



PASTEL

notes

MARCH • 2018

PRESIDENT'S MESSAGE

Dear Members,

Winter months can be a “drag”. Some of us get away to warmer climates, others take advantage of the season to reorganize their studio, complete unfinished paintings, expand their skills in workshops, get inspired in museums or simply take a restful break. Soon enough winter will be over, and signs of spring will re-energize and excite us again. Speaking of which, several of you expressed an interest in becoming more comfortable with and less hesitant in taking our pastel practice outdoors and painting on location, en plein air. A more specific request was for an opportunity to share ideas and tips about gear and techniques. To that end I'll be hosting a gathering in my home and garden on May 15th (tentative), so save the date. Our own member, Olya Powzaniuk, who currently coordinates NJPAP (NJ Plein Air Painters) shares useful information in her article on page 5 and you can read some more insights on my column on page 11.

Coming this spring are two exhibitions and our General Meeting (Janet Cook demonstrating). Keep up to date with our schedule by visiting our website, www.pastelsocietynj.org, and our Facebook group page, PSNJ Members. Share your own news on our newsletter and your events and recent paintings on our FB page. Stay in touch.

Looking forward to seeing you!

Michal Barkai, President
Pastel Society of New Jersey

CALENDAR OF EVENTS

March 2018

2018 Biennial Signature & Board Members Invitational Exhibit
Wyckoff YMCA. 3/5 – 3/25
Reception Sunday, March 25 1-3pm

April 2018

Sunday, April 15, 2018 - 2-4 pm
General Meeting
Demo by Janet Cook
Madison Community House
25 Cook Ave, Madison

2018 Members Show
Watchung Arts Center 4/2 – 4/30
Reception on 4/8
Diane Rosen, PSA-MP will be our awards judge

September 2018

Sunday, September 16
Paid Up Membership event.

October 2018

Sunday, October 28, 2018 - 2-4 pm
General Meeting
Demo by Jeri Greenberg

Future Venues:

October 2018 a small works exhibit at the gallery in Short Stories Bookstore in Madison.

November 2018 Annual juried show at The Gallery Space in Rahway.

Featured Award Winner - Sally Lebwohl:

“Best in Show” PSNJ Juried exhibition 2017.



Stuffed Olive - 9.5” x 8”

More about this painting:

I was very surprised and proud to win the best in show for this piece. Its very small and I didn't anticipate it would be a winner among all the fine works in the show. I am pleased with the immediacy of the mark making in this painting. It is a goal to make works feel fresh and gestural. It's a very simple painting. I seem to go to bold colors- its not a goal- it just happens. The pallet works well for me- complimentary reds and greens. I don't know if there is some emotional energy in interiors- charged as I sketched this in my family home- while visiting my mother. It is in the parlor-like living room used for genteel gatherings, a chair that belonged to my aunt. People actually sit on these seemingly decorative chairs at my mother's house.



Artistic challenges and goals:

My biggest goal is to paint or draw everyday. It always has seemed that it is a prerequisite to calling myself an artist to be able to render the human body with some degree of ease, and to understand the quality of light.

A goal was to apply a medium with saturation— as a watercolorist that was difficult for me to achieve, and before that as a printmaker in college, etchings were closer to tonal drawing. I do want to experiment and continue to learn more with other 2D media: Oil paint, monotype, collage, but I never tire of pastel and there is always so much to learn. I am perpetually challenged by new subjects, new palettes... Buildings are human made, but structure in a landscape is comforting to me. Painting in a series or the same view different times of day over a period of time.



Tuscan Door

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Featured Award Winner - Sally Lebwohl:

- *continued*



On my easel now: is a forty stroke study, of an Indian woman in her colorful finery, roadside at a wedding celebration. On a roll with this exercise, today my plein air easel has a 40 stroke backyard view.

I feel most complete on a day when I have looked and painted.

It is meditative to concentrate.

It's like exercise.



Creative conditions:

Often I end up painting at night, as I have a hard time settling down to time in the studio til I clear debris "off my desk". Some of my favorite times sketching en plein air has been in familiar spots in the Berkshires. When traveling I take my little Winsor Newton field box watercolors and water-filled brush.

My studio is a small north facing room on the front side of our home. It is way too cluttered with studies and unfinished works on one wall. My paint box is a jumble of Nupastel, Girault, Rembrandt, Unison, and one cherished big stick of sky blue Sennelier. Painting in Julie Friedman's ArtSpace Studio on Thursday has been a highpoint of my week for the past seven years.



