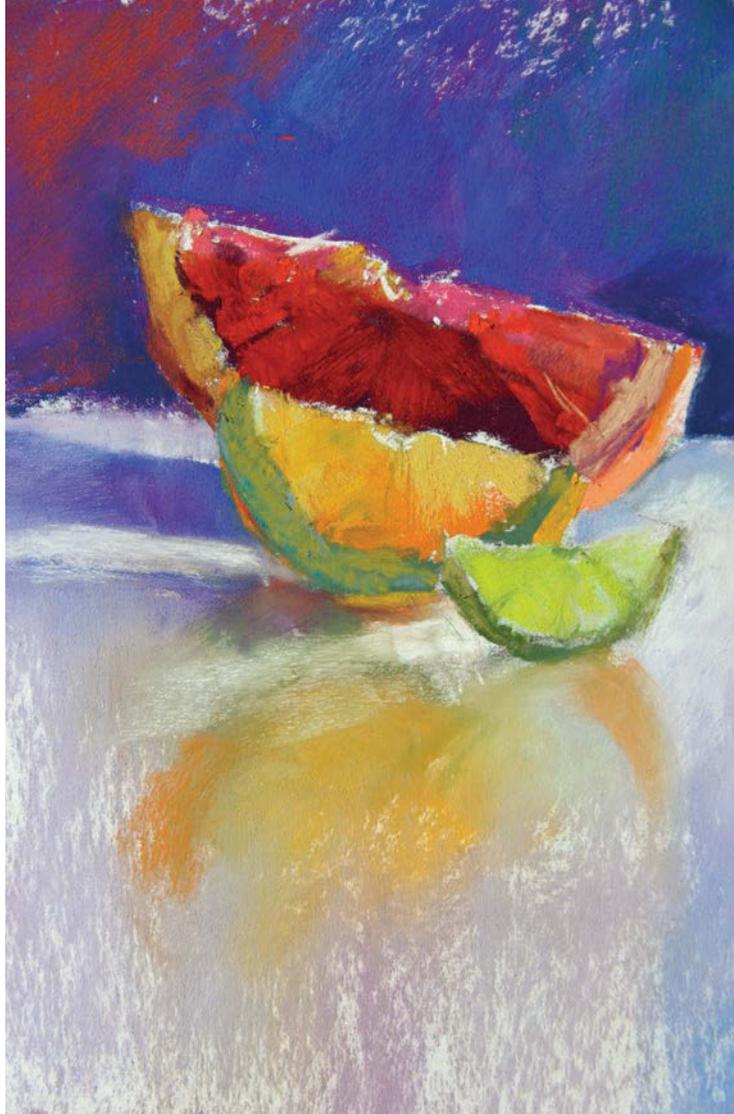
A Series Emerges

Noonan manages to find humor in the bleeding fingers that resulted from her misreading of the materials list for her first pastel class: she brought hardware store sandpaper to class. Undeterred, she persisted with pastels, which she loves for their immediacy and the ability to create layers upon layers on her favorite Wallis museum-grade paper.

Studies with Richard McKinley introduced her to the notion of using a watercolor underpainting. A focused session at the Intensive Studies Seminar Workshop in Taos, N.M., brought her into contact with Alex Powers, Skip Lawrence and Katherine Chang Liu, from whom she learned to expand and integrate her use of watercolor under the pastels.

In some of Noonan's works, the watercolor is left entirely visible in the background; in others, the dance between watercolor and pastel is more complex, one enhancing the other, weaving together to create a new whole. During the Taos experience, Noonan also began to get a glimmer of understanding about the role of emotion in painting. Having gained competence in rendering the landscape in front of her, she was unwilling to stop there. In the midst of a busy life, she sought simplicity.

Influenced by the focus on abstracts in Seattle's art scene, Noonan challenged herself to try something new. She isolated the shapes in the landscape, getting them to work together



Citrus (above, 7x5)

Queen B (at left, 14½x18)

Distance
(opposite, 5x7)



UNDERSTANDING THE UNDERPAINTING

Barbara Noonan's soft focus paintings begin with blurred recollections of inspiring locations, which often then transition to watercolor underpaintings. The artist includes some of the larger shapes, hints of the most intense colors she intends to use in pastel, and a horizon line, as seen in the underpainting (above, left). The finished painting, *Take Me Away* (above, right; 15x15), then emerged from a process of layering pastels.



TO SEE MORE OF BARBARA NOONAN'S LANDSCAPE DISTILLATIONS, VISIT WWW.ARTISTSNETWORK.COM/MEDIUM/PASTEL/NOONAN-LANDSCAPES.

in compelling compositions without a lot of detail or identifying marks.

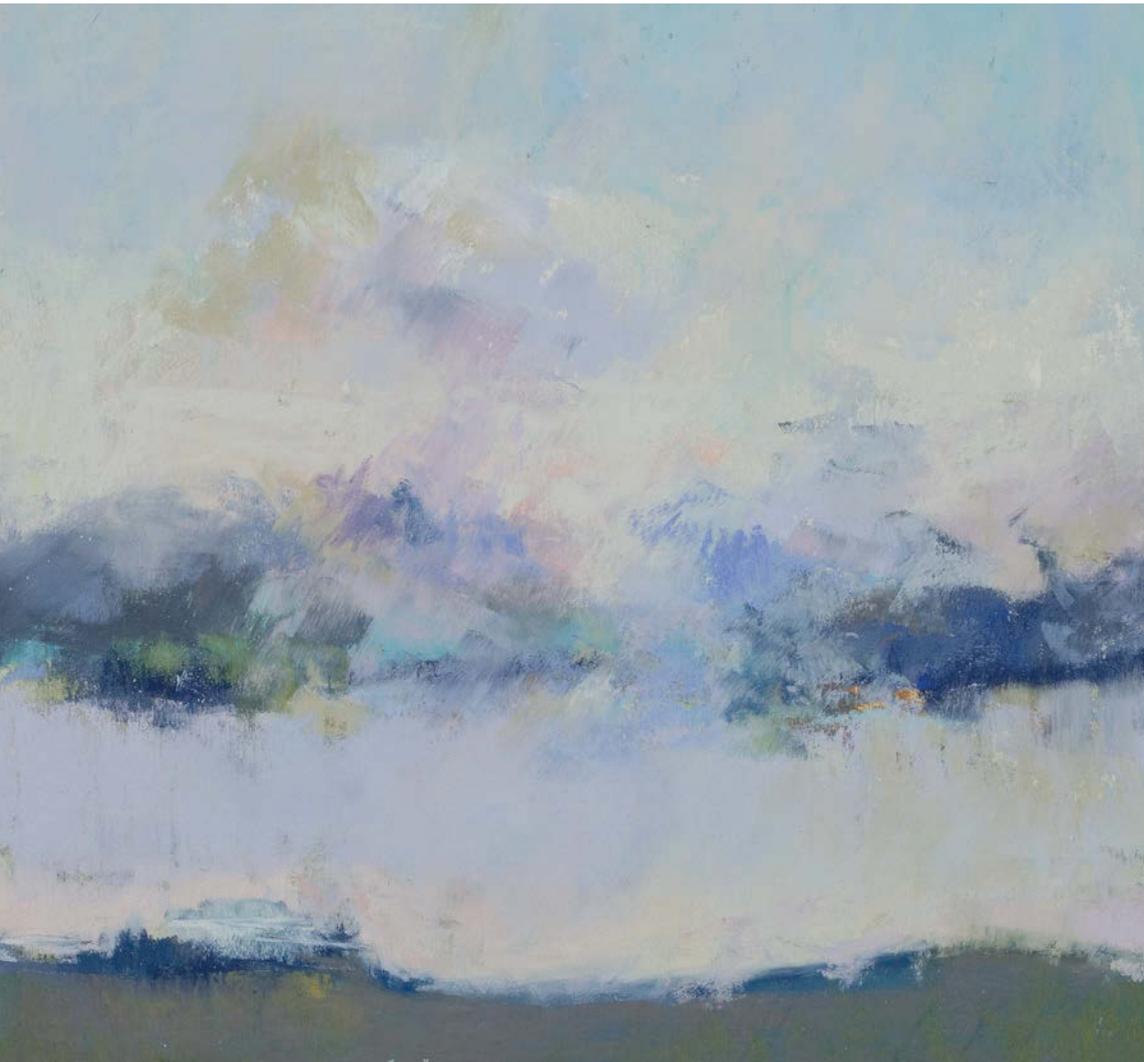
Using the blurry photos taken on road trips in the Northwest with her husband, and drawing upon both her imagination and her strong foundation in drawing, Noonan began to distill the landscape, and her "Distillations" series emerged.

When working on this series, she may be inspired by the colors and shapes seen on a trip to the beach: the suggestion of sky, sand and sea appears in works such as *Take me Away* (above) or *Essence of Light* (opposite, bottom). It may be a farmer's field and distant barn that catch her eye, as in *Just This Moment Now* (at left), or an imminent storm, as in *On the Brink* (opposite, top).

Process of Understanding

Noonan says that she starts with her inspirational photos and plein air studies, but then puts them away in order to take a fresh approach at seeing "what colors appear and how they interact" as she works. She subsequently explores the idea through a series of black-and-white thumbnails in order to work out the composition first.

Next, the Wallis paper, often square and usually fairly small (8x8 is typical), will be covered in a watercolor wash that may include some of the major shapes or a dab of an intense color she wants to include. Then comes the horizon line, sometimes in the middle of the square. Noonan likes



On the Brink
(at left, 8x8)

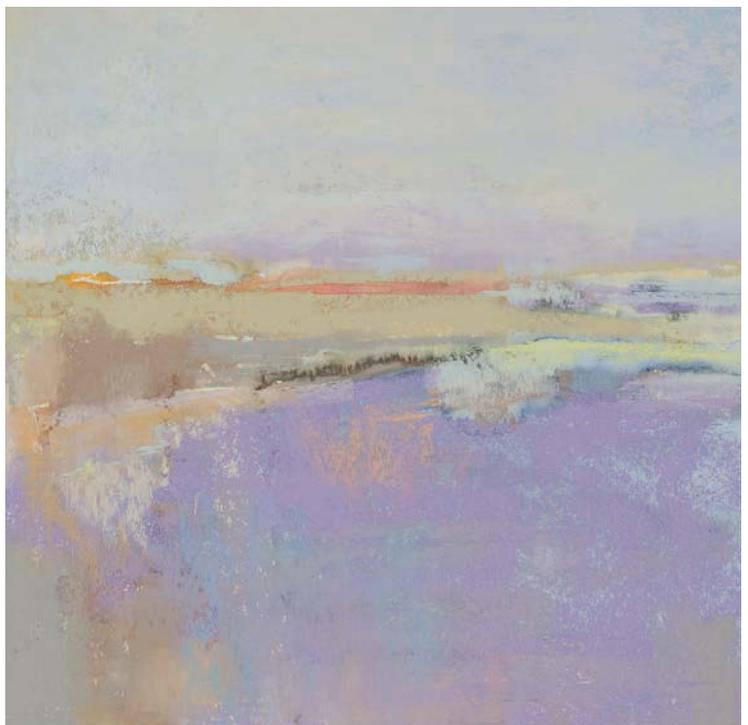
Essence of Light
(below, 10x10)

Just This Moment Now (opposite,
18x16)

the square format because she “wants the viewer to stay in the picture and not fall off the edge,” and because it sometimes allows her to break the rules of composition successfully. From the horizon, the shapes radiate outwards.

