

VALUE STROKES

The Newsletter of

Southwest Florida Pastel Society

April 2020

President's Letter *By Paula Mason*



Remembering a Painter of Vibrant Landscapes Wolf Kahn 1927-2020

"My painting isn't about describing places or things, its much closer to just an expression of enthusiasm."

Wolf Kahn



Wolf Kahn, a colorist most known for his luminous, atmospheric landscapes of New England, passed away March 15, 2020. Combining Realism and Abstract Expressionism, Kahn's paintings are vibrant with color not usually imagined in a landscape.

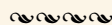
I believe the Marianne Friedland Gallery in Naples features a collection of Kahn's brilliant landscapes in pastel and oil. It would be fun to see his paintings up close. Remembering I had purchased a book of Kahn's years ago, I was excited to find my book, "Wolf Kahn" by Justin Spring, 1996 publication, here in Naples and not at my Minnesota home.

I tend to take home the things I enjoy. While turning the pages of Kahn's book (although mostly oil paintings) I am reminded that a tree does not have to be painted so realistically or a structure so proportionately or that sky, blue with white clouds as we know it. Unless you are an artist

of Realism, that tree, structure and sky can be an impression or expression of its own line, shape or color. From Realism to Abstraction, your choice. Through the basic elements of painting, with color seeming to be the most significant, Kahn's paintings have energy which give them life.

As I paint, I am reminded of the seven technical elements of a painting: line, shape, space, value, composition, texture and color. I am sure there are variations, but for me these seven are my guide. By following these basic elements I am hopeful that my paintings will also have heart, creating a feeling to which the viewer can relate. I am not an Abstract Expressionist, as depicted by Kahn in his paintings. I think of myself as an impressionist painter, trying to express everyday life more realistically than abstractly. I also believe the styles Expressionism and Impressionism can often be interwoven. As you paint, think of how you would describe yourself as an artist and what feelings you are trying to create. Try painting in the style of Wolf Kahn. It could be fun.

For more information on Wolf Kahn, Google his newer books or check his website at www.wolfkahn.com. Also see this brief bio from Artforum: www.artforum.com/news/wolf-kahn-1927-2020-82475



Due to the Coronavirus all of our SWFPS activities have been cancelled through June. Our daily life has changed, but we as artists have the ability to stay home at our easels and paint life as we know it during this pandemic. Stay safe and express your enthusiasm through your brilliant pastels. Hey, that is our proposed name for our 2021 Member Show next March: "Brilliant Pastels!"

Just paint!

Paula

WHAT'S NEW!

- 🌀 Plein Air Group Notes
- 🌀 Recommended Reads
- 🌀 Pastel as Medium
- 🌀 2020 Member Works
- 🌀 Tip of the Day

With regret we have had to temporarily suspend our Plein Air activities due to the Covid-19 pandemic. This time shall pass and we will paint again in the great outdoors. We will be in touch when this all subsides. Please stay safe until then.

OUR PLEIN AIR GROUP

We usually meet on Wednesday mornings at a predetermined location at various locations in Southwest Florida, then paint wherever one chooses to setup. We paint for approx. 2-3 hours and then get together for a friendly review of our works, many of us stay for lunch. It's a great opportunity to stretch your painting skills and experience the outdoors as subject matter. It's also a great opportunity to socialize and meet other like-minded artists! If you would like to be on the plein air mailing list contact Don Jones at donjonesart@gmail.com. All are welcome to join in the fun!

PASTEL SOCIETY NEWS

RECOMMENDED READING

Alice Fjelstul kindly put together this splendid list of books for the benefit of all our artists. Most of these have been shared with the Pastel Book Club over the years. This fun reading list is provided this month to all members interested in diving into or revisiting the inside stories of many of the notable artists of our time. Happy reading!