Emily's Medley



There



On my art bucket list:

To go to a destination workshop and paint for days in a row.



Sunday, April 15, 2018
 2-4 pm
 General Meeting
 Madison Community House

Demonstrator - Janet Cook

SUBMITTED BY MARGARET COHEN, PROGRAM CHAIR

Janet Cook will demonstrate a cityscape. Janet is a regular teacher at PSA in New York and is represented by several galleries. I took a workshop with her several years ago and learned some good tips about perspective from her. She also is known for her lovely dancery floating ladies.

<http://www.janetacook.com/pastel-landscape-jc.html>

ART
WORKSHOPS
 in Florahm Park, NJ sponsored by
Debarry Studio 10

Come learn in comprehensive workshops that focus on the fundamentals of masterful painting from noteworthy and accomplished artists in several media.

Workshop schedules are subject to artist availability and student interest. If you would like more information on an artist in our expanding list (past, current, or potential), or for Saturday Mini-Workshops by Christina, please contact:

Christina Debarry, PSA at 973-525-2544 or
 email: DebarryStudio@gmail.com

NEW! Live Model-Monday Evenings

Live models will be available for a limited size group, 6-9pm. This is not a drop-in class. For more information, please call or email.

Currently Scheduled 2018

Jeri Greenberg, 3/10

Albert Handell, 7/12-7/15

Desmond O'Hagan, 8/24-8/26

Saturday Mini-Workshops

On Deck for 2019

Lyn Asselta

Past Scheduled Workshops

- | | |
|------------------|-------------------|
| Barbara Jaenicke | Brenda Mattson |
| Thomas Valenti | Charlie Churchill |
| Margaret Evans | Susan Ogilvie |
| Cecile Houel | Maceo Mitchell |
| David Garrison | Marilyn Rose |
| Casey Klahn | Diana Hsu Kung |
| Frank Federico | Christine Ivers |
| Robert Carsten | Debora Stewart |

Article of Interest

Let's Get Ready to Paint Outdoors! By: OLYA POWZANIUK, PSNJ

The hottest ART movement out there right now, besides working in Pastels is painting outdoors or En PleinAir.... meaning 'in the open air'. There's nothing like trying to capture what you see in the landscape amidst the natural light; whether its a bright sunny day, or cloudy and getting ready to rain. Not too popular during the Renaissance, painting outdoors exploded in the 18th century, the Impressionists ran away with the art form, and Monet and Van Gogh made it a habit. They both loved to be in the middle of nature, and painted outdoors to understand 'natural light' and what it did to nature's colors and shapes.



pleinair pastelling away at Duke Farms

If you want to improve your artwork, you cannot get around painting outdoors! Trying to capture what sunlight and air -or aerial perspective- does to color and form will forever change how you see shapes and shadow, and how you will interpret what you see. Your studio work will forever be changed too.

So you think you want to take pastels outdoors?

If this is something you've wanted to try, there are a couple of things to think through.

For some artists its second nature, and they go out to paint in all seasons, under all conditions, as long as its not pouring rain.

Be Prepared:

As the scouts' motto says 'be prepared'....and if you are, then the more fun your first experiences will be, painting outdoors. And there are a couple of -essentials- that should be on your mind when getting ready to go out:

- wear neutral colored clothes, so that your presence isn't a distraction to other artists, especially those near you,
- Wear comfortable shoes....goes without saying?
- Bring a hat for the sun, or a visor. Put on your sunscreen before you come out. And bring your bug spray for those hot summer days. You may want to use an umbrella to guard your pastels, or the pastel paper you are working on.
- Bring a bottle of water to keep yourself hydrated.
- Use a cart on wheels, which will make getting around with all your stuff a lot easier. You can't always paint where you park your car, so portable carts are really helpful when you have to walk a way to the vista you are interested in. Some younger artists use a back-pack for their gear, which helps pare down the equipment brought.
- Travel light and don't bring along pastels or equipment that you will not need. Simplify your palette and collection of pastels, and bring hard and soft half-sticks, and 2 or 3 sheets of paper you can choose from. A small pochade box will help you get those sticks organized! Some pastellists bring along 2 small boxes of their pastels, ready to use.
- If you like to start with an underpainting, bring along your spray alcohol and brush; takes 2 minutes to dry out there!
- you can't come without hand wipes and a roll of paper towels....and bring a plastic bag for your trash.