Selecting from the many different brands of pastels arranged by hue and value in her Heilman palette box, Noonan begins building the layers. As she works, she places each pastel used into a separate tray filled with cornmeal until she reaches about a dozen colors. At that point, she stops introducing new colors and starts layering the ones she has chosen. Her palette, once intense and sometimes dark, has evolved to be lighter and brighter but, she says, “Who knows how long that will last?”

At this stage, her work becomes a process of careful refinement; she tries not to add any more shapes or strokes than are absolutely needed to convey her vision. Checking frequently in a mirror, stepping away from the easel, leaving the room for an hour or putting the painting on the floor and staring down at it, Noonan analyzes and adjusts the work until she’s satisfied.





Sherpa's Dream
(at right, 5x7)

Beach (below,
16x17)

Lavender
(opposite, 8x8)



And what does that satisfaction feel like? It's not an intellectual thing. "It's 'Stop! Put the pastels down! It's there!'" she says. She recalls that after painting the first few works that would become the "Distillations" series, she suspected that she was on to something and called up a

few of her fellow critique group artists. When her friends confirmed that the works were as good as she'd hoped, Noonan's excitement could not be contained. "I fell back on the couch, waving my arms and legs in the air with joy," she says.

Perfecting Practice

Regarding her artistic goals, she says, "Ask me tomorrow, or next week, or next year—they'll be different! I just want to keep painting as much as possible every opportunity I get, and keep teaching." Noonan also notes that her work continues to be varied in subject and style. "It's almost like I could be an artist with several different pen names," she says.

Noonan is prolific, sometimes producing up to five small paintings in a day. In explanation, she cites a tale about a class of pottery students, half of whom were told they'd be measured solely on quantity and half of whom were told they'd be judged on quality. When the work was evaluated, the students focused on quantity had turned out better pots than their counterparts. Afraid to make a mistake in their single pot, the quality-focused students had carefully learned all about theory and technique, but hadn't practiced enough to apply the lessons. Meanwhile, the quantity-focused students had made pot after pot, learning from their mistakes. The lesson, as told by David Bayles and Ted Orland in their book,



Art & Fear: Observations On the Perils (and Rewards) of Artmaking (Image Continuum Press, 2001), is that perfection requires both quantity and quality: “Art is human, error is human; ergo, art is error.”

Noonan takes this lesson to heart: Her whole life revolves around her art. If she’s not painting, she’s taking photos, playing with them in Photoshop, imagining new works or just plain day-dreaming about painting as she drives and notes the passing scenes. The artist’s sense of adventure and humor surface frequently. She was delighted when a whimsical study of a raw chicken sold to a family of vegetarians, and jokes about the role of poultry in her work: “I do painting exercises with eggs and I do have a rubber chicken in the studio,” she says. Each new inspiration may be fleeting. “It lasts as long as it lasts,” she says.

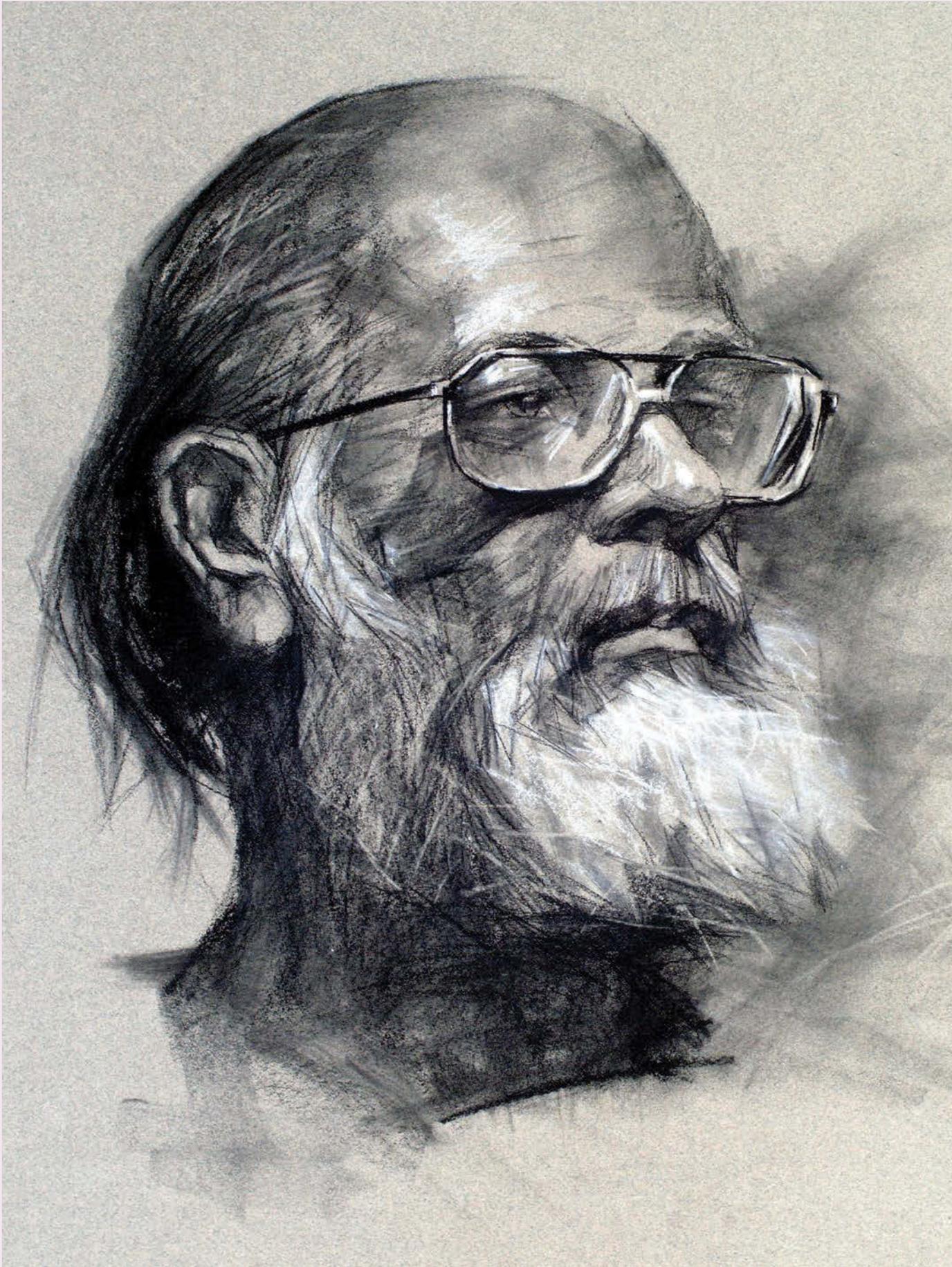
Noonan hopes that pastel artists will realize that thinking outside the box with pastels is challenging but necessary if the medium is to grow, and suggests that pastel artists explore

work in other media for fresh inspiration and new ideas. Whatever the next idea that inspires her, Noonan’s work will undoubtedly continue to illustrate the other set of words pinned to her studio wall: mystery, texture, rhythm, joy, spontaneity, gesture, painterly, intimacy and magic. 🎨

RUTH RODGERS (www.ruthrogers.com) is a pastel artist and freelance art journalist living in Ontario, Canada.



Barbara Noonan (www.morninnoonan.com) is a member of the Northwest Pastel Society, Pastel Society of the West Coast, Plein Air Artists of Washington and Women Painters of Washington. Her work is represented by Childhood’s End Gallery in Olympia, Wash. Her Seattle-based studio is visited by hundreds of art lovers during monthly art walks in Pioneer Square.





HUMAN NATURE

Mastering the portrait begins with a passion for the subject and a familiarity with drawing the physique.

BY Z.L. FENG

WHAT FIRST ATTRACTED ME TO PORTRAITURE WAS OBSERVING HOW A DISTINGUISHING CHARACTERISTIC—great bone structure or striking eyes, for example—can tell so much about a person's story and reveal personality. I've been studying and teaching figure and portrait drawing for decades now, working primarily from live models in the studio. I enjoy the spontaneity of painting from life.

When creating a portrait in pastel, you must take into consideration the contrast, the lighting and the skin tone. When I teach, the model is usually situated on a platform, lit by a high lamp light. To begin, we observe the model for a few minutes, then we take 20 to 30 minutes to draw the correct proportion. My portraits from life typically take about one hour to complete, but I usually revisit the painting later to make revisions.