The Painted Girls Degas' Models

Buchanan, Cathy Marie

Growing Pains - Canadian artist

Carr, Emily

Lydia Cassatt Reading the Morning Paper - Mary Cassatt

Chessman, Harriet Scott

Claude and Camille: A Novel of Claude Monet

Cowell, Stephanie

The Life of David Hockney: a Novel

Cusset, Catherine

Strapless John Singer Sargent in Paris

Davis, Deborah

The Hare with Amber Eyes Collection of Netsuke

de Waal, Edmund

Light: With Monet at Giverny

Figes, Eva

Loving Frank: Frank Lloyd Wright

Horan, Nancy

The Marriage of Opposites Pissarro in the Caribbean

Hoffman, Alice

Picasso: Creator and Destroyer

Huffington, Adrianna

Leonardo Da Vinci

Isaacson, Walter

The Girl Who Heard Color Kandinsky

Jones, Kelly

The Lost Madonna and The Seventh Unicorn Russia WWII

Jones, Kelly

A Piece of the World: Christina's World

Kline, Christina Baker

Sargent's Women: Four Lives Behind the Canvas

Lucey, Dona M

The Greater Journey Paris during the 18th Century

McCullough, David

The Lady in Gold: Portrait of Adele Bloch_Bauer

O'Connor, Anne-Marie

I Always Loved You: Mary Cassatt and Edgar Degas

Oliveira, Robin

The Art Forger Gardner Collection and forgery

Shapiro, B A

The Collector's Apprentice Barnes Collection and Matisse

Shapiro, B A

The Muralist WPA Artists

Shapiro, B A

The Last Painting of Sara de Vos Dutch painting

Smith, Dominic

Just Kids: Robert Mapplethorpe and Patti Smith

Smith, Patti

Seven Days in the Art World Modern Art World

Thornton, Sarah

Georgia: A Novel of Georgia O'Keeffe

Tripp, Dawn

Clara and Mr. Tiffany

Vreeland, Susan

The Forest Lover: Emily Carr British Columbia artist

Vreeland, Susan

Lisette's List Provence during WWII

Vreeland, Susan

Luncheon of the Boating Party: Renoir's Masterpiece

Vreeland, Susan

The Scribe of Siena

Winawer, Melodie

2020 Summer Reading:

The Man in the Red Coat Belle Epoque Paris

Barnes, Julian

The Autobiography of Alice B Tokas Paris salon, Picasso, et. al.

Stein, Gertrude



Center for the Arts-Bonita Springs

The results of the recent “survey monkey” were overwhelmingly positive at 98% positive to move forward with SWFPS Member Show in March 2021 at Center for the Arts-Bonita Springs. We’ve received approval from the membership, made the deposit, signed the agreement, and are anticipating CFABS to sign agreement as well.

Thank you to our members for their quick response. Thank you to Maureen Gerrity for implementing the survey and calculating the results.

THE PASTEL MEDIUM

This is an informative and concise description of the medium we pastelists all enjoy and love everyday. We are currently experiencing a pastel Renaissance and to be leaning into it is a good thing for all. Paint to your deepest desire, paint with abandon, and leave no stone unturned. Create your own vision of the world.



WHAT IS PASTEL?

Pastel is pure pigment, the same pigment used in all art media. When properly framed, it is the **most permanent** of all when applied to archival ground. Pastel has no liquid binder that may cause the surface to darken, fade, yellow, crack or blister with time. **No other medium has the power of color or stability of pastel. It does not oxidize with the passage of time.**

A particle of pastel pigment seen under a microscope looks like a diamond with many facets; therefore, pastel paintings reflect light like a prism. Pastel does not refer to pale colors, as the word is commonly used in cosmetic and fashion terminology. The name “pastel” comes from the French word “pastiche,” because the pure, powdered pigment is ground into a paste with a binder and then rolled into sticks.

An artwork is created by striking the sticks of dry pigment across an abrasive ground, embedding the color in the “tooth” of the paper, sanded board, canvas, etc. If the ground is completely covered with pastel, the work is considered a pastel painting; leaving much of the ground

exposed produces a pastel sketch. Techniques vary with individual artists. Pastel can be blended or used with visible strokes. The medium is favored by many artists because it allows a spontaneous approach. There is no drying time, and no allowances have to be made for a change in color due to drying.

The presence of pastel has been identified in works of art from about 1500 A.D. The practice of drawing became enormously popular in the 15th century. Leonardo, the most prominent proponent of this art form, is credited with the first known use of pastel in his portrait of Isabella D’Este (1499), a preparatory drawing in black and red chalk with traces of yellow pastel in the sitter’s hair and necklace. A century later it was recorded that Leonardo practiced “a pastello.”

Venetian artist Rosalba Carriera (1664–1754) transformed pastel painting into an autonomous independent art form. She created compelling portraits of the aristocracy, whose penchant for powdered accoutrement and make-up suited the dry friable nature of the medium. Quentin Maurice de la Tour and other pastelists perpetuated a highly blended technique in portraiture. However, Chardin, as well as artists later in the 18th and 19th centuries, used visible open strokes. Delacroix, Renoir, Degas, Cassatt, Whistler, Hassam and Chase were among the many who employed combinations of techniques, broadening the pictorial subject matter in pastel.

Today, pastel paintings enjoy the stature of oil and watercolor as a major fine art medium. The Metropolitan Museum of Art’s acquisition, “Gustavus Ham, Hon. Viscount Boyne in Masquerade Costume” (1710–1746), a stunning portrait by Rosalba Carriera, hangs amidst the splendor of period furniture and decorative arts. One of Degas’ most fascinating pastels, “Au Musée Du Louvre (Miss Cassatt),” was sold at Sotheby’s for \$16.5 million.

