

GREAT LAKES *Pastel Society* *Purely Pastel*

September/October 2017

From the President's Studio

Many thanks to those who entered our Members Show and congratulations to those who were selected for the exhibit! It was a great exhibit that was excellently displayed and I hope that many of you could view it this summer. Next year's national show will return to the Holland Arts Council space, and the plan for 2018 is to have an exhibit in Lansing. Watch the newsletter for details. I encourage those who plan to enter future exhibits to pay close attention to the description and requirements that are posted in the prospectus so that we minimize any problems that might occur.

It's great to see the number of entries that we have for the salon section of the newsletter. I thank Helen Kleczynski for her service as responder for this series on architecture. Thanks to Debra Van Leen for including so many fine examples of work on this subject for this newsletter and for her comments on serving as model for the portrait demonstration.

I hope that as many of you as possible may attend the annual meeting in October.

Thanks,
Jim Henke
Vice-President

In This Issue

- Members in the News 1-2
- Workshops and Classes..... 4-6
- Etcetera..... 7
- Programs and Events 8-9
- GLPS Online Salon..... 10-15
- Gallery 16-21
- Library..... 22
- GLPS Board..... 22

"Arco", Jill Stefani Wagner

In the News



"At Greenmead Farm", Sue Perrish



"Picacho", Jill Stefani-Wagner

Susan Perrish won the FASO Boldbrush Outstanding Pastel Award, May 2017 and was juried into the American Women Artists Spring Online Juried Exhibition. She also won an Honorable Mention in the University of Michigan Dearborn Berkowitz Gallery Open Competition. Sue will be featured in an exhibition "Inspired By ..."
12 Artists, 12 Inspirations, painted by all, will be showing at the Padzieski Gallery in Dearborn, MI, from September 7 - 27. Opening reception is Thursday, Sept 7, from 6 - 8 p.m.

Richard Franz was awarded the Artist First Place Award at the Brighton Fine Arts and Acoustic Music Festival in Brighton, Michigan. Also his pastel "June Morning near Weberville, MI" was accepted into the Muskegon Museum of Art 89th Regional Exhibition.

Kathleen Kalinowski has been juried into the Muskegon Museum of Art Regional Exhibition, September 28-November 8, 2017. She is also participating in Artprize at the Women's City Club in Grand Rapids, MI. Kathleen has an upcoming one-person exhibit "Poetry in Paint and Pastel" at the Frauenthal Center in Muskegon, MI, Nov. 1- Dec.3

Jill Stefani Wagner's painting "Picacho" was juried into the 2017 UArt Competition. The piece was created at the 2016 Plein Air Convention in Tucson. Her painting "Little Meadows" won second place at the Mountain Maryland Plein Air Festival. She found out it was a common encampment area for George Washington and his troops in the 1750s

Bob Palmerton has been accepted as a Featured Artist on ArtsyShark, Artsy Shark features and promotes artists by publishing individual portfolio articles three times per week. More at www.artsyshark.com.

Collin Fry's painting "DesertSentinel II" (below) won Best of Show at the combined show of the Phoenix and Tucson pastel societies at the Desert Museum in Tucson Arizona.

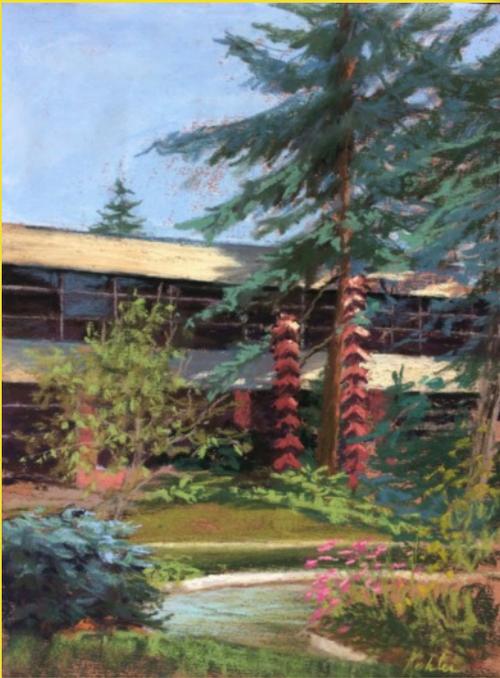
*"If I create from the heart,
nearly everything works; if from
the head, almost nothing."*

Marc Chagall



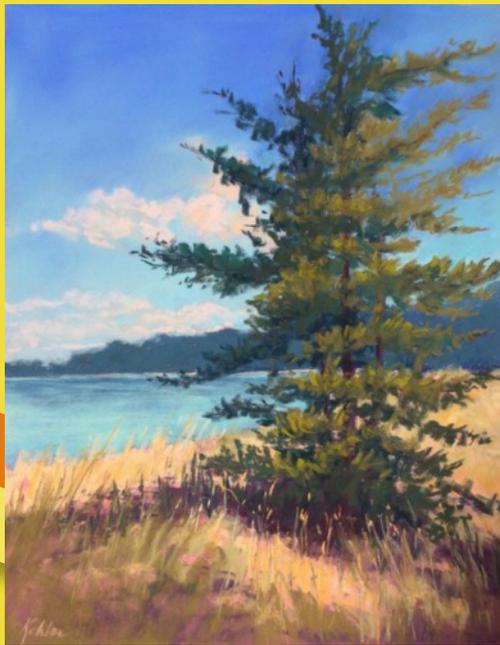
In the News

Continued



Janet Kohler

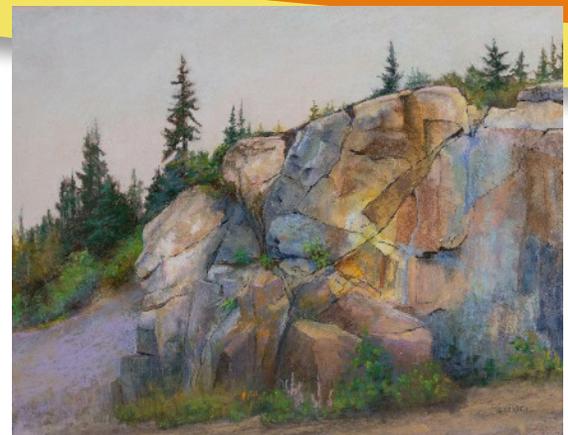
received First Place for the each of her paintings “Light at Delta”, (top left) and “Illuminated Discovery” the 3rd Annual 2017 Great Lakes Bay En Plein Air Festival. These paintings were done during a 2-hour paint out in specified areas in the Saginaw/Bay City area, the image size is 9” x 12”. Illuminated Discovery also received an Honorable Mention during the juried class competition for the final exhibit currently on view at the Saginaw Art Museum through September 2, 2017. Janet also received 3rd place at the 9th Annual Glen Arbor Paint out for “Afternoon Delight”. (Left)



Anne Kindl had two pastels accepted into the notBIG(4) small arts juried competition. All art is 12” or smaller. Artists from 32 states submitted 440 artworks and 45 were selected to be in the exhibit. Below: “AUREATE”, 2” x 4”



A group of five Traverse City/Leelanau Peninsula area artists *Mary Fuscaldo, Jane Ditri, Susie Qunilan, Barbara Reich, and Candace Petersen* went on a marvelous plein air painting excursion to Ontario following the renowned Canadian Group of Seven’s trail along the eastern shore of Lake Superior. The resulting exhibit, “On the Prowl – A Superior Adventure,” displays their interpretation of this dynamic northern landscape of lakes, rivers, rocks, and forests. This exhibit will be on display at the City Opera House in Traverse City during the entire months of September and October, 2017. A “Meet the Artist” reception will be held on Friday, September 8, from 5:00 – 9:00 p.m. as part of the Downtown TC Fall Art Walk. The reception is open to the public. The exhibit includes an educational component on the Canadian Group of Seven and draws parallels between their work and the contemporary artists.



“Geology Lesson”, Candace Petersen

Creating Joyful Landscapes
with Pastel, September 27-29
Leelanau Community
Cultural Association
Old Art Building in Leland.
Contact 231-256-2131

Robert Palmerton
Enhanced Landscapes in Pastel
Wednesdays, Oct. 11 – Nov. 15
Michigan Art Center,
Garden City, MI.

Learn a five-step approach to build efficiency into the painting process. Complete a composition, value study, underpainting, color selection, and pastel application including lighting, atmospheric effects, and contrasts of color, value, foreground and distance. Techniques addressed include preparing a base toned surface in acrylic or watercolor, a secondary underpainting in pastel, enhancing color depth and lighting impacts, expressing contrast, and building sharp vs. soft detail, to create an enhanced landscape beyond the photograph's limitations.