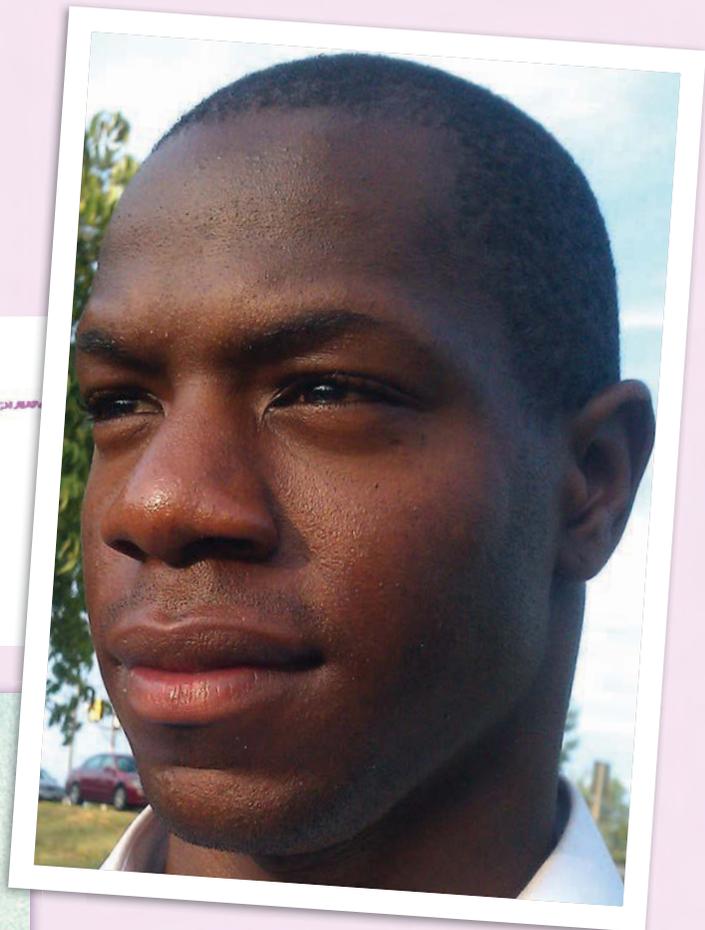
When it isn't possible to work with a live model, I will work with photographs. In these cases, knowledge of human anatomy is important for achieving a believable expression. My demonstration pastel, *Shannon*, on the following pages, was painted from a photograph because I wanted to take more time to document my procedures in its completion.

The complexities of the human figure will always present a challenge for the artist. The structural differences and variety of textures and skin tone offer plenty of opportunity to experiment with techniques that will advance a portrayal.

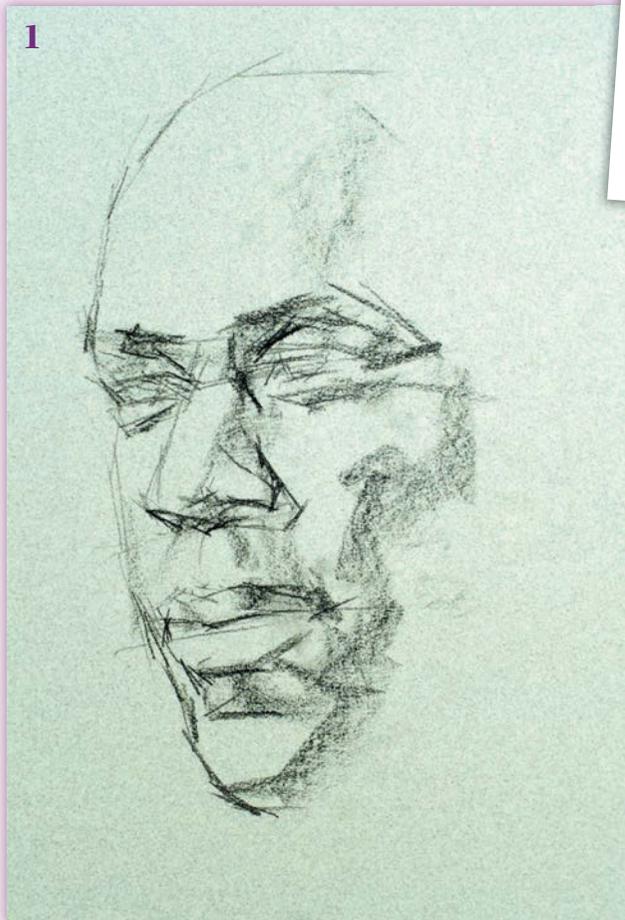
Some portraits, such as *Mr. White* (opposite; 20x16), who was my art student, I paint from life. When I can't, I try to challenge myself to not let photos influence me too strongly, because high definition cameras capture such precise detail. Here, I used a blending technique similar to the wet-into-wet method used in watercolor. I find that using tissue paper for blending creates a nice effect in my portrait backgrounds.

MATERIALS LIST

- Strathmore Artist paper 400 series in steel gray
- Rembrandt soft pastels
- Blending stump
- Reference photo (at right)

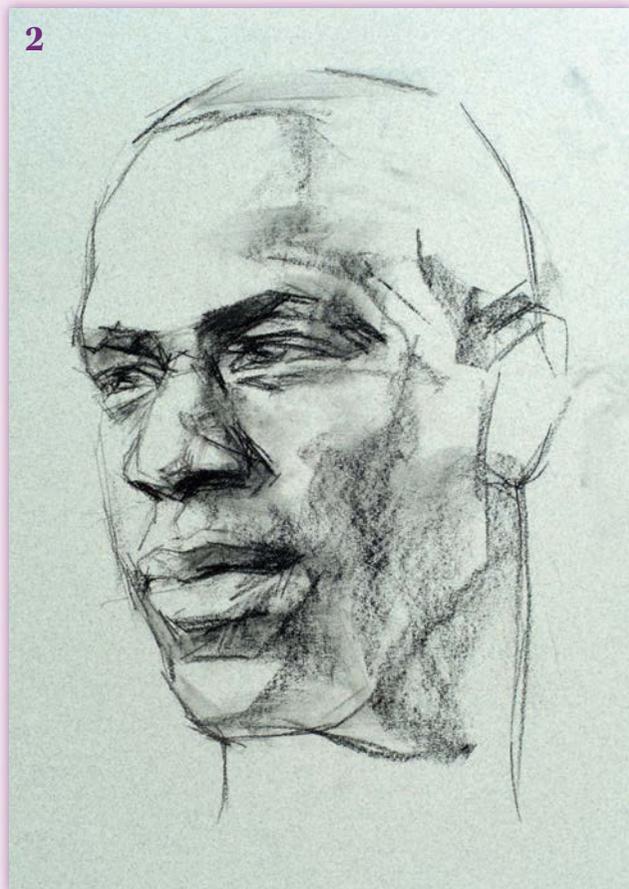


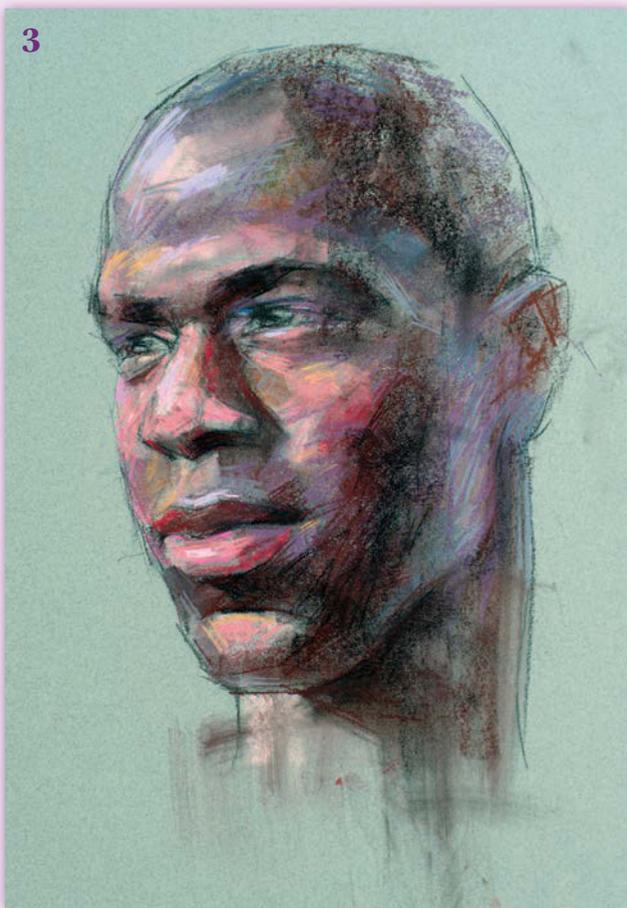
1



1 Using a dark brown pastel, I began by building the facial area from the eyes to the nose to the mouth, making sure that the respective facial lines were correct. Then I sketched structural lines to get the proper proportions for the remaining facial features such as the forehead, the cheekbones and the jaw.

2



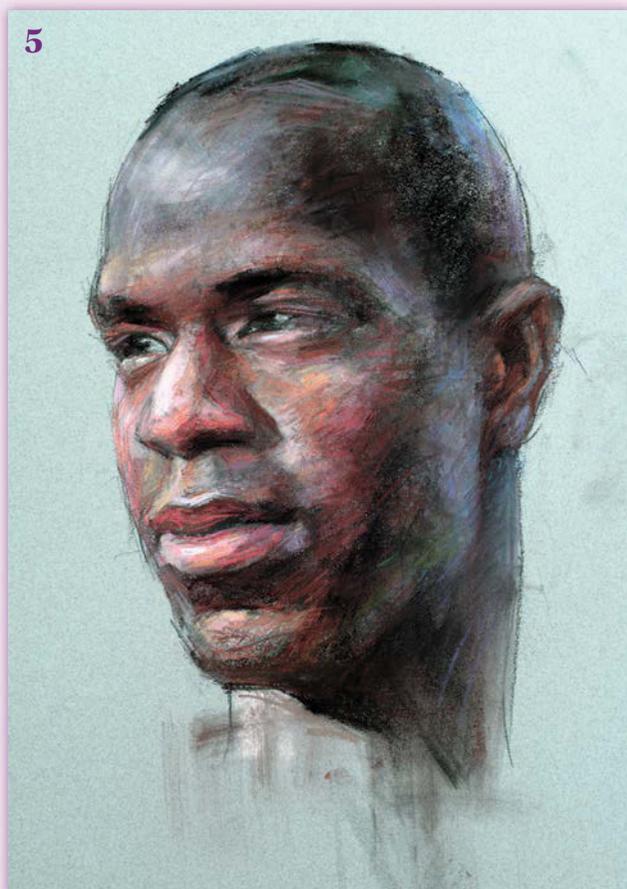
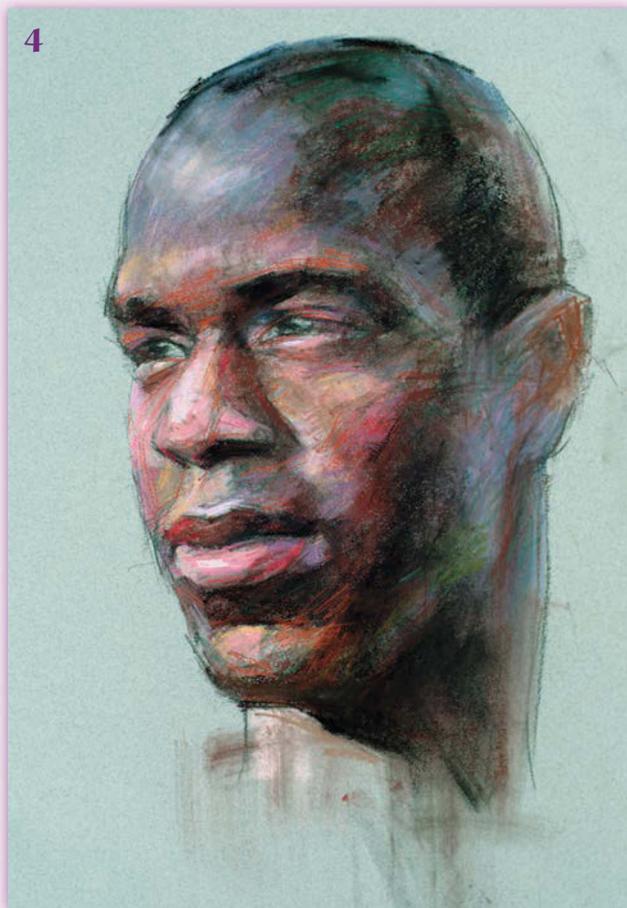