WHAT IS CARRIED IN SHOULD BE CARRIED OUT

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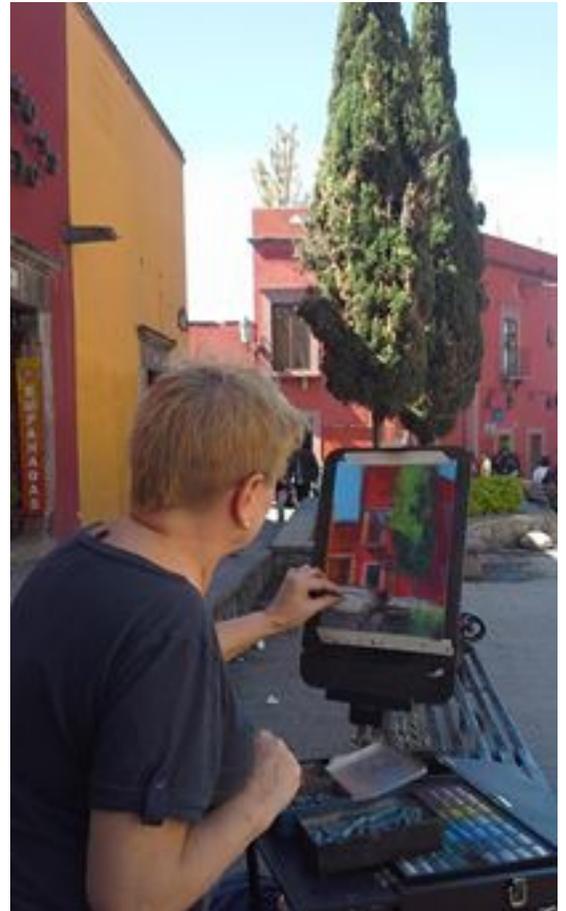
Let's Get Ready to Paint Outdoors! - *continued*

You will also want to be comfortable with your set-up and equipment and you will need to decide if you want to stand at an easel or sit. I prefer to stand to paint, but if I'm tired I will bring along my stool. Some parks have picnic tables and benches which become handy.

Now that you are ready....What else should you think about? After you've arrived at the arboretum or park, take some time to observe the scene around you. Walk the property and make a mental note of the 2 or 3 scenes or panoramas that grabbed your attention....Take a good, long look. If it doesn't grab you, don't paint it, just because everyone else is painting that vista! If your heart's not in it, your painting will probably just feel like "eh", and it won't be that joyful experience you were anticipating. Walk around and observe.

Once you decided where you'd like to paint, plan your approach before you take out your pastels. Use a viewfinder (I use small mats for miniatures) to capture your scene and do a small value sketch; select what you will leave out, which doesn't support the focal point of your scene. Squint often to focus on those big shapes.

You have two to 3 hours to complete your piece, once you've started....Seize the Light! The sun moves and your shadows will change drastically. You can always come back to the same spot on another day when the conditions are similar, if you were excited about the scene and you'd like to finish what you started. Initially start smaller, up to 9x12 so that you don't get overwhelmed.



During the hot summer, I would not recommend painting between 11am-2pm. Your shadows are much better in the early hours and then after 3pm.

As most PleinAir artists have found out, including me, that you can spend hours looking for that perfect composition that just isn't there! So embrace the reality around you -maintenance crew mowing, debris, noisy kids- and open yourself to use the subject matter around you, to tell your artful story.

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Let's Get Ready to Paint Outdoors! - *continued*

Other Suggestions:

There is a large, informal PleinAir group in central NJ, with many pastellists from PSNJ that come out to paint. And we also have artists that work in oil, acrylics and Watercolor. Its a nice mixture of talent, so please come and visit our FaceBook page, and see whats going on in the PleinAir world. Just search on <NJ plein air painters> and ask to join and I will add you to the page. If you are interested in going out, please call me if you have any questions or concerns. cell/908-410-3096. Our season is from April - October, wednesdays; some of us paint several times a week, including weekends.

"Carlson's Guide to Landscape Painting" - John F Carlson

First published in 1929, considered the BIBLE and a ' must' for anyone who is embarking on the journey to paint outdoors. Available on Amazon.

Hawthorne and Hensche - two US artists that tried to codify and teach what Monet did and thought about light and painting. "Hawthorne on Painting" (collected by Mrs. C.W. Hawthorne) and "Hensche on Painting" (John W.Robichaux) 2 little books on the principles of seeing and painting light are MUSTS for everyone who wants to understand how the Impressionists changed HOW we see light, form and color outdoors. These two artists passed down the PleinAir tradition in the USA at the Cape Cod School of Art and the Art Students League students, the key aspects of Monets' approach to painting.