Contact: Michigan Art Center,
734-266-3500
info@michiganartcenter.com or
Bob Palmerton; 734.730.9726
www.palmertonimages.com



“Ski Tracks”, Robert Palmerton

Vianna Szabo

Painting the Light of Italy,
Sept. 30 - Oct. 8
Florence and Fiesole, Italy

Learn the secrets of capturing light while using expressive color. The goal of the workshop is to create paintings that depict the splendor of Italy: as landscape and people through a mixture of quick studies, longer painting sessions and photography shoots. Each student will be encouraged to create a body of work that will influence their paintings when they return home. The workshop will be taught through demonstration and personal mentoring that will help you find your artistic voice.

For information and registration contact Debra Zamperla
734-662-8732

Color Workshop, Oct. 21-22,
Alma, Michigan,
please contact
szabo@viannaszabo.com
for more information.

Painterly Pastels: Color and
Landscape Workshop. Nov. 3–6
Studio Gallery 1311, La Crosse, WI
For registration info contact
Bob Witte at witte5730@aol.com
or
608-386-1764

Painting the Light of Croatia in Pastel,
June 9-16, 2018, Istria, Croatia.

Would you like to learn how to create paintings that capture the beauty and character of the Croatian landscape and people? By understanding the secrets of painting light, you will learn how to use expressive color to infuse your paintings with an atmosphere that sets your work apart. Quick plein air studies as well as longer painting

sessions will help you learn how to accomplish these goals. Vianna will provide demonstrations and personal mentoring to help you find your artistic voice.

For more information visit
<http://workshops.pastelnews.com/>

Janet Kohler

Exploring Pastels-Techniques,
Concepts and More
6 weeks, October 4-Nov. 8, 2017,
Visual Arts Association of Livonia
Pastel techniques, color theory, and color mixing will be demonstrated. Personal attention will be given to each student along with group discussions and critiques. Whether you're a beginner or an advanced student, this class will elevate your skills and creativity to new levels. Register at <http://vaalart.org/> or contact Judith Waterman at gran03@hotmail.com

Pastel Workshop, July 26-28, 2018,
Interlochen College of Creative Arts
Visual Arts Program for Adults,
Interlochen, MI
For more information:
www.interlochen.org/college

Artensity Workshops

Peggi Kroll Roberts, Sept 4-6

Ann Arbor

Peggi welcomes pastelists, but will only teach the fundamentals of art, not technique. Great exercise-based workshop. artensity.org/peggi-kroll-roberts

Dianna Sanford, Oct 23-25

Jam Session!

Ann Arbor

Why do we "play" music, but do art "work"? Join Diana Sanford for a different type of workshop. Featured in the April issue of the Pastel Journal. More info at artensity.org/ann-arbor-2017 or email Debra at idezamperla@gmail.com

Judith Carducci, Oct 30 - Nov 1

Drawing the Portrait

Ann Arbor

contact Debra at 734-662-8734

Karen Margulis - Nov 9-10

The Mystery and Magic of Underpainting

Ann Arbor

artensity.org/karen-margulis-2-day

Kathleen Kalinowski

Luminous Pastel Landscapes,

Oct. 19

Pickle Street School Studio,

2980 134th Avenue,

Hopkins, MI 49328

Learn how to effectively layer color with soft pastel on a 9x12 sanded pastel paper surface starting with an underpainting. Demonstration on creative composition, color studies and a 9x12 landscape. Students should bring their own reference photo, and pastel supplies. A supply list will be provided upon registration. This class is limited to 10 students.

Fruits of Autumn

Still Life in Pastel

October 23, 5:00pm - 7:30pm.

A small workshop for those interested in exploring the pastel medium. Create a small drawing with pastels worth framing! Call Frederick Meijer Gardens (616) 975-3147 for more details.

Sally Strand

The Color of Light Workshops

Focusing on color and light, Sally discusses optical mixing of layered color and how to truly see and identify color, especially subtle color. The effects of light on color, composition, and perception, as well as use of different types of light are explored. Painting from costumed models and still life, each student receives individual attention and critiques. Demonstrations, lectures and a slide show are designed to give students tools to achieve intensely beautiful color.

Sally Strand, a Master Pastelist, 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

3-day Color of Light workshop

Sept. 29 – Oct. 1, 2017

MidAmerica Pastel Society

Merriam, Kansas

Contact: Beverly Amundson

amundson.artist@gmail.com

913-593-7489

midamericapastel.com

Workshops and Classes

Continued

5-day Color of Light workshop

Oct. 4–8, 2017

The Cultural Center at Ponte Vedra Beach, Florida

Contact: Leigh Rodante

Lrodante@ccpvb.org

904-280-0614 ext 203

France, Haut Baran, May 23–29, 2018

Haut Baran, France

Contact: William or Rosalie Haas

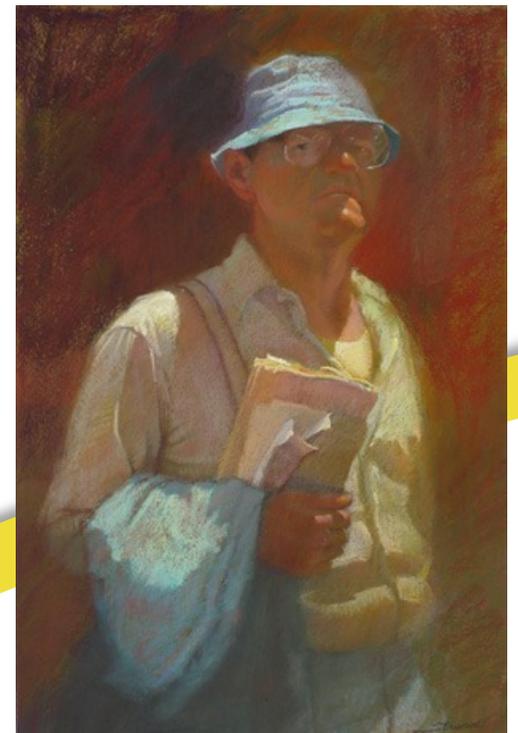
(513) 533-0511 (States)

01133-565-246-324 (France)

hautbaranfrance@gmail.com

sallystrand.com/france-2018/

For more Sally Strand workshops visit
www.sallystrand.com



"Man with Suspenders and Blue Hat",
Sally Strand

Bette Prudden

Workshops and Classes

Continued

Pastel portraits of Children
4 week class. This will be sponsored by the Grosse Pointe Artists Association and held at the War Memorial in Grosse Pointe.

<http://grossepointeartcenter.org/classes/#!event/2017/10/4/how-to-do-childrens-apos-portraits-in-pastels-with-bette-prudden-l-4-pm-four-wednesdays-oct-4-25>

Albert Handell

5 Day Indoor/Outdoor Workshop
September 17-21, 2018
9:30 am – 4:30 pm
The Old Art Building, 111 S Main St,
Leeland, MI 49654

Join Albert Handell in this exciting 5 day indoor/outdoor painting workshop. In the morning demonstration you will see and learn what to select and emphasize and what to play down or even take out of your paintings in order to make a strong design statement, and work sensibly towards finish. It will be an opportunity to see how a Master Artist works in a studio setting and on location.

Registration for this workshop will be done through Albert Handell.
<http://alberthandell.com/workshops/leland-mi-workshop-september-17-21-2018>



Albert Handell giving a demonstration

Louise Pond

Seeing The Light,
Sept. 15 & 16
Circle of Arts, Charlevoix, MI
Plein air pastel workshop.
231-547-3554. Limited space.

Fran Seikaly

Pastels That Pop
BBAC, Sept. 12-Dec. 4,
Mondays, 9-12
6 week class in West Bloomfield,
Thursdays, Nov. 9-Dec. 21, 10-12:30.

Helen Kleczynski

Weekly Classes
Helen offers weekly classes at her studio in Vicksburg, and a mentorship program for students who live farther away.

Mentorship Program
The mentorship program offered by Helen is for dedicated students who are not able to take weekly classes at Helen's studio. The program is limited to a select number of students, who will receive guidance on their work and career direction through email, texts and phone calls. 1-2 works of art will be reviewed during each session, and may include preliminary planning, work in progress, and/or completed work of art. The fee for the six sessions and the consultation is \$120.

For more information about any of her classes or workshops, visit her website helenkleczynski.com or contact Helen at helensarthouse@yahoo.com or 269-598-1198.

Submitting Workshop Information

If you or your local organization is planning a workshop and you think the GLPS membership may be interested, please submit the information to Deb Van Leen, GLPS Newsletter Editor at davanleen@gmail.com.