2 I continued to use dark brown pastel to emphasize the bone structure of the whole head. After this, I added more shadows on the face in different values beginning with the eyes, then moving to the nose and chin. I made sure to check that the value contrasts were accurate.

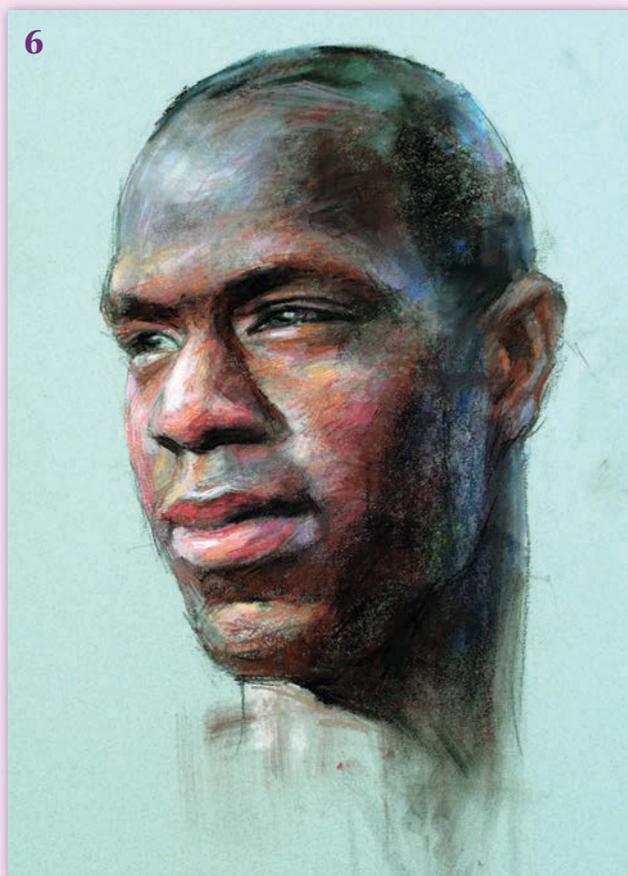
3 I started to add basic skin tones in the dark and light areas of the face. I wanted to add some richer color, so when I discovered that there was a green-blue tone in this subject's face, I added some of that color to the background. I layered pastel strokes in various colors to most of the facial area, and continued layering different colors all over, sharpening or softening edges to begin establishing detail.

4 In this step, I made the skin tone more predominant by adding cooler colors such as bluish-purple to the forehead and more green-blue to the chin for an eye-catching effect. I worked to achieve a balance of warm and cool colors.

5 At this stage, I added even more contrast to the eyes, nose and chin area because I felt that the previous stage didn't include enough shadows. By enriching the color contrast, I created more definition to his face. I also added more texture by using linear strokes.



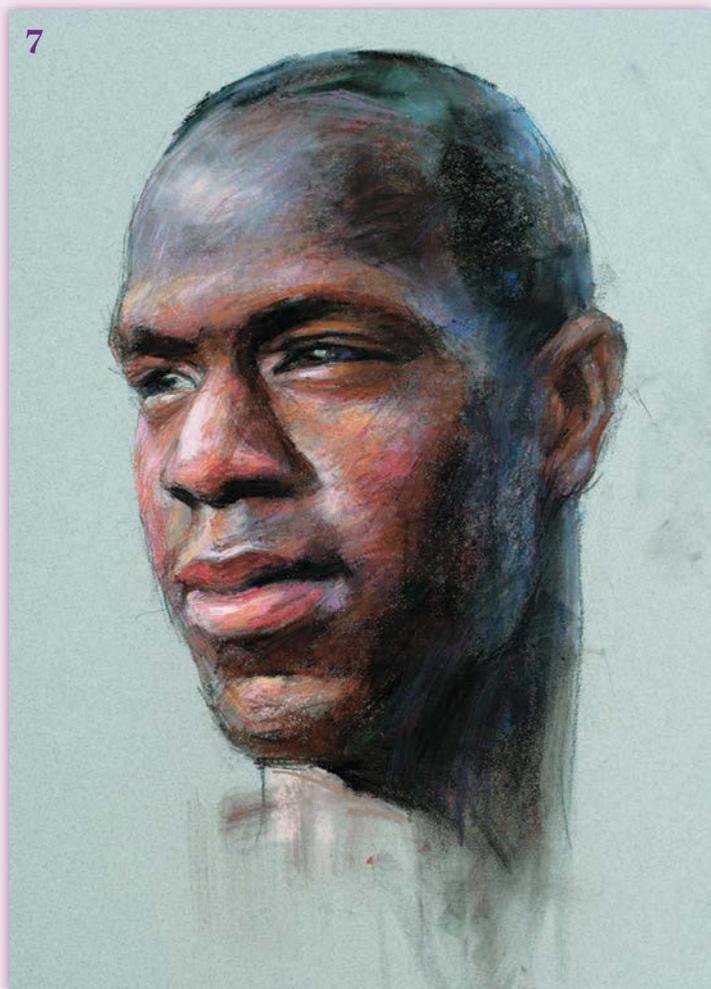
VIEW MORE PASTEL PORTRAIT SKETCHES BY Z.L. FENG AT WWW.ARTISTSNETWORK.COM/MEDIUM/PASTEL/ZL-FENG-PASTEL-PORTRAITS.



6 To finish, I used a blending stump to counteract the harsher tones and soften the appearance.

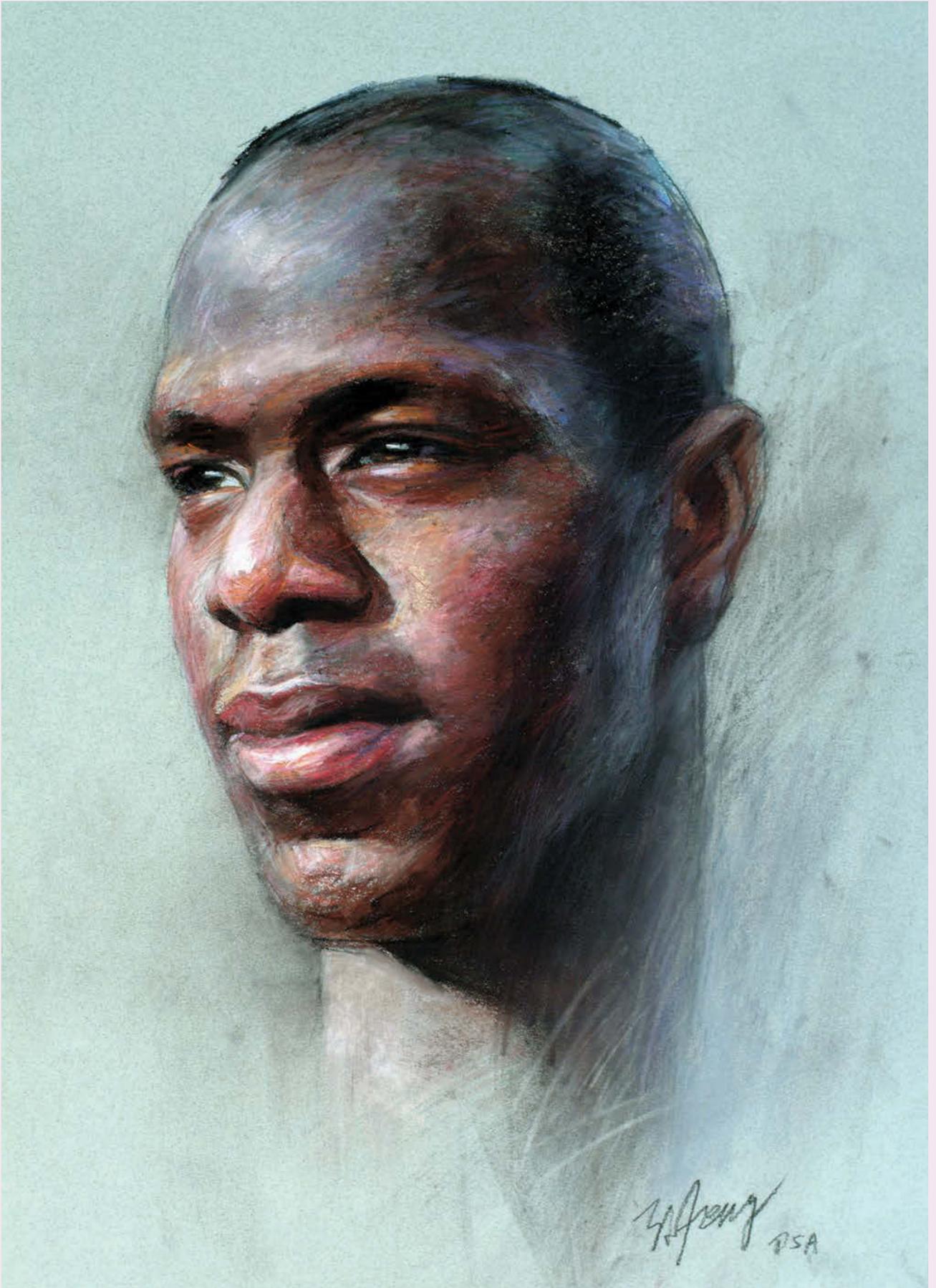
7 I added a quieter background color to help soften up the finished portrait. Finally, I put the last touches on his eyes, nose and lips by adding more detail.