Note: Pastel has sometimes been referred to as chalk. In fact, the use of chalk predated the use of pastel as a medium. The range of colors (from soft and subtle to strong and brilliant) and the smoothness of application of manufactured pastels are vastly different from the dyes and binders characteristic of fabricated synthetic chalks.

Reprinted from the program of the Thirty-Fifth Annual Open Juried Exhibition, For Pastels Only, 2007, with permission of the Pastel Society of America.

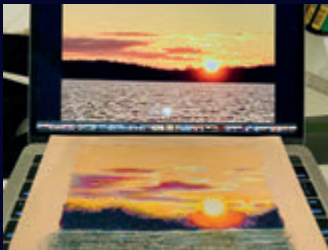
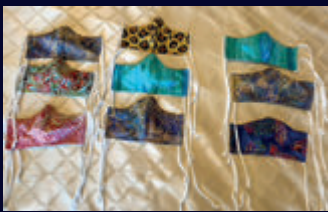
2020 MEMBER SHOWCASE

This month's gallery represents only a small cross section of our many talented members. Many of us have been staying busy painting and learning during this time of quarantine. These are the works that were sent to me. I'm sure you will agree we have some very impressive artist talent in our local community. Thank you all for your submissions. Great works! Cheers to all!

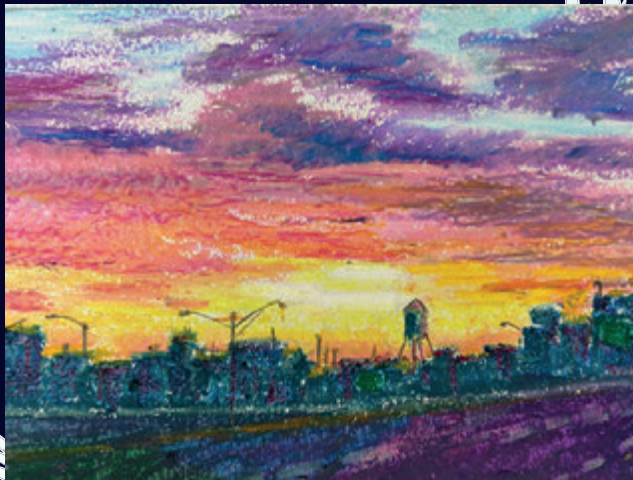
Kris Gardner



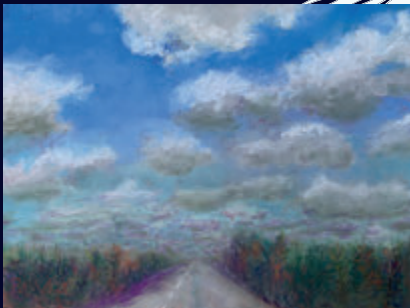
Virginia Craven at work in her studio



Lynn Miller has been busy making... with MacBook Pro. And her latest... Work in progress... WOW!



Pelican - M...



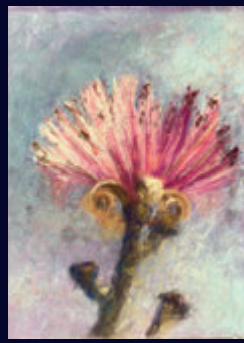
Somewhere in Tennessee - Pat Wheat
Below - Pat Wheat's new studio



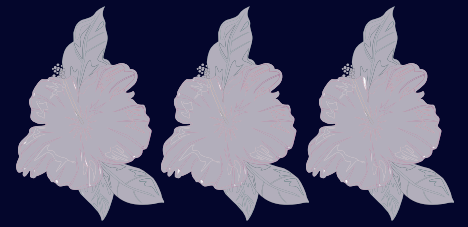
Sunset in Oil Pastel - Lynn Miller



Lamarra



Patricia Gray working in her studio
Right - Flower - Patricia Gray



Spring will Come - 2020 North Carolina
Statewide Juried Pastel Exhibition



Left - "KAHness"



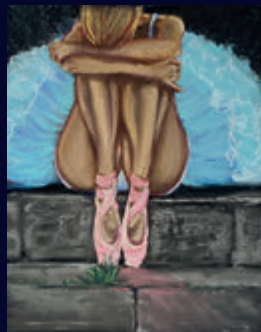
Rt - North Country Road Works by Paula Mason



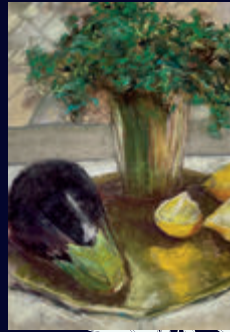
Spring will Come - 2020 North Carolina
Statewide Juried Pastel Exhibition