In order to keep our workshop information concise and consistent, please submit as follows:

- Basic Information
Title/Subject of workshop
- Date(s),
- Location (Town, State),
- A brief description of the event may be included, not to exceed *75 words*.
- Contact information, including a name if available, e-mail and phone number
- A photo may be included with your information, it may or may not be used depending if space allows.

Please Note: you must be a GLPS member to place an ad for a workshop. Be sure to put GLPS in the subject line to avoid being deleted as junk.

An artist never really finishes his work; he merely abandons it.

Paul Valéry

Welcome to our newest members:

Linda Pelowski Farmington Hills, MI
Becky Skidmore Fogel Ann Arbor, MI

If you have any membership questions please contact Linda Preece, Director of Membership at lspreece@att.net or call 517-546-7572.

Linda Preece
Membership

Letter from the Editor

It's hard to believe this is the second to the last newsletter of the year! How time has flown. I hope you have all been enjoying the lovely summer and have been outside painting as the next issue's subject is "Plein Air". We all look forward to seeing your accomplishments in the field. Jane Ditri, PSA has volunteered to write the Salon article for the next edition so get your submissions you may wish to have critiqued in by September 30th. All other plein air pieces for the Gallery as well as workshop info, news and articles should be submitted by October 12.

Recently I have received several interesting art oriented articles, blogs and art oriented newsletters that are available on the inter-net. Finding them informative and helpful I'd like to include a listing of these called "Links We Love". Please submit the site(s) and why you love them. I will take care of vetting them for safety and content.

As always I look forward to your submissions. Thank you.

Deb Van Leen

Issue Months	Salon Deadline	Newsletter Deadline	Subject for Gallery
November – December 2017	September 30, 2017	October 12, 2017	Plein Air
January – February 2018	November 30, 2017	December 12, 2016	Portraits (Human)
March - April 2018	January 31, 2018	February 12, 2018	Animals
May - June 2018	March 31, 2018	April 16, 2018	Travels*
July - August 2018	May 30, 2018	June 12, 2018	GLPS National Show

**Artwork done on or about your travels near and far*

Mission Statement

The Great Lakes Pastel Society seeks to promote the use of pastels and increase the public awareness of creative pastel painting as a fine art medium.

The Great Lakes Pastel Society was established to:

- Promote, encourage and foster creative painting with pastels;
- Promote and encourage pastel artists in their professional growth and success;
 - Promote instructive activities and exhibit opportunities to benefit pastel;
 - Promote fellowship of pastel artists;
 - Promote public awareness of pastels.

The final day of the GLPS Members exhibit was marked by the show's juror William Schneider giving a three-hour demonstration on portrait painting in pastel. This event was well attended by both artists and interested observers. Mr. Schneider worked from a live model, volunteer, Debra Van Leen (GLPS newsletter editor) all while explaining his process, techniques, creative insights and personal experience. Refreshments were provided and during the breaks there were lively conversations between the artists and photographs were taken. At the end of the demo the exhibiting artists were allowed to retrieve their work.

From the Other Side of the Easel, my experience as a model for a renowned portrait artist.

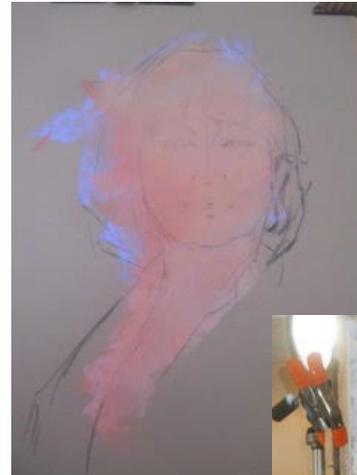
Debra Van Leen

July 8, the final day of the members show dawned and I realized I'd have to sit still for three hours (not including the six-hour round trip drive from my home to South Haven). I had modeled before, years before, when I was an art student but that was for other art students, this was different. William A. Schneider paints primarily from life. He was trained at the American Academy of Art in Chicago. He has been featured in numerous magazine articles and has received awards in exhibitions including those of: American Impressionist Society, The Pastel Society of America, Portrait Society of America, and Oil Painters of America. That is quite a pedigree and was an honor for me.

The interesting part was that I got to witness what an artist does from the other side of the easel while working. You can watch demonstrations and not see what I was lucky to experience. I was able to watch the thought processes he went through, by observing his facial expressions, the careful choice of color, his gestures in movement, squinting (quite funny looking actually), and other subtleties you cannot witness from the backside of the demonstration. During the breaks I was able to see enough of the progress on the piece to understand what I was witnessing from "my side". Of course I could hear all of his comments and even watch the audiences' expressions as they watched and learned.

Would I do this again? Yes, and during the cold winter months when it's too bitter to paint and you are bored with your photo reference, why not get together with an artist friend and paint each other? Even if you don't specialize in portraits you may be surprised what you can learn.

Special thanks to Jan McKinnon for the photos of the demonstration.



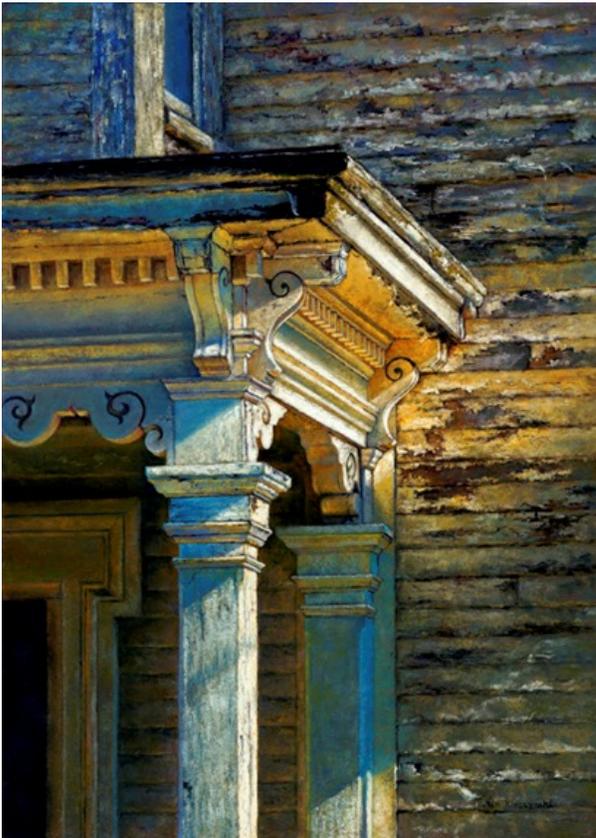
Photos from beginning to final showing Bill Schneider with the model.



I am inspired to paint places or experiences that are meaningful to me, including rural landscapes and seascapes. I prefer the dramatic lighting found at dawn, sunset or in unusual weather conditions, which brings out the extraordinary beauty in ordinary subjects. I often paint a subject first from a distance and then close up, so that the viewer gradually becomes a participant in the experience. Most of my paintings feature man-made forms, often contradicted or balanced by the natural environment. A few years ago, I received a rocking chair that belonged to my great-grandmother. My first thought was to replace the worn seat cushion. Then I realized that the hollow in the cushion was actually created by my great-grandmother, and represented her existence on earth. I have always loved architecture; nothing new or pristine, but old, weathered structures that are vanishing from our landscape. They remind me of my great-grandmother's chair. If they could speak, they would have stories to tell.

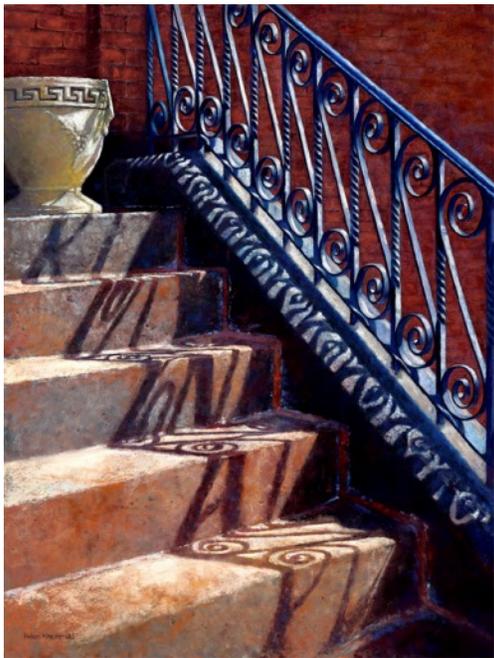
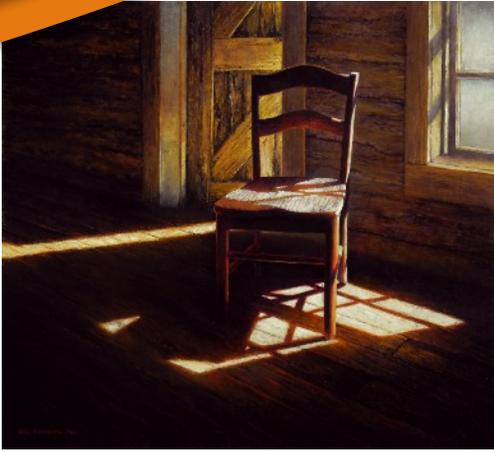
To study my subjects, I often paint outdoors in hand-bound watercolor sketchbooks, and then use these sketches along with photographs as references for larger paintings. Most of my studio works are done with soft pastels, because I love their beautiful textures, rich colors and expressive energy.