Enjoy a gallery of pastel portraits by Feng on the following pages.

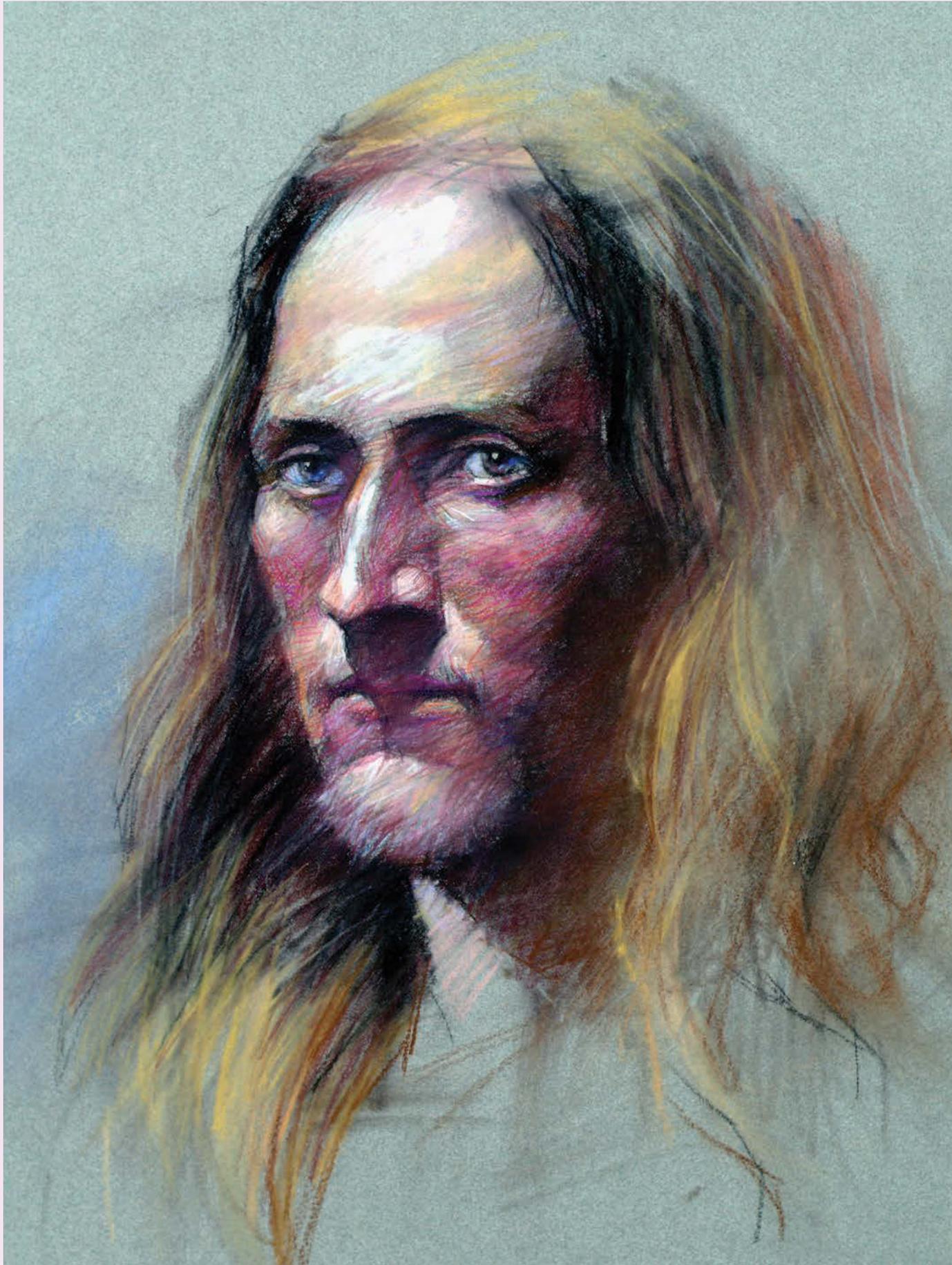


Z.L. Feng (www.radford.edu/~zlfeng or www.facebook.com/zlfengart) is a native of Shanghai, China, who began painting at the age of 7. He currently teaches advanced portrait, figure and graduate level life-drawing classes at Radford University, in Radford, Va., where he has served as a professor of fine art for more

than 20 years. A signature member of the Pastel Society of America, the artist has participated in more than 300 national and international competitions and exhibitions, and his work appears in numerous notable collections, including those of Walt Disney World, in Orlando, Fla., the Springfield Museum of Art, in Springfield, Mo., Orlando International Airport, Radford University Art Museum and the National Arts Club, in New York City.



Shannon (20x16)





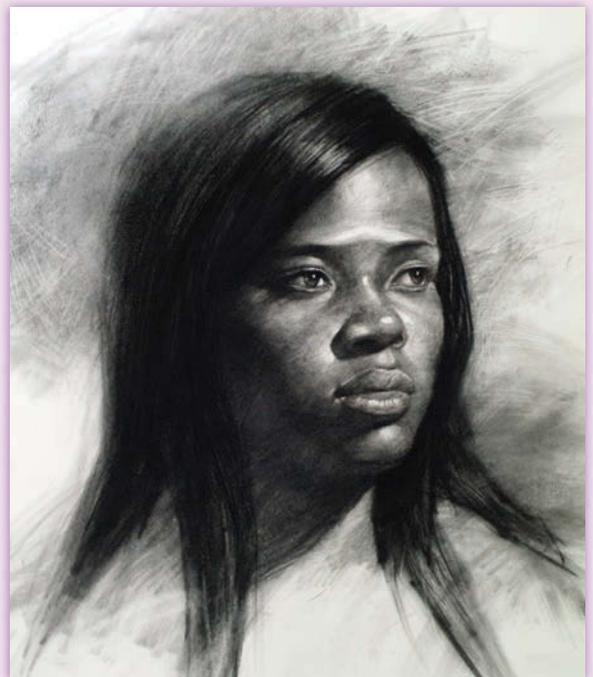
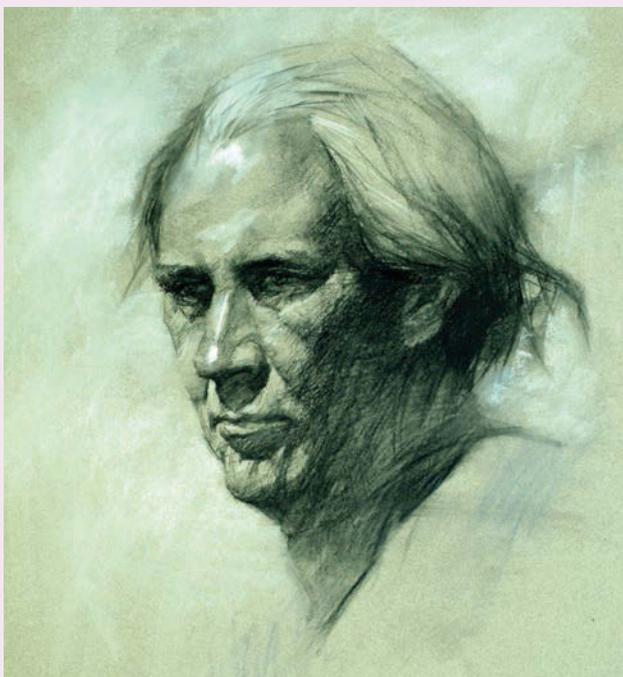
Clockwise from
opposite:

Hollywood Nick
(20x16)

Vince (16x16)

Yasmeen (24x18)

Jesse (18x18) 



WORKSHOPS

Pastel Journal accepts advertisements for workshops, but does not endorse or recommend any workshops listed. Artists considering participating in any workshop are encouraged to conduct their own investigations.

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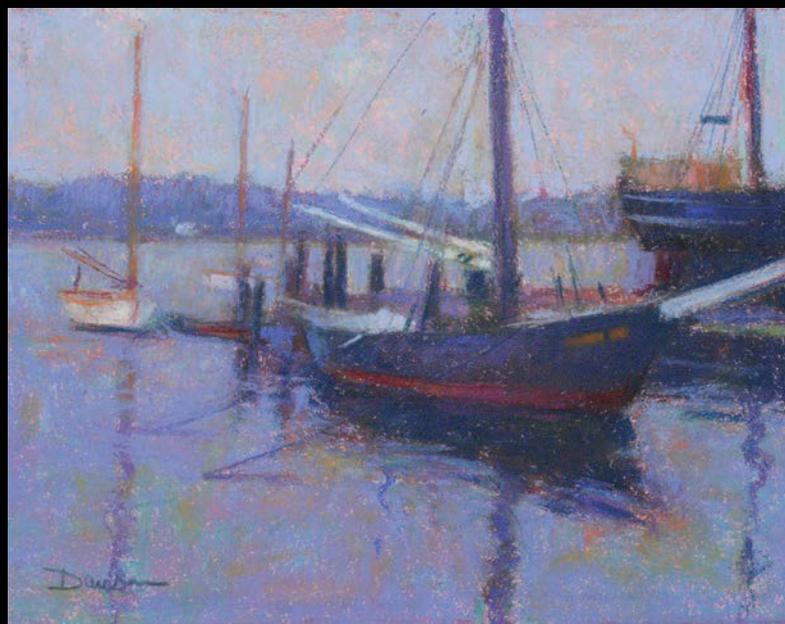
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Pastel Society Central Florida.

Contact: Sherese Mesko, 352/638-0973

shereseG@aol.com

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Contact: Judy Pizzuti, Administrator Art

League of Hilton Head Island

843-842-5738, artacademy@sc.twcbc.com

June 2013, Georgetown, Connecticut. (Near

Ridgefield) at Pastel Society Connecticut.

Contact: Mrs. Muci Clemens

muciclemens@gmail.com

Cindy Streit Mazzaferro, 203/494-1676

cindymazzaferro@gmail.com

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(Convention dates: June 6-9, 2013).