Cityscape painting by John Manton



The Agony of da Feet -
Scott Brown



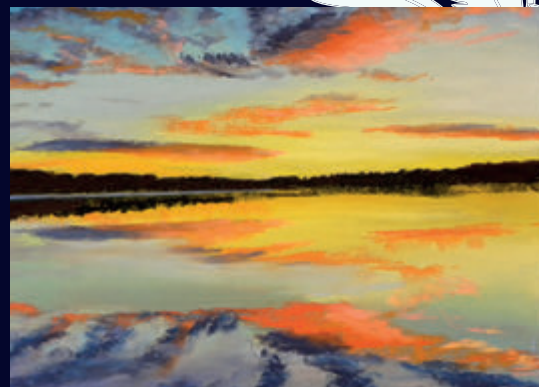
The Parsley
Suzanne Bennett



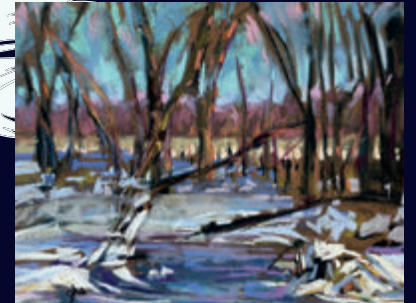
Katy's Winter Waterway - 2020 North Carolina
Statewide Juried Pastel Exhibition



Painting by Betty Dawson



Sunrise over Lake- Kris Gardner



The Tributary

This impressive series is the work of member Ginny Stocker from Atlanta, GA. The paintings are scenes from Ohio near where her family's home is.

2020 MEMBER SHOWCASE



Flicker
Colored pencil on Dura Lar-
Ruthe Sholler



Dawn Travelers – Pastel 12 x 16 on Canson
Maureen Gerrity



Studies of oysters in various mediums
Marianne Crowley



2 Pastels by Gerry Roeder



Pastel at Naples Dock – Ruthe Sholler



Pastels by Tanya Trinkaus Glass

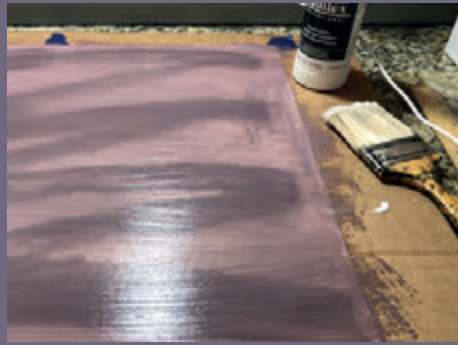


Above: *Beach Hat* –Pastel–
Aline Menard
Below: Zentangle sketch in ink

QUICK TIP



Try something a little different with texture. Preferably this should be applied to a heavyweight board or your pastel paper of choice glued down to foam cor to prevent warping. First apply a soft pastel color of your choice. With a simple paint brush apply Liquitex Clear Gesso all over the page. This naturally will create subtle ridges on the surface. Allow plenty of drying time before beginning your masterpiece. The texture creates some very interesting effects with pastels. This quick tip was sent in by Maureen Gerrity.



The many familiar faces of the Southwest Florida Pastel Society



Members of the Southwest Florida Pastel Society Luncheon at Worthington Country Club after January meeting

SWFPS BOARD MEMBERS

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Gerry Roeder

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Sam Platt Scholarship

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Tammi Pittaro

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Sharon LaMarra -
interim 2020

United Arts Council

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Value Strokes Newsletter

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Tammi Pittaro

E-Blasts - Gloria Warren

Facebook

Lillian Ambroggio

NOTEWORTHY

MEMBERSHIP

To join the SWFPS membership dues are \$50 per year. Membership provides numerous opportunities for participation in member shows, workshops, demonstrations, in addition to some camaradery with other artists. For more information see our website:

<https://www.pastelsociety.org>

FUNDRAISING IDEAS?

Have any creative ideas for fundraising for our Pastel Society? Please feel free to share your ideas with the board. All ideas will be considered and we welcome your input.

VOLUNTEER OPPORTUNITIES

SWFPS has close to 75 members. Besides the Board there are many members who volunteer their time and ideas to enrich our society.

Becoming a member of SWFPS not only gives you a place to learn and explore the many aspects of the art of pastel, but also a chance to share your ideas by volunteering. Please consider volunteering or ask a member where you can help.

CHARITABLE GIFTS

For gifts to the Scholarship Account make your check payable to: Community Foundation of Collier County —reference the Sam Platt Scholarship of Southwest Florida Pastel Society. Mail to: Community Foundation of Collier County, 1110 Pine Ridge Rd., #200, Naples, FL 34108

Donations to our Pastel Society help to allow us to continue to offer members many benefits and are much appreciated. You can make checks payable to SWFPS and mail them to Southwest Florida Pastel Society, P O Box 110236, Naples, FL 34108 or deliver them to our Treasurer at our monthly meeting.

For additional information on the Southwest Florida Pastel Society
please visit our website: www.pastelsociety.org