After graduating from the University of Oregon's school of architecture, I spent several years painting with watercolors. Then I was introduced to colored pencils through a weekend workshop. Colored pencil proved to be a medium that was easy to use with small children at home. I grew to love colored pencil, and worked with it exclusively for the next 15 years. After illustrating a children's book, I decided to explore mediums that would allow me to work more quickly and make changes more easily. In 2004, I took my first pastel lesson, and at the same time studied watercolor and oil painting. I wasn't sure which medium I would choose, but I was intrigued by the rich colors and wonderful textures of pastels. I did not make a conscious decision to work with pastels. They chose me.



"Porch Light", Helen Kleczynski

Helen's paintings have been exhibited in regional and international exhibitions, and have received many prestigious awards. Recent awards include The Dianne B. Bernhard Art Spirit Foundation Award (second place overall) at the 2016 Pastel Society of America Exhibition, the French Canvas Award at the 2015 Pastel Society of America Exhibition, The Ruth Richeson/Unison Pastels Award (second place overall) in the 15th Annual Pastel Journal 100 competition, the Gold Award in the 2017 International Association of Pastel Societies Masters Circle Exhibition, the Silver Award at the 2015 International Association of Pastel Societies exhibition. Her six awards in the Pastel Journal 100 competition include an honorable mention in the landscape category, shown in the April 2017 issue. Her paintings of barn interiors were featured in the June 2017 Pastel Journal. Look for her painting in the eighth edition of Strokes of Genius and her article on painting textures in the December 2015 issue of the Pastel Journal. Helen teaches drawing and painting at her studio in Vicksburg, Michigan. She is a member of the Great Lakes Pastel Society, The Northern Indiana Pastel Society and a signature member of the Pastel Society of America, and has achieved Master Circle status with the International Association of Pastel Societies.



I appreciated and enjoyed each and every submission to the Salon. Thank you for inviting me to share my comments with you. All of the paintings were beautifully done and some of them would have been difficult to critique because there was little if any room for improvement. The paintings selected for critiques were chosen because the comments that I made applied to many of the other paintings also. The improvements that I suggested mainly relate to principal of composition and design that are applicable to paintings of any subject, not just architectural subjects. In general, the buildings were well drawn and all of the artists seemed to have an understanding of the subject. Although I have studied complicated methods for composing and analyzing paintings, I rely on basic principles that are more straightforward. My favorite book on composition is "A Painters Guide to Design and Composition" by Margot Schulzke. I also recommend "The Power of the Notan in Landscape Composition" Parts One and Two in The International Artists Magazine issues 92 (August/September 2013) and 93 (October/November 2013). I recently read a post from a painter, Cody Delong, who addressed the issue of whether you can judge representational art objectively and determine if one painting is better than another, or if the relative quality of a painting is subjective. In his opinion, there are elements of a painting that can be measured objectively, but the viewer's emotional response to a painting is subjective. In my critiques of the paintings submitted to the Salon, I will address both the skills that can be measured, and my emotional response to the paintings.

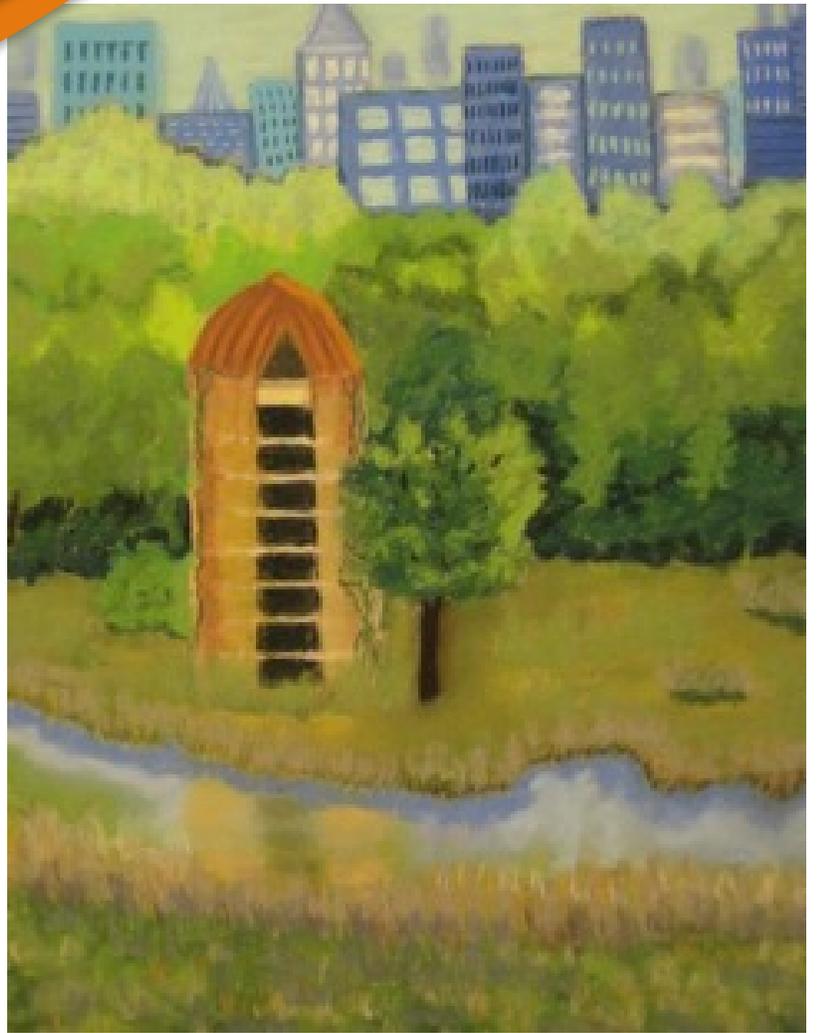
The following questions help me to evaluate my own work and also work created by other artists. Each artist should develop their own list of what they look for in a great painting.

1. What inspired you to select this image (or images)? What story do you want to tell?
2. What mood or emotion do you want to share with others?
3. Is there a clearly developed and well placed focal point?
4. How do the elements of design support the inspiration, mood and focal point? (space, shape, line, rhythm, value, color, pattern, texture)
5. Are the shapes arranged in an interesting way? (I like to group areas of the same value together into larger masses to create interesting positive and negative shapes. I often prefer a painting that is mainly dark with a little bit of light or is mainly light with a little bit of dark.)
6. Is depth created within the painting, using atmospheric perspective, overlapping elements, scale, contrast and color?
7. Does the artist demonstrate an understanding of the subject, utilizing correct drawing, shading and rendering of the materials?

When I look at “Goodnight Moon” by Vianna Szabo, I imagine a cozy farmhouse with a family inside, reading, playing games, and doing their homework together. It reminds me of the time when my children were young and we shared special moments together inside our house, after the sky grew too dark to catch fireflies. The focal point (the window) is clear, because it has the most intense warm colors, in contrast to the predominantly cool color scheme. The house would have looked more three-dimensional if the left side of the house was visible. I would also like to see more richness of color in the dark values, but perhaps these are present in the original painting and just aren’t obvious in the digital image. I would have varied the shape of the left end of the tree, and not have aligned it as closely with the left end of the house. Although it is a low-key painting with a lot of dark values, the shapes are massed together to create an interesting pattern of light and dark. The cool, low key color scheme contributes to the mood of the cozy feeling inside the warm, sheltering home. It is a beautiful painting, well executed, and it reminded me of special times with my family.