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Contact: margaret@shinafoot.co.uk

for full details on any of the above

www.shinafoot.co.uk or (+44) 1764 663639

Alan Flattmann, PSA Master

Pastelist, PSA Hall of Fame

March 1-3, 2013 and March 15-17, 2013,

Covington, Louisiana. St. Tammany Art

Association, Landscape & Cityscape

Weekend Workshops, First workshop -

Pastel & Oil Painting; Second workshop -

Pastel & Watercolor Painting, Studio & Plein

Air weather permitting.

Richard McKinley

Hall of Fame
Honoree, PSA



"He has a wealth of information to share, is tireless in this pursuit and his intensity, focus and energy are legendary."

– Dakota Art Center

2013 Workshops

- California • Oregon
- New Mexico • Washington
- Ontario • Quercy France
- Florida • Arkansas

For detailed information on upcoming workshops please visit www.mckinleystudio.com

Artist's Marketplace

Contact: Cindy Pulling, 985/892-8650
cindy@sttammanyartassociation.org or
www.sttammanyartassociation.org
July 14-19, 2013, Cloudcroft, New Mexico.
Cloudcroft Art Workshops, "Art in the
Mountains". Landscapes and Cityscapes
with Pastels and Oils.

Contact: Jan Rasch, 575/682-2889
janrasch@tularosa.net
www.CloudcroftArt.com
**October 1-11, 2013, Lot Valley, Southern
France.** Ten full days of painting and
sketching in the wonderful Lot River Valley.
Lodging at Domaine du Haut Baran, a
beautiful old French Country House with
fantastic scenery all around. Cost: \$3,500.
Contact: Alan Flattmann, 985/809-6332
art@alanflattmann.com or
www.alanflattmann.com

Terri Ford IAPS Eminent Pastelist, PSA Master Pastelist

Terri's workshops focus on creating luminous
paintings with deeper, darker, richer under
paintings and pure pigment, vibrant light.
March 25-27, 2013, South Carolina.

Contact: Marcia Buike
marcia@marciabuike.com
**September 4-6, 2013, Pacific Grove,
California. CalCoast.**

Contact: tford@terrifordart.com
**September 12-15, 2013, Mt. Vernon
Washington. Dakota Art.**

Contact: info@dakotapastels.com
October 12-22, 2013, South of France!!!

Contact: Terri, 408/286-3801
tford@terrifordart.com
Terri also offers private instruction
by appointment.

www.terrifordart.com

Albert Handell

3, 4 and 5 day on-location painting
workshops. Learn to paint landscapes on
location and in studio. Demonstrations in
pastel/watercolor with pastel and oils.
February 11-14, 2013, Tucson, Arizona.
**March 8-10, 2013, Albuquerque,
New Mexico.**
August 5-8, 2013, Bloomington, Minnesota.
The paint-along programs with Albert Handell.
**February 17-23, 2013, Palm Springs,
California.**

June 23-29, 2013, Santa Fe, New Mexico.
**July 21-27, 2013, Abiquiu/Ghost Ranch, New
Mexico. Georgia O'Keefe Country.**
August 11-17, 2013, Oregon Coast.
September 22-27, 2013, Taos, New Mexico.
**November 3-9, 2013, St. Simons Island,
Georgia.**

Contact: 505/983-8373
alberthandell@msn.com or
www.alberthandell.com

Ray Hassard

Ray's workshops include basic pastels,
plein air painting (all mediums, or just
pastels), people in places, and Photoshop/
Elements for artists. In all workshops, the
emphasis is on individual attention. You'll
get lots of instruction as you paint at the
easel each day. In a fun, non-judgmental
atmosphere, Ray will help artists at any level
consolidate the important basics of painting
and move up to a higher level of skill and
creativity. Some exercises, lots of painting,
and strong support and encouragement
are on the agenda. Ray teaches pastels in
both wet and dry techniques to produce
rich, layered paintings and he has been a
consistent top award winner in competitions
around the country.

To arrange a workshop in your area, contact
Ray at 513/941-1116,
www.rayhassard.com or ray@rayhassard.com
**July-August 2013, Wethersfield Academy,
Connecticut.**
July-August 2013, Adirondacks, New York.
October 11-14, 2013, New Braunfels, Texas.
Check the workshop page at
www.rayhassard.com for the latest
information as it is posted.

Liz Haywood-Sullivan, PSA, IAPS/MC

Improve your Pastel Landscapes!
Experienced instruction with a focus
on individualized attention. Daily
demonstrations and instructive critiques.
All levels welcome. Questions? Contact
liz@haywood-sullivan.com. Now booking
workshops late 2013 and beyond.
**January 18-20, 2013, New York City, New
York. Pastel Society of America.**
The Winter Landscape in Pastel.

Contact:
psaoffice@pastelsocietyofamerica.org
**February 7-9, 2013, Wethersfield,
Connecticut. Wethersfield Academy for
the Arts. Painting the Winter Landscape in
Pastel. wethersfieldarts.org**
Contact: Betty Standish
bettystandish@sbcglobal.net

March 1-3, 2013, Marshfield, Massachusetts.
North River Arts Society.

Focus on the Landscape Sky.
Contact: Laura Harvey,
northriverarts@gmail.com
June 2013, Albuquerque, New Mexico.
IAPS 10th Biennial Convention.

Three-hour Demo on June 8 and 2-Day Post
Convention Workshop June 10-11.
Contact: www.pastelinternational.com

STAN SPERLAK, PSA



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NEW JERSEY - COSTA RICA - CROATIA

stansperlak.com 609.827.6423

Ray Hassard
PSA, Master Pastelist, MAPS



2013 Workshops:
Connecticut,
Adirondacks,
Texas

Visit www.rayhassard.com
for the latest information
ray@rayhassard.com
513 941 1116

June 23-25, June 27-29 Cape Cod, Massachusetts.

Pastel Painters Society of Cape Cod.

Contact:

www.pastelpainterssocietyofcapecod.com

September 26-29, 2013, Denver, Colorado.

Terry Ludwig Artist Workshops.

Contact: liz@haywood-sullivan.com

Be sure to check out Liz's three DVD's at ArtistsNetwork.tv and also look for her Northlight book to be published May 2013.

Barbara Jaenicke, PSA, IAPS/MC

Interpreting the Landscape in Pastel.

Barbara's workshops will take you through several phases of exercises that will get you moving out of the copying mode and into the interpretive mode. Exercises will address selecting a color palette, developing a strong composition and simplifying busy subject matter. Demonstrations and lots of individual help at the easel.

February 8-10, 2013, Tampa, Florida.

Pastel Society of Tampa Bay.

Contact: Suz Priest, Dunedin Fine Art Center,

727/298-3322, x224 or spriest@dfac.org

March 15-16, 2013, New York, New York.

The Pastel Society of America, 212/533-6931

psaoffice@pastelsocietyofamerica.org

March 21-22, 2013, Gainesville, Georgia.

The Quinlan Visual Arts Center,

770/536-2575 or www.quinlanartscenter.org

Mike Mahon, PSA, PAPNM, APA

Artists of all levels of experience will benefit from Mike's in depth "Painting Process" workshops. Mike teaches a systematic painting and critiquing process for studio

and plein air work. He has developed an easy to remember step-by-step discipline for working out common problems that assures a successful end result regardless of the medium or technique. A consistent method for painting and for self-critique is THE most important skill for preventing burnout and achieving artistic mastery. Confidence is

instilled at the beginning of every painting and control is maintained during the process that makes truly effective spontaneity possible. Utilizing demonstrations, PowerPoint

presentations, workbooks, and personal attention, Mike provides a comprehensive/friendly learning environment based on his 40 years as a commercial and fine artist. All mediums are welcome, but demonstrations will be in oil and pastel. Mike is the inventor of the **Pastel Porter™**, a revolutionary new concept in managing and painting with pastels. To receive color brochures or to schedule a workshop in your area call 505/795-4639 or go to: www.mmahon.com

July 17-19, 2013, Santa Fe, New Mexico.

Plein Air.

August 14-16, 2013, Taos, New Mexico.

Plein Air.

October 7-10, 2013, Maui, Hawaii.

Painting Process.

Richard McKinley, PSA Hall of Fame, PSWC Pastel Laureate

For updated information visit:

www.mckinleystudio.com and click on the Workshop link or email:

mckinleyart@gmail.com

March 24-29, 2013, Santa Barbara, California. Pastel and Oil Mentoring workshop. Prior workshop with Richard recommended.

Contact: Kris Buck, 805/964-1464

mbuck18@cox.net

April 8-12, 2013, Palos Verdes/Los Angeles, California. Pastel plein air and studio.

Sponsored by: The Pastel Society of Southern California, www.pastelsocal.com

Contact: Lynn Attig, 310/713-6773

lynnattig@verizon.net

May 13-17, 2013, Medford, Oregon.

Spring in the Rogue River Valley, Pastel and Oil en plein air.

Sponsored by: Central Art Supply.

Contact: Judy Richardson, 541/773-5168

julyri1@charter.net

June 6-9, 2013, Albuquerque, New Mexico.

IAPS convention. Three-hour presentation

June 7th and one-day workshop June 9th.

Sponsored by: International Association of Pastel Societies,

www.pastelinternational.com

July 15-19, 2013, Bend, Oregon.

Central Oregon Summer, Pastel plein air and studio.

Sponsored by: Art in the Mountains,

www.artinthemountains.com

Contact: Tracy Culbertson, 503/930-4572

info@artinthemountains.com

July 28 - August 3, 2013, Mt Vernon, Washington. 7-day Next Level Pastel.

Focused on mentoring. Sponsored by:

Dakota Art Center (Dakota Art Pastels),

www.dakotaartcenter.com

Contact: Lisa Hardy, 888/345-0067, ext 5

info@dakotaartcenter.com

August 19-23, 2013, Ontario, Canada.

Pastel Retreat, plein air and studio.

Sponsored by: Pastel Artists.Ca,

www.pastelartists.ca

Contact: Rosemary Simpson

905/335-8074, rasimpson@cogeco.ca

September 8-17, 2013, Lot River Valley, Quercy, France. Pastels en France.