If you are interested in an easel, take a look at: Joshua Been, EdgeProGear, Anderson Swivel, Guerrilla Painter PleinAir Packer, Sienna Pochade Box, EnPleinAir Pro, Soltek Easel Pro, EasyL, Coulter Easel, STRADA.

And ask your artist-friends that paint outdoors what set-up they like!

BY: OLYA POWZANIUK, psnj
908-410-3096 /cell - for show of interest or questions
FB-page: nj pleinair painters



Bob McBride at Deep Cut Park, Middletown, NJ



Catherine Love in Iceland using a van to protect from the wind

Member News: Juried Shows and Awards

RITA AGRON won First Prize in Pastels at the Ringwood Manor for the Arts Juried Show for her painting SWEDISH SUMMER. At the Pascack Art Association Tri State Juried Show, she was given the High Achievement Award for her painting LATE AFTERNOON. Jimmy Wright, the President of the Pastel Society of America, gave Rita the President's Award for Excellence for her painting LATE AFTERNOON at the Pastel Society of New Jersey Juried Show. The Livingston Arts Association gave Rita an Award of Excellence for her painting SWEDISH SUMMER. She was also accepted into Audubon Artists online Juried Show and American Artists Professional League online Juried Show.

The Pascack Art Association called on Rita to give two demonstrations, one in June and the other in September.

Michal Barkai is one of four artists featured at the Berkshire Hathaway Home Services, located at 79 S. Livingston Ave., Livingston NJ. Michal is showing ten of her photographs at this show depicting waterfalls and western scenery. The show runs through 4/30/2018 and 10% of sales proceeds are donated to the Sunshine Kids Foundation.



Nestled

Margaret Cohen has art on display in two Metuchen galleries. Three of her paintings were juried into the Nails in the Wall Gallery show entitled "Angels, Wild and Winsome." The gallery is in St. Luke's Episcopal Church, 17 Oak Ave., Metuchen. The show hangs until May 15.



Old Friends

She was also invited to participate in the "Return to Love" show at a new gallery at 16 Pearl Street. That show is on display until February 25.



in the Embrace



The Colors of Love



Hidden in Plain Sight

Margaret will also have 2 pieces in the Edison Arts Society show at the Metuchen Inn (come for a great meal), from March 4 (Reception 12-2pm) to April 25.

Carol Clemens has since been juried in as Elected Member of the Catherine Lorillard Wolfe Art Club.

Stephanie Cook

Painting "After the Rain at the Met" was accepted into the Ridgewood Art Institute 38th Annual Open Juried Show, January 21-February 5, 2018. It received the Pastel Society of America Award.



After Rain at the Met

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Member News: Juried Shows and Awards - *continued*

Michael Gabriele

MONTCLAIR— The Gallery at Berkshire Hathaway HomeServices New Jersey Properties, 695 Bloomfield Ave., is

hosting an exhibition of 15 pastels by artist Michael Gabriele, Jan. 15 to March 1.



Route 81



Sunflowers



Peonies



Glacial Rocks

Jeri Greenberg-has been busy with

- a painting in the 32nd IAPS EXHIBITION-shown at the American Art Company Gallery in Tacoma WA
- a painting in the AIS SMALL WORKS SHOW at the Greenwich House Gallery in Cincinnati OH
- a painting in the Catharine Lorillard Wolfe Exhibition at the National Arts Building in NYC
- a piece in the Salmagundi Members Landscape show at the Salmagundi Club.
- teaching Power of Pastel Still Life at the Visual Art Center in Summit NJ every Wednesday afternoon.
- teaching a “painting glass and silver still lifes” workshop March 10 @Christina Debarry Studios, and April 10 @Art Is Inn in PA., a “figures in pastel” workshop in Charlotte NC April 20/21,
- teaching a still life workshop for the Pine Shore Art Association June 4&5

Karene Infranco has a piece accepted to the Salmagundi Open Juried Printmaking exhibition. It is monotype with pastel accents.



Marisa Picardo

- has become a Juried Associate Member of The Pastel Society of America
- painting “Ginkgo” is on display at the Monmouth Museum 39th Annual Juried Show through March 11.

Louise Woodcox received the Jeanne Hermann Saslow Memorial Award at the 37th Annual Juried Show of the West Essex Art Association for a pastel painting titled “Snowballs In The Garden”.