In “Future Encroaching” by Peggy Lovejoy, I am torn between either looking at the encroaching skyscrapers, or the barn silo. I like the story the artist is telling: the city is taking over the countryside, pushing aside the rural structures and farmland. This story resonates with me, so I felt connected to it. In the painting, both the skyscrapers and the silo seem to be painted with equal attention. I would have preferred one element to become the focal point, and the other element be painted with less attention, so that it is not immediately apparent. I would have developed the silo as the focal point, and let the skyscrapers recede. The opposite would have worked also, but it is more of a challenge to make a background element the focal point. Specifically, the focal point should have the greatest contrast in values, the most saturated color (or hue that has the most contrast with the other portions of the painting), the sharpest edges, and the most texture or detail. The background elements should have values that are more similar to each other, less saturated color (or hue that is more similar to the other portions of the painting), softer edges, and the least amount of detail. If the silo is developed as the focal point, the skyscrapers and trees should be reduced in intensity (made duller), in contrast to the warmer and more saturated hue of the silo, and also painted with less detail and softer edges. The color of the green trees could be shifted more towards a blue green, to make them blend more with the buildings in the background and contrast with the silo. I recommend including some of the cool color on the warm element and vice versa, in order to create harmony in the painting. Another consideration would be to include more of the barn, so that it would be larger and more important in the painting. I found this painting very intriguing, with a clear message, and fun to look at.



SUBMITTING PHOTOS OF YOUR ART

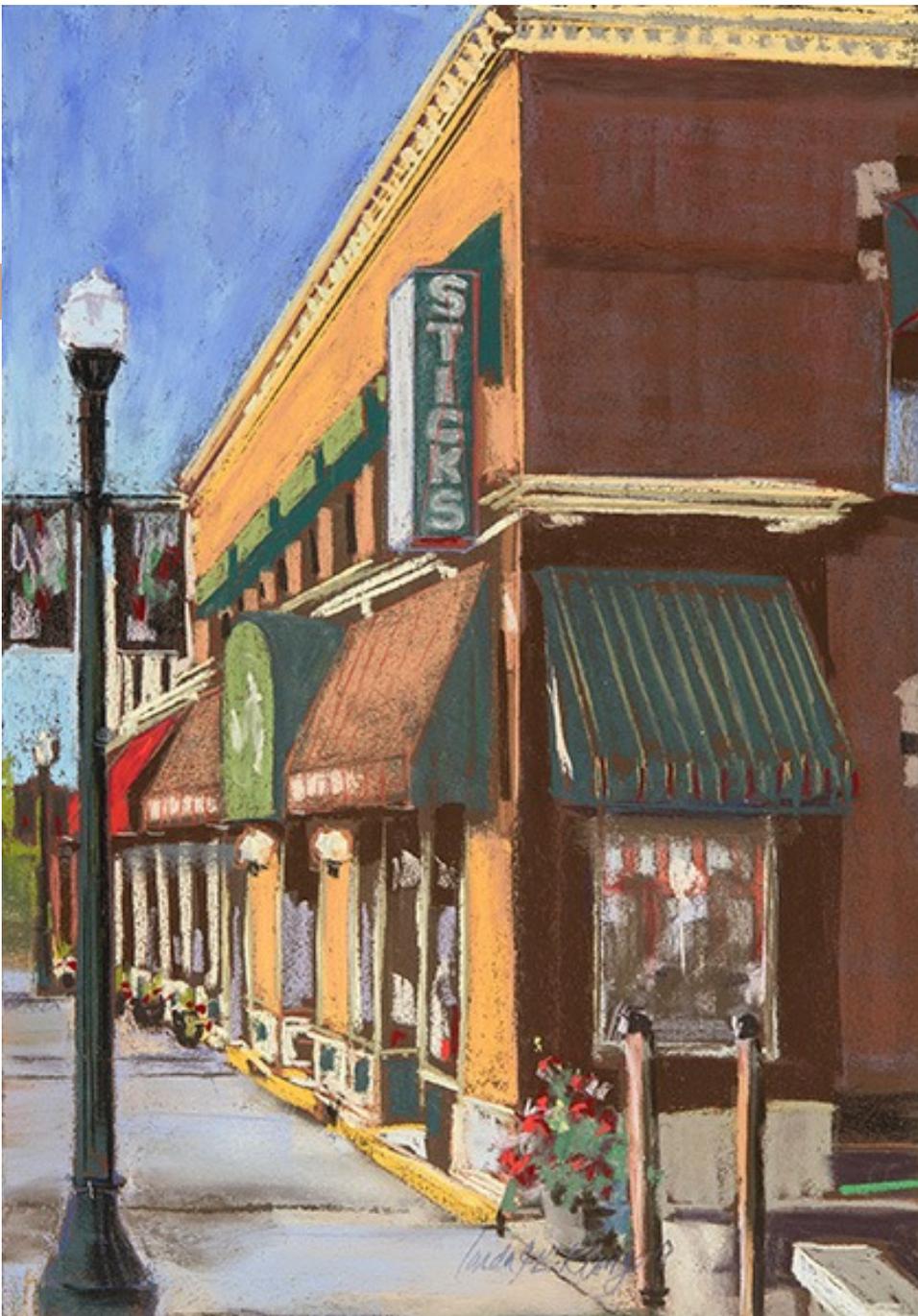
- Image in .JPG format, sized to be 12 in. for the largest direction and saved at 150 dpi
- Include your name and the title of the painting in front of the .JPG
LAST NAME_FIRST NAME_PAINTING TITLE.JPEG

Please include the same information in the email and submit the file by email to:

davanleen@gmail.com
THANKS!

In “Sticks” by Linda Klenczar, I enjoyed the quiet village street scene. The building elements are well-painted, with a pleasing color scheme. The materials are represented nicely without becoming too detailed for the size of the painting. Although not every painting has to tell a story, I wondered what drew the artist to the scene, because the focal point didn’t seem to be clearly developed. What makes the scene so special that it was worthy of the many hours it took to paint? Was the artist interested in the shapes of the awnings, or the colors, or perhaps the place has a special meaning in the artist’s daily life?

Often when I am interested in a particular location, I will return at different times of the day to sketch and to photograph, in order to find the lighting condition that will make the best composition and the mood that I wish to share. If the scene was painted at another time of day, different elements would have become more dominant. In “Sticks”, I liked the color scheme of analogous warm colors (yellow orange, orange, red orange and red) contrasted by green. Without knowing what drew the artist to the scene, I might have chosen to develop a focal point around the red flowers in the lower right section of the painting and the window behind them. To emphasize the focal point, I



would have increased the intensity of the red flowers in this section, along with some of the other nearby elements. I would have reduced the intensity of the red awning behind the lamppost, because the intense red brings too much attention to a relatively unimportant place in the painting. Although the sign “Sticks” seems to be an important element in the painting (because it is the title of the painting), my personal preference is to make signs less legible, unless they are clearly developed as the focal point. I prefer the way the banners on the left are painted, with marks that are painted loosely so that the viewer can’t quite identify exactly what words or images are. To create more depth in the painting, I would have made the top of the banners slightly higher than the top of the building, so that it would have been obvious that they were in front of the building. Anytime two objects just meet, it is visually confusing so it is best to avoid such tangents. I would have also left out some of the elements in the lower right portion of the painting because they were a little confusing and didn’t add to the painting. All of the compositional changes that I suggested are minor adjustments that will make this wonderful painting even better.

GLPS Online Salon!

Submit your Plein Air works to be
Evaluated by Artist Jane Ditri, PSA

We are fortunate to have Jane Ditri be our critic for the
next issue of the GLPS Online Salon.