Sponsored by: Domaine du Haut Baran,

www.hautbaran.com

Contact: William or Rosalie Haas,

513/533-0511 or 011-33-565-24-63-24 (USA

to France) or hautbaranfrance@gmail.com



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Information: liz@haywood-sullivan.com 781.837.2042 www.lizhaywoodsullivan.com

Marla Baggetta PSA, MC



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Workshop Dates: 2/22/2013 - 2/25/2013
(815)455-4972

Loosen Up - Techniques of Nikolai Fechin

Location: Easton Studio and School (Maryland)

Dates: 3/11/13 - 3/14/13
(410)770-4421

Secrets of the Masters - Sargent and Zorn

Location: Clifton, TX

Dates: 3/11/13 - 3/14/13
(254)675-3724

www.SchneiderArt.com
815-455-4972

October 14-18, 2013, Leesburg, Florida.

Pastel plein air and studio. Sponsored by:
Pastel Society of Central Florida,
www.pastelsocietyofcentralflorida.wordpress.com

Contact: Sheres Mesko, 352/638-0973
ShereseG@aol.com

November 4-8, 2013, Little Rock, Arkansas.

Pastel plein air and studio.
Sponsored by: Arkansas Pastel Society,
www.arkpastel.com

Contact: Shirley Anderson, 501/915-2894
sranderson0930@sbcglobal.net

Susan Ogilvie

All of Susan's workshops emphasize the basics of landscape painting in pastels. Special attention is given to design, simplification, and developing a personal approach to color choice. Students will receive lots of individual attention at the easel, and can expect daily painting demos that clarify the concepts and ideas discussed. Students working in oil are welcome in outdoor classes.

All skill levels are welcome.

April 15-19, 2013, Winston-Salem, North Carolina. Painting in Old Salem: Studio and Plein Air with pastels.

Contact: Carolyn Blaylock Studio
336/909-1378

Carolyn@CarolynBlaylock.com

June 21-23, 2013, Bainbridge Island, Washington. Building a Better Design:

Landscapes in Pastel. This studio class will focus on design and composition, while emphasizing the freedom of our color choices.

Contact: Winslow Art Center, 206/618-3112
www.winslowartcenter.com

July 23-26, 2013, Traverse City, Michigan.

Painting the Landscape. Pastel en plein air and studio. Developing field studies, and paintings on location.

Contact: Art Center Traverse City, 231/941-9488
www.artcentertraversecity.com

August 23-26, 2013, Mt. Vernon, Washington. Painting Plein Air in the Skagit Valley. Farms, marshes, islands, the Cascade Mountains, and wide open spaces!

Contact: Dakota Art Workshops
888/345-0067 x 5

www.dakotaartcenter.com

September 23-27, 2013, Greenville, New York. Autumn Color en Plein Air. Farms and small villages in the Hudson Valley.

Contact: Hudson River Valley Workshops
Kim LaPolla, 518/966-5219
www.artworkshops.com

Pastel Society of America

National Arts Club, 15 Gramercy Park South,
New York, NY 10003

Contact: PSA office, 212/533-6931
psaoffice@pastelsocietyofamerica.org
www.pastelsocietyofamerica.org

Enrich your paintings and study with these masterful artists.

January 18-20, 2013, The Winter Landscape in Pastel with Liz Haywood-Sullivan, PSA.

March 2-3, 2013, Creatively Using Photographs with Patricia J. Wynne.

March 9-10, 2013, Faces & Places: A Painterly Approach to Portraits & Landscapes with Alain Picard, PSA.

March 15-16, 2013, Interpreting the Landscape with Barbara Courtney Jaenicke, PSA.

March 23, 2013, Painting an Expressive Portrait with Wende Caporale, PSA Master.

April 14, 2013, The Myriad of Color in Water with Dick McEvoy, PSA.

April 20-21, 2013, Step-by-Step Portraits with Cécile Houel, PSA.

April 28, 2013, Portrait Painting with Ellen Eagle, PSA.

May 18-19, 2013, Pan Pastels – Everything but the Kitchen Sink with Mindy Lighthouse.

May 24-26, 2013, A Coloristic Approach to Landscape & Cityscape Painting with Frank Federico, PSA Master & Hall of Fame 2012.

October 4-6, 2013, Studio Landscape Painting: Master Concepts of Color & Design with Doug Dawson, PSA Master & Hall of Fame 2008.

October 20, 2013, Go Figure! with Diane Rosen, PSA Master.

October 27, 2013, Fabulous Florals with Christina DeBarry, PSA.

November 17, 2013, Waterfall Wonders in Pastel with Robert Carsten, PSA.

Pastel Society of New Hampshire

October 24-26, 2013, Rye, New Hampshire.

Come paint the beautiful New Hampshire seacoast in the fall 3 day workshop with Gigi Liverant, PSA.

Contact: Shaunna Duffy Smith
603/566-8611, sdsmith7@comcast.net or
www.pastelsocietynh.com

Maggie Price, PSA

Painting the landscape in pastel; beginning to advanced students are welcome. Indoor classes are designed to help create better paintings from photographic reference; outdoor classes specialize in plein-air techniques. Workshops include demonstrations and personal assistance at artists' easels, with an emphasis on technique and information about working in pastel, and encouraging students to develop their own painting styles. For information on scheduling a workshop in your area, contact Maggie at pcstudios@cablone.net

January 19-26, 2013, Puerto Vallarta, Mexico. Escape the winter doldrums and head south to sunny Mexico! The workshop resort is near a small fishing village on the ocean 10 miles south of Puerto Vallarta. We will enjoy plein air painting in beautiful places in and around the workshop hotel, Puerto Vallarta and other nearby locations. Golfing and beach activities will entertain non-painting companions. For more information or to register, see www.artworkshopvacations.com or contact Maggie Price.

July 15-19, 2013, New Braunfels, Texas. For details see www.MaggiePriceArt.com

October 28 - November 2, 2013, Myrtle Beach, South Carolina.

For details see www.MaggiePriceArt.com

William A. Schneider OPA, PSA

William's classes don't follow the typical "watch a demo then paint" structure of most workshops. Designed for serious artists, each workshop is a module addressing specific skills needed to take your work to the next level. In addition to demos each workshop provides: Substantial one-on-one instruction. A detailed outline of the class content for your future reference and study. Handouts covering the techniques discussed. Specific exercises to help you isolate (and rapidly master) needed skills. A lunchtime slide show of masterworks that embody the principles discussed. The classes are fun! Students routinely write, "The best workshop I ever attended."

In fact, one third of attendees are typically repeat students. Ask someone who has taken one of William's workshops.

February 22-25, 2013, Painterly Portraits – Take your work to the next level! Schneider Studios.

Contact: 815/455-4972
March 11-14, 2013, Clifton, Texas. Secrets of the Masters – Sargent and Zorn. Contact: 254/675-3724

March 22-25, 2013, Maryland.

Loosen Up – Techniques of Nikolai Fechin.
Easton Studio and School.
Contact: 410/770-4421

April 5-8, 2013, Chicago, Illinois. Take your portraits and figures to the next level -- Advanced techniques. Intermediate artists and above.

Contact: Palette and Chisel Academy
312/642-4400

May 6-10, 2013, Loosen up! Techniques of Nikolai Fechin.

Contact: Scottsdale Artists' School
800/333-5707

Stan Sperlak, PSA

Work with pastels on the beaches, dunes, marshes, fields and small towns of the Mid Atlantic. (and now in the newly constructed Amish Barn/Studio at Stan's farm) He also teaches plein air workshops in Europe and Australia, as well as additional workshops in Colorado, New Mexico, South Carolina and Vermont. He is well known for his expressive skies, wide range of moods and atmosphere, painterly approach and quick rendering. Stan Sperlak is a signature member of the Pastel Society of America, Maryland Pastel Society and on the board of directors of MAPAPA, (the Mid Atlantic Plein Air Painters Assoc). The workshops welcome beginner to advanced artists as everything from drawing, painting, presentation, framing and innovative ways to work will be covered. The classes are well attended. So consider signing up early. All begin with an informal reception/social the day before painting starts. Stan is a very motivational teacher and mixes nature, history and art topics together with nightly dinners and tours. Most classes are based on painting the landscape from life and often we have a model, but there can be studio time too. Lodging suggestions are available.

Contact: Stan, 609/827-6423

February 21-24, 2013, Goshen, New Jersey. Master Classes (Indoors).

March 9-10, 2013, Goshen, New Jersey. Themed weekend 1 "Buildings and bridges and all things with man made shapes!"

March 16-17, 2013, Goshen, New Jersey. Themed weekend II "The Ocean, Beach, Lakes and all things water!"

April 4-7, 2013 and April 7-10, 2013, Goshen, New Jersey. Plein air at the barn and surrounding landscapes.

May 1-5, 2013, Charleston, South Carolina.
May 30 - June 3, 2013, Ridgeway/Ouray Colorado.

June 9, 2013, Albuquerque, New Mexico. IAPS Presentation "Above the Horizon, Dusk and Dawn in Pastel!"

July 15, 2013, Millville, New Jersey. Maurice River School of Art.

August 4-7, 2013 and August 8-11, 2013, Stone Harbor, New Jersey. Two Beach/Summer Scenes Workshops.

September 14-21, 2013, CROATIA, Island of Hvar.

September 26-29, 2013, Farm/Goshen, New Jersey. Plein Air.

October 3-6, 2013, Farm/Goshen, New Jersey. Fall Workshop.

October 12-14, 2013, Columbus, Ohio. The German Village Society.

October 17-20, 2013, Asheville, North Carolina.

February 16-22, 2014, Costa Rica.

Contact: Stan, stansperlak@comcast.net or www.stansperlak.com

Sally Strand, PSA Master Pastelist, PSA Hall Of Fame

NEW! Paint and sketch in southern France amidst medieval castles, villages, and

captivating countryside. "Paint-along-side me" on-location in a personal mentoring workshop that will focus on color and light among other timeless art principles.

In my other COLOR OF LIGHT "stateside" workshops, students paint in-studio from costumed models and still life. Plein air painters will benefit from in-studio projects that solidify valuable principles needed for outdoor painting. Optical mixing of layered color, essential elements of strong composition, and analysis of the effect of light will be explored. Demonstrations, lectures and a slide show are designed to give students tools to achieve intensely beautiful color. Sally Strand was inducted into the Hall of Fame, the highest commendation of the Pastel Society of America, NY.

For more information: 949/493-6892
info@sallystrand.com or
www.sallystrand.com

February 15-18, 2013, San Clemente, California. San Clemente Center for the Arts.

Contact: Patti Herdell, 949/369-6603

pherdell@scartsupply.com
www.scartsupply.com

March 20-24, 2013, Mount Vernon, Washington. Dakota Art Center.