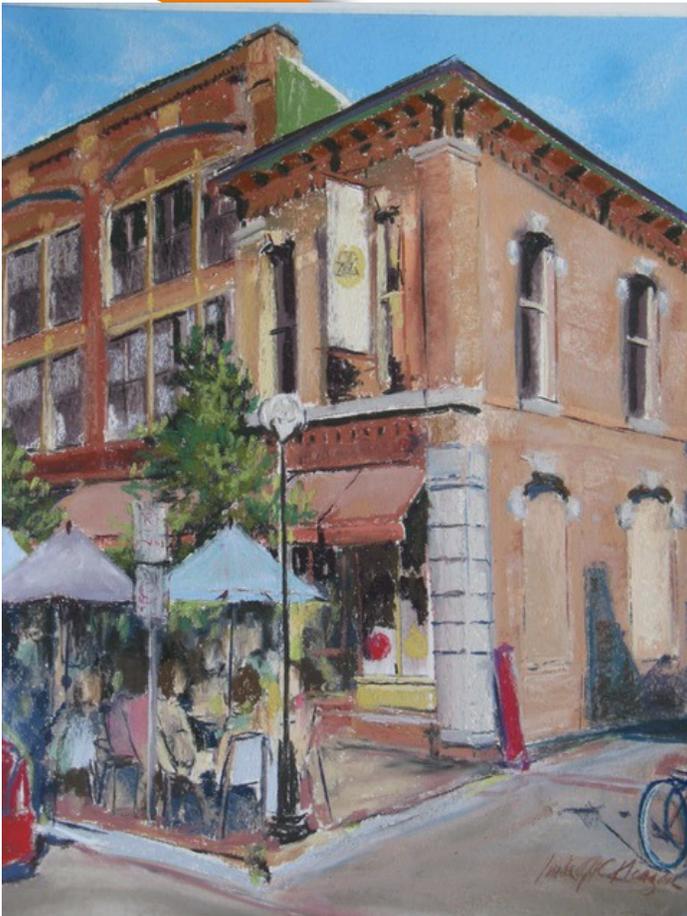
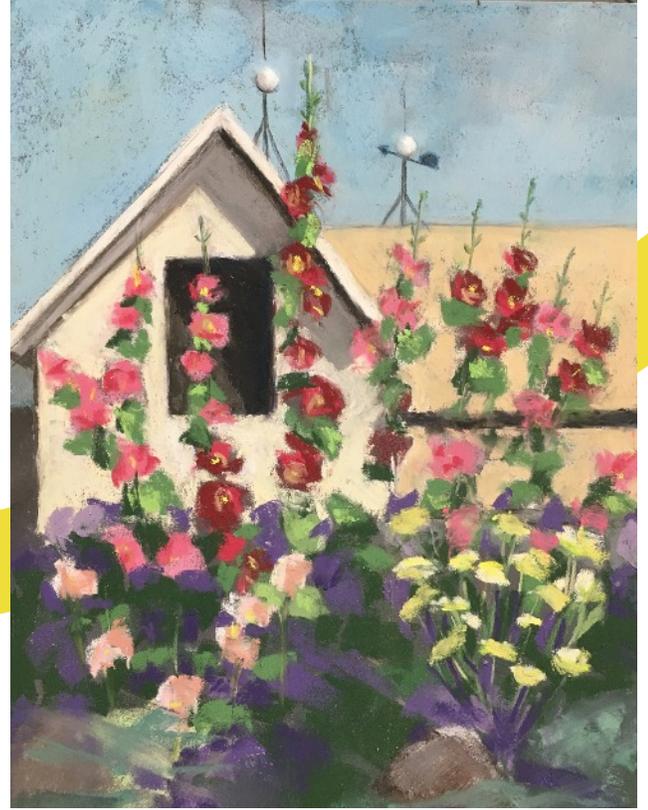
I am a late bloomer. As a child I loved to draw and even drew all over my bedroom walls. My first and only mural! However, I became, not an artist, but a nurse, and practiced and taught nursing for over 45 years. Upon retiring from my career in nursing education, my husband and I made our home in a beautiful area of Michigan where I found boundless artistic inspiration. I took my first class in pastel from Jerry Power in Leland, Michigan in the Fall of 2006 and fell in love with the pastel medium. Although I studied under many wonderful pastel artists, my dream of really becoming a successful artist didn't materialize until I took a workshop, in France in 2011, with Richard McKinley. His encouragement led me to enter juried shows, receiving recognition for my work and actually having a piece published in the Pastel Journal as part of the Pastel 100 in 2014. The real treasure of pastel painting has been the pleasure I experience in the painting process. The desire to paint has led me to becoming a signature member of the PSA in 2013 and to successfully entering both the IAPS and the PSA exhibits in 2016. In the PSA's 2016 "Enduring Brilliance" my painting received the Albert Handell Award in Memory of Flora Guffini, an amazing validation that I have become an artist.

www.janeditrifineart.com.



From the top; Jane at her plein air easel,
"Fan Dancer",
"Good Day on Good Harbor Too"

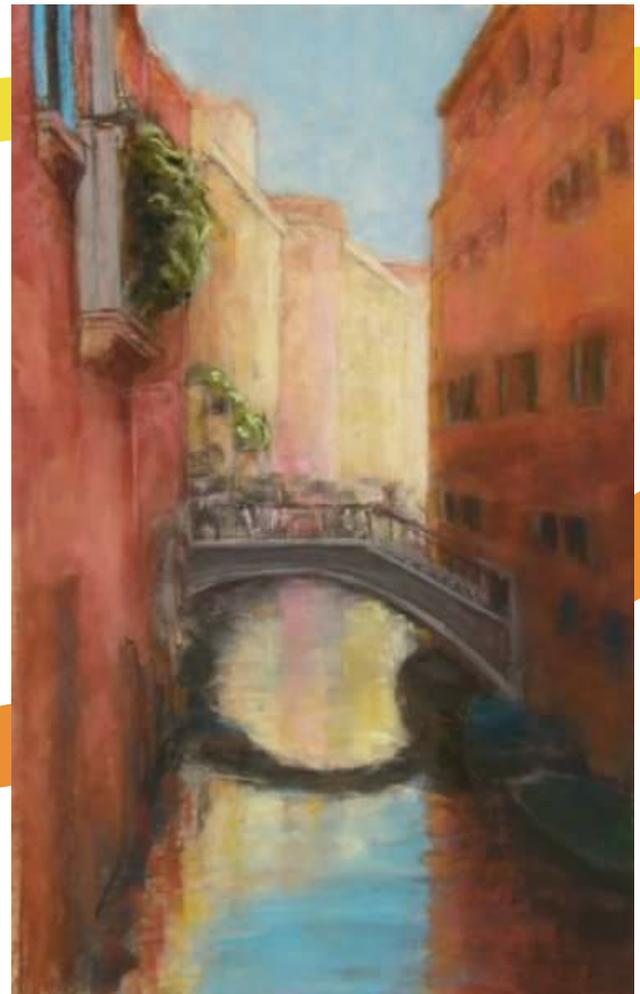
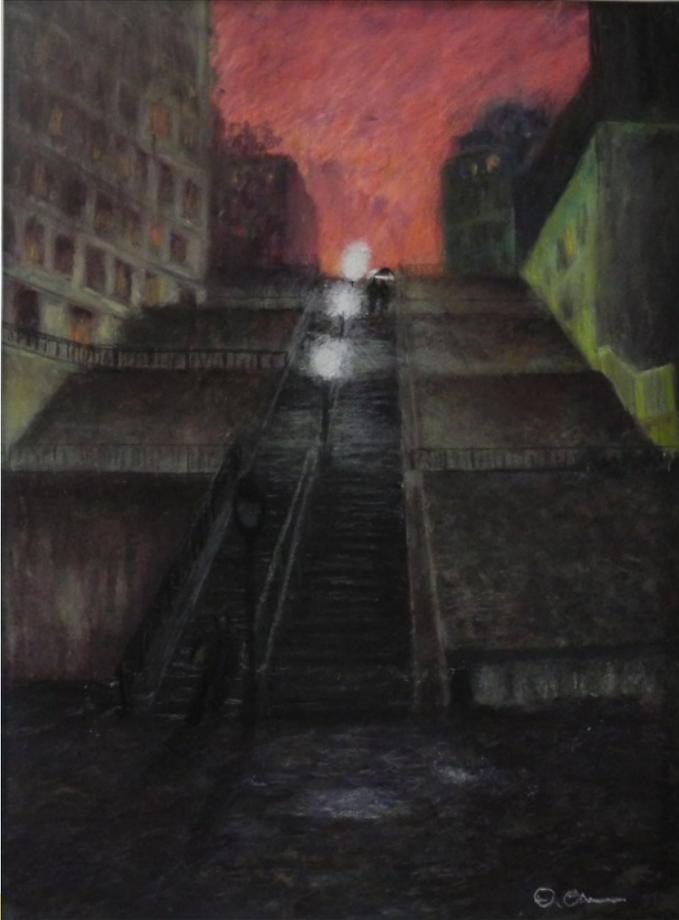
Gallery of Architecture



Clockwise from the top Right: "Hollyhock Farm", Judy Kelly,
"Autumn Sunrise", Mary Fuscaldò,
"Cafe Zola", Linda Klenczar,
"Golden Pavillion", Joe Rudski

Gallery of Architecture

continued



Clockwise from the top Right: "Elona Monastery", Melody Allen,
"Venice", Patricia Dee
"Cupola Orizzontale" Jill Stefani Wagner
"Back Stairs to Monte Martre", Dennis Omara

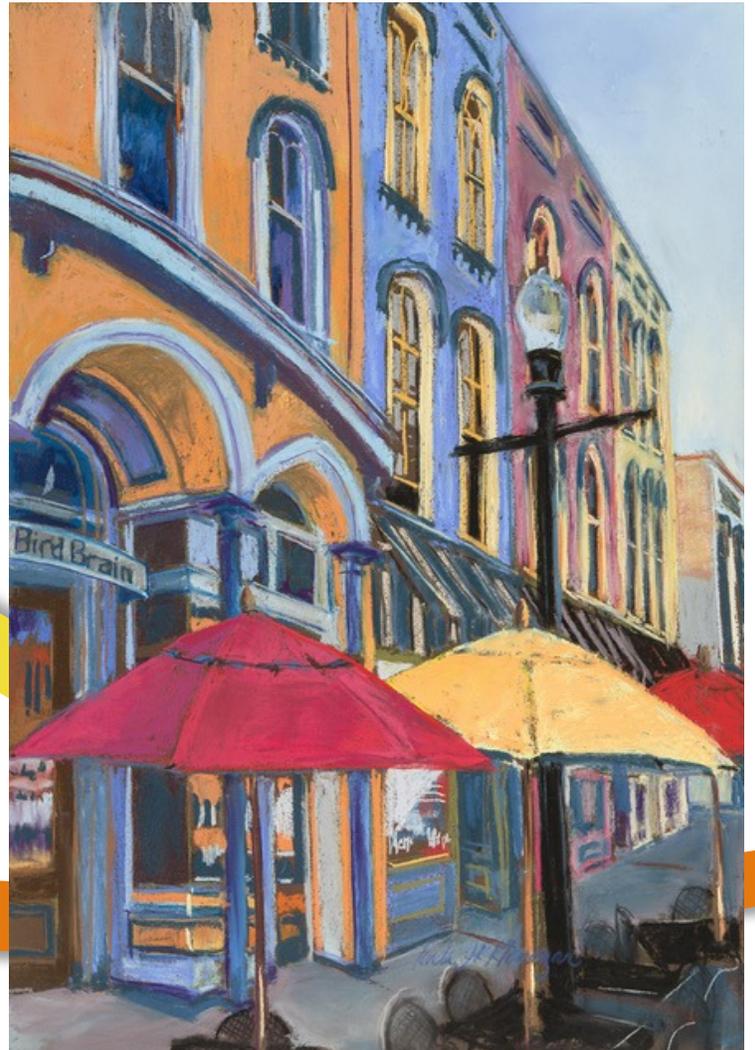
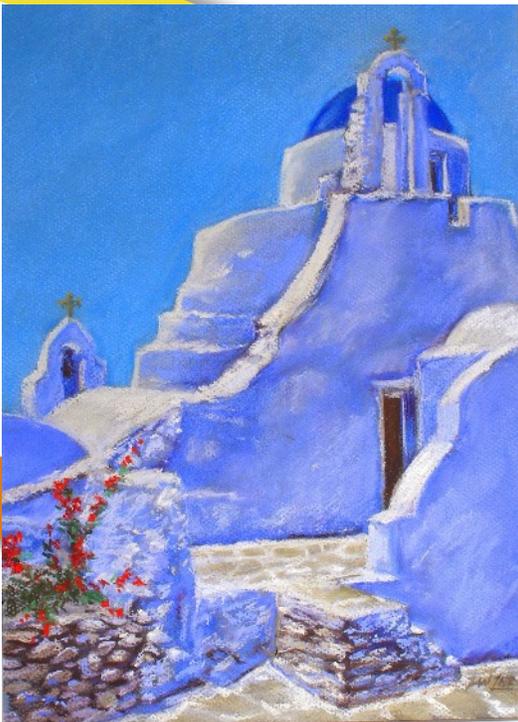


Gallery of Architecture

continued



Clockwise from top right :
“Santa Catalina Monastery”, Bob Palmerton
“Red and Yellow Umbrellas“Floating”, Linda Klenczar
“Old Naxos Church”, Debra Van Leen
“European Urban”, Richard Franz.jpg

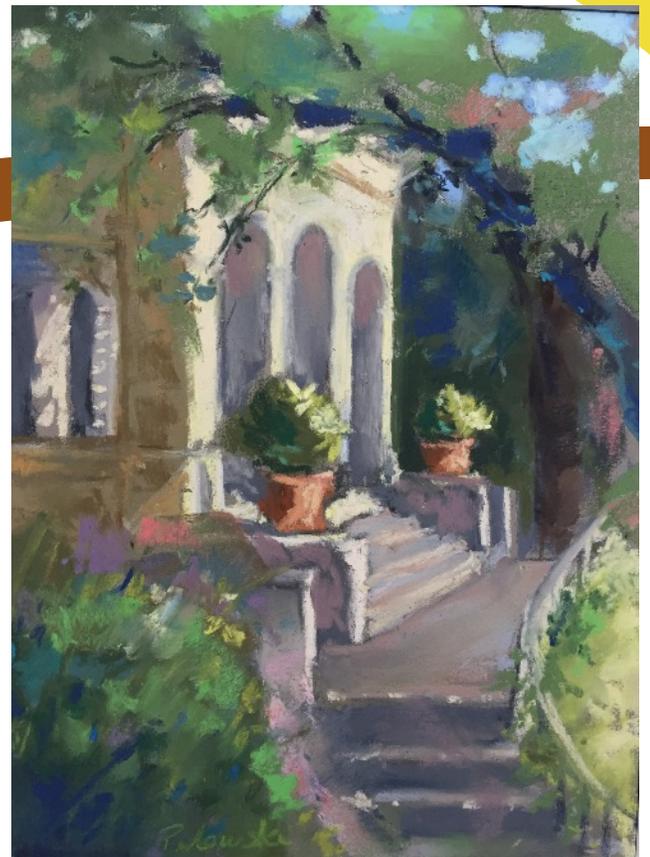
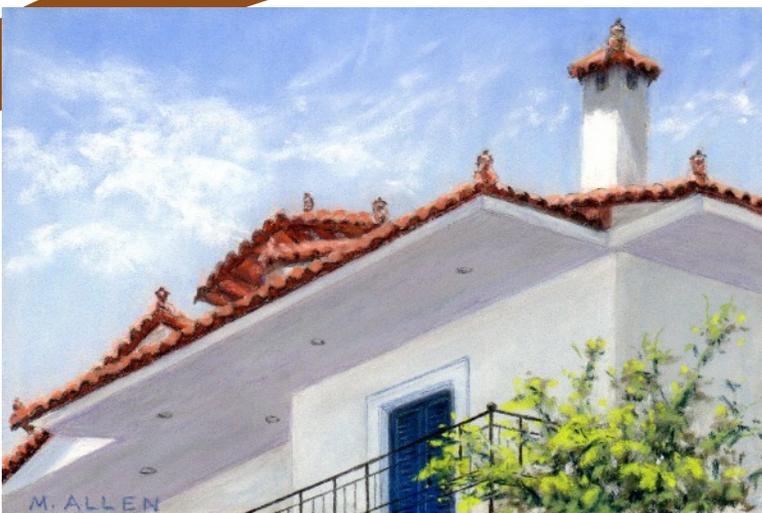


Gallery of Architecture

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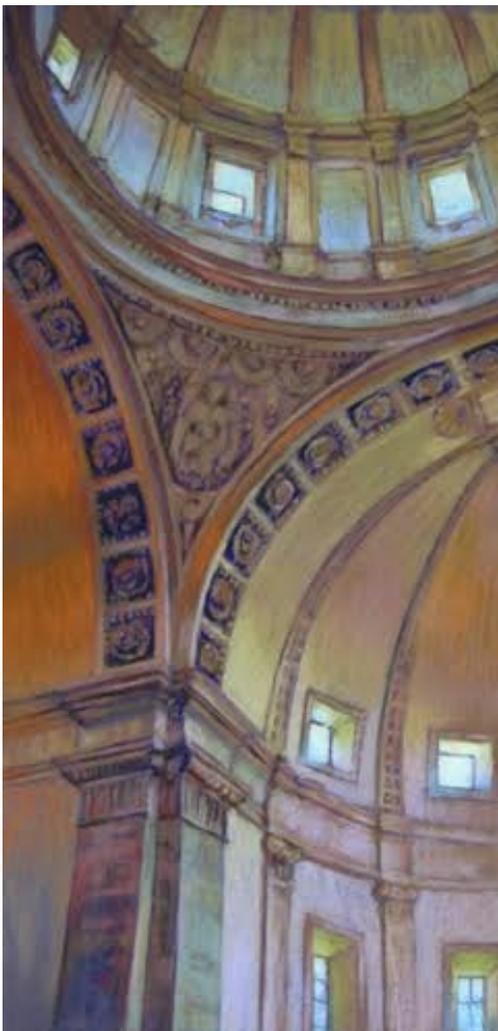
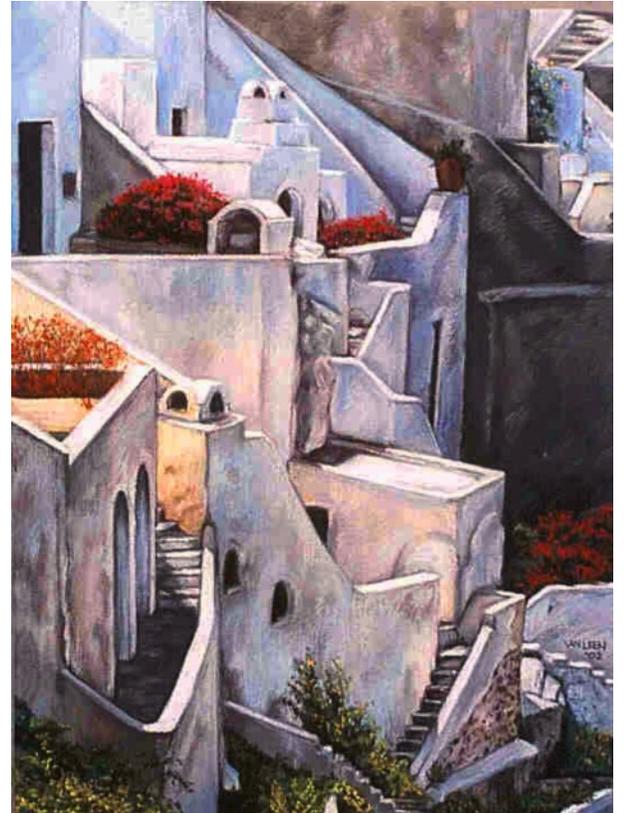


Clockwise from top right:
"South Manitou Lighthouse", Mary Fuscaldo
"Sun Kissed", Linda Pelowski
"Orange and Blue", Melody Allen
Exploring Ravello", Bob Palmerton



Gallery of Architecture

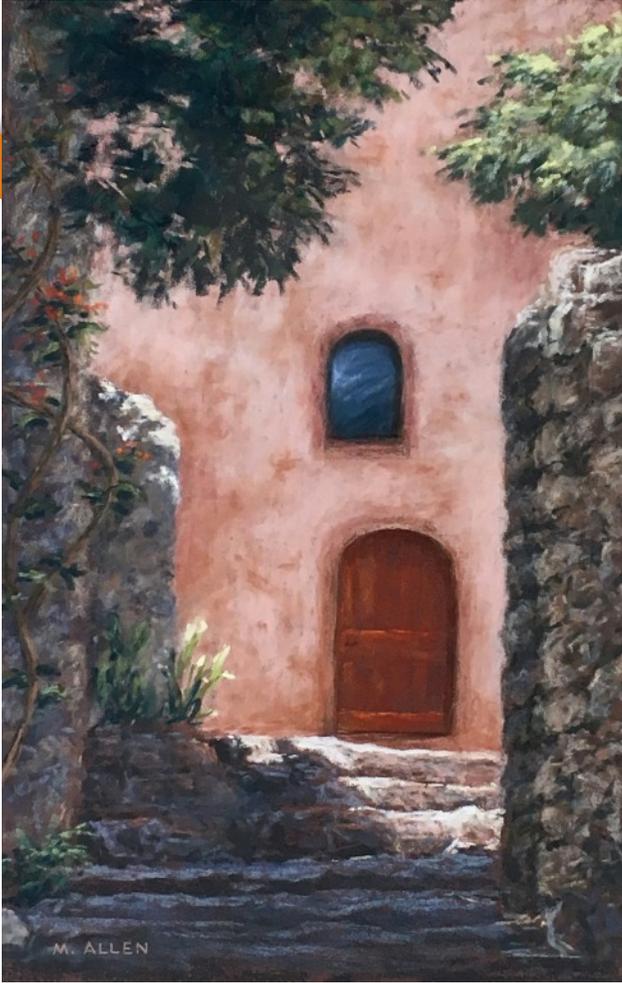
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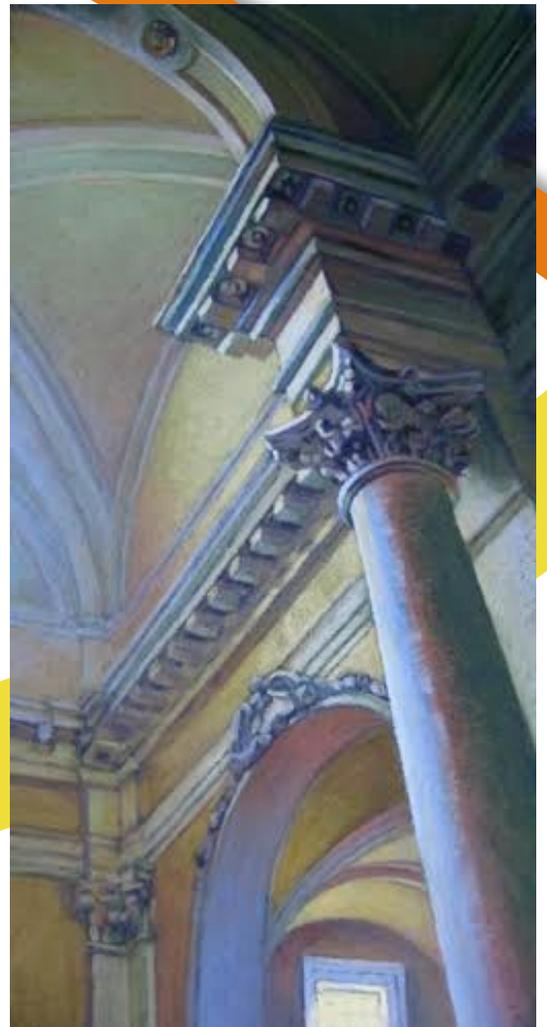
Clockwise from top right: "Santorini Stairs" Debra Van Leen
"The Duomo", Linda Pelowski
"Cupuloa Verticale", Jill Stefani-Wagner
"Yipslantani Farm Bureau", Linda Klenczar

Gallery of Architecture

continued



Clockwise from top right:
"Christmas Cove Farm",
Barbara Reich
"Colona",
Jill Stefani-Wagner
"Second Shift", Mac Shueppert
"Passage in Monemvasia",
Melody Allen



Great Lakes Pastel Society

Lending Library

To take advantage of this great resource, contact Gene Sampson at the information listed below.

One month rental: \$5/title

Librarian: Gene Sampson. genesampson@sbcglobal.net .
Phone 616-957-1382

Books:

- "Pure Color-The Best of Pastel" – Maureen Bloomfield & Jim Markle
- "Create Better Paintings- Working with Pastels" – Elise DiNardo Dresch
- "The Art of Pastel Painting" – Alan Flatman
- "On Location – Plein Air Painting in Pastel" – Richard McDaniel
- "The Big Book of painting Nature in Pastel" – S. Allyn Schaffer
- "The Best of Pastel 2" – Pastel Society of America
- "Pastels Made Easy" – Anne Heywood
- "The Art of Pastel Portraiture" – Madlyn-Ann C. Woolwich
- "Harley Brown's Eternal Truths for Every Artist" – Harley Brown
- "Express Yourself with Pastel" – Carole Katchen
- "Pastel for the Serious Beginner" – Larry Blovits

Videos:

- "City Scape" – Sidney Herrmel
- "Landscape" – Frank Zuccarelli
- "Painting with Pastel" – Greg Biolchini
- "Pastel Portrait – Jim" – Daniel Green
- "Pastels I – A Portrait Demonstration" – Leslie De Mille

DVDs:

- "Plein Air with Pastel" – Greg Biolchini
- "Plein Air Pastel Painting" – Doug Dawson
- "Pastel Painting" – Margret Evans
- "A Studio Session with Richard McKinley – Landscape Pastel Demonstration"
- "Painting with Pastels" – Aubrey Phillips
- "The Figure in Pastel-Paint the Figure Step by Step" – Margret Dyer, PSA-MP
- "Abstracting the Landscape in Pastel" – Anne Templeton
- "In the Cedar Grove at Point Lobos" – Albert Handell
- "Autumn Flow" – Bob Rohm
- "Plein Air with Pastel" – Greg Biolchini
- "The Art of Water – Part I" – Bob Rohm

Great Lakes Pastel Society

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