Contact: 888/345-0067 ext. 5

info@dakotapastels.com or

www.dakotaartcenter.com

NEW! July 25-31, 2013, Lot Valley, France.

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Domaine du Haut Baran

Contact: William or Rosalie Haas

513/533-0511 in states (leave a message)

or call 011 33 565 246324 in France

hautbaranfrance@gmail.com or

www.hautbaran.com

November 8-10, 2013, Fallbrook, California.

Fallbrook School of the Arts.

COLOR OF LIGHT 2.

Contact: Mary Perhacs, Executive Director,

760/728-6383 office

info@fallbrookschoolofthearts.org or

www.fallbrookschoolofthearts.org

CALL FOR ENTRIES

DEADLINE: FEBRUARY 26, 2013

Southeastern Pastel Society's 2013 Members Exhibit. Approximately \$4,000 in cash and merchandise awards. May 16 - June 22, 2013. Carrollton Cultural Arts Center, Carrollton, GA. Soft pastels only. Members current with 2013 dues: \$25. Up to 3 digital online entries. Juror/Judge/Workshop Instructor: Elizabeth Mowry. Workshop: May 17-19 & May 20-22. www.southeasternpastel.org

DEADLINE: MARCH 1, 2013

Northwest Pastel Society's 27th Annual International Exhibition – May 4 - June 15, 2013 at American Art Company, Tacoma, WA. Juror: Lorenzo Chavez. Best of Show \$1,200; other cash and merchandise awards. Prospectus available at www.nwps.org and www.onlinejuriedshows.com. Lorenzo Chavez 3 day workshop May 1-3; details at www.nwps.org

DEADLINE: MARCH 4, 2013

Springfield, Oregon: National juried show. Over \$6,000 in prizes, paintings only. Show dates May 1-31, 2013. Prospectus: SASE to: Attn: Emerald Spring Exhibition 2013, Emerald Art Center, 500 Main St., Springfield, OR 97477 or download at www.emeraldartcenter.org

DEADLINE: APRIL 12, 2013

Pastels USA 2013 – Pastel Society Of The West Coast. 26th Annual International Open Exhibition, Marin Society of Artists Gallery 30 Sir Francis Drake Blvd., Ross, CA. Digital Entries on CD Only. Download prospectus at www.pswc.ws or send a SASE to Gerald Boyd, 686 Cedar Flat Ave, Galt, CA 95632. ELIGIBLE WORK: All work must be original in concept and executed by the artist in dry pastel within the last three (3) years. PSWC accepts and encourages all approaches to artistic expression, be it representational or abstract. Mixed media pieces will be accepted if 80% of the image area is pastel. No oil pastels will be accepted. A short statement may be required on the process and technique of questionable execution. Compositions taken from published material will not be considered original. No use of optical projection is allowed. No student work produced under supervision is eligible. No work previously shown at a PSWC Annual Open Exhibition will be accepted. Work must be adequately framed and ready to hang.

DEADLINE: APRIL 15, 2013

The Woodson Art Museum is accepting submissions for the annual juried Birds in Art exhibition, September 7 - November 10, 2013. All works must interpret birds and related subject matter. Processing fee: \$50 for one entry; \$60 for two entries. Postmark and online submission deadline for entry form and processing fee April 15, 2013. For prospectus/entry form, visit www.lywam.org call 715/845-7010; fax 715/845-7103; email museum@lywam.org or write 700 N 12th St., Wausau, WI 54403-5007.

DEADLINE: JULY 15, 2013

Pastel Society of Colorado 9th Annual International Mile High Exhibition, September 6-28, 2013. Juror: Lorenzo Chavez. \$5,000 plus in awards. Held at The Arts Center, Grand Junction, CO. Prospectus: pastelsocietyofcolorado.org SASE envelope: Penny Creasy, 2177 Meadows Ct., Grand Junction, CO 81507.

DEADLINE: AUGUST 1, 2013

Chicago Pastel Painters' Fourth Biennial National Juried Exhibition, Pastels Chicago 2013, November 1, 2013 - January 1, 2014, at the Art Center Highland Park, Illinois. \$1,500 Best of Show with approximately \$6,000 in cash and merchandise. Richard McKinley, PSA-M, Juror of Selections; Sandra Burshell, PSA-M, Juror of Awards. Soft pastels only. Digital entries only. Members \$35.00, non-members: \$45. Prospectus: www.chicagopastelpainters.org or send SASE #10 to Mike Barret Kolasinski, 4124 North Monticello, Chicago, Illinois, 60618. Info: mbkolasinski@earthlink.net. In conjunction with the Exhibition, Sandra Burshell, PSA-M, will conduct a 3 day workshop November 1-3, 2013 at the Art Center Highland Park. For more information contact Tatjana Jacenkiw, PSA, DCP: tjacenkiw@gmail.com

DEADLINE: AUGUST 7, 2013

Connecticut Pastel Society 20th Annual National Exhibition "Renaissance in Pastels" at the Slater Museum in Norwich, Connecticut, October 9 - November 16, 2013, SOFT PASTELS ONLY. ONLINE SUBMISSIONS. Over \$10,000 in awards. Prospectus will be available in February 2013, please send #10 SASE to: Joe Baker, PO Box 332, Monterey, MA. 01245 or download from www.ctpastelsociety.com

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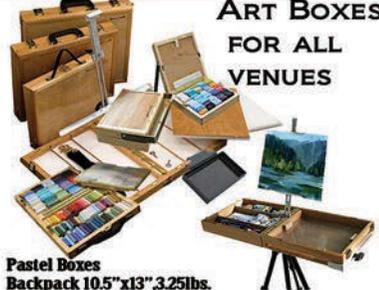


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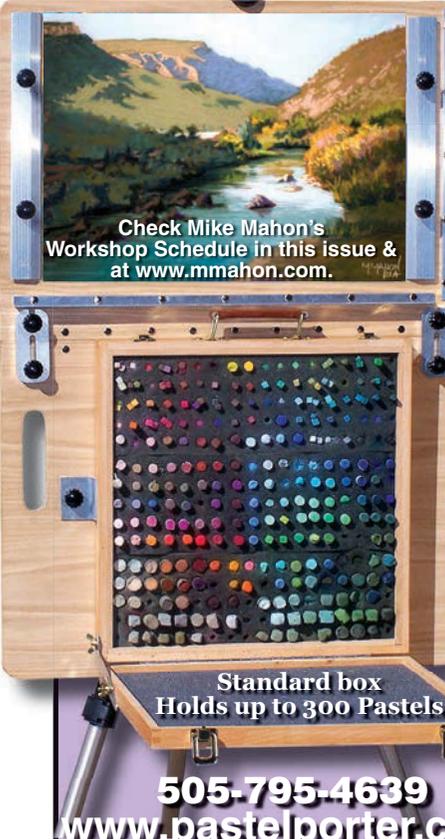
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showcase

BY ANNE HEVENER

View From a Hill

A stunning view and surreal setting inspired a painting that earned **Brian Cobble** the top prize in the Pastel Society of America's annual show.



Brian Cobble's prizewinning pastel, *San Miniato* (23x44½"), was inspired by a churchyard he visited during a trip to Italy. Among the many eye-catching details are the figure of his wife and one of their dogs. "We were lighting candles in all of the great cathedrals from Rome to Venice for a sick dog back home," Cobble says. "So I added Julie and Archie as a bit of a tribute to him."

WHEN ARTIST RICHARD MCKINLEY LED GALLERY VISITORS on a tour of the 2012 Pastel Society of America's (PSA) annual open juried exhibition last September, he made a point of noting the great diversity on display. "Every genre and subject matter was represented in a variety of styles and techniques," he said. "Painting sizes varied from small to large. Some paintings were easy to associate to the legendary artists that had produced them. Others I didn't know, but their names will surely become the pastel legends of tomorrow."

From this diverse collection, Dr. Louis Zona, executive director and chief curator of the Butler Institute of American Art in Youngstown, Ohio, selected Brian Cobble's stunning *San Miniato*

(above) for the prized PSA Founders Award, given by the Flora B. Giffuni Foundation.

Cobble came upon the scene while traveling with his wife, Julie, in Italy last year. "The painting is based on a view of Florence from a hilltop on the other side of the Arno from the main part of the city," he says. "On this hill sits an amazing Romanesque church called San Miniato al Monte, which is surrounded by a terraced cemetery." The artist was fascinated by the cemetery for what he describes as an almost surreal quality. "Each monument was unique and ranged from the abstract to busts of guys in bowler hats," he says. "It reminded me of the chessboard in *Alice in Wonderland*." ■

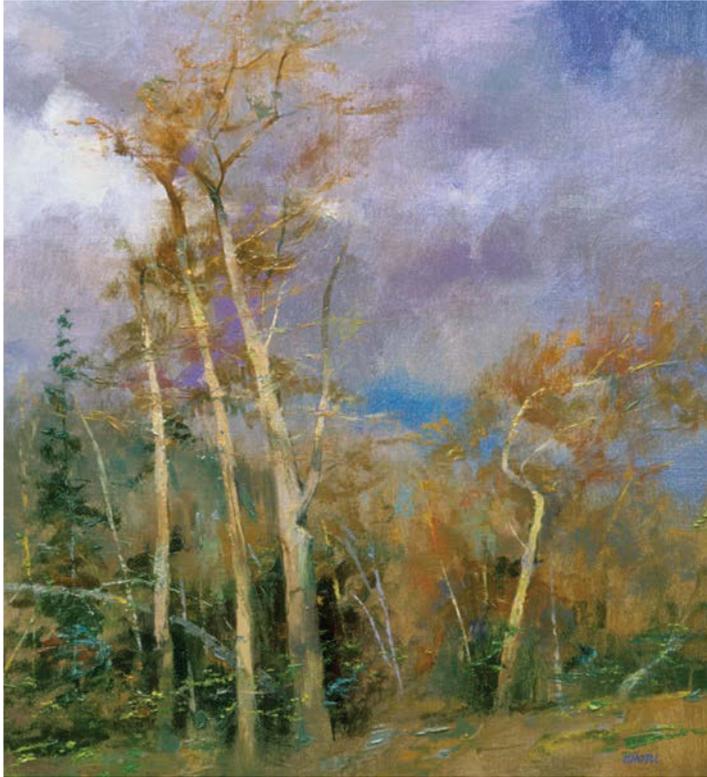
ANNE HEVENER is the editor of *Pastel Journal*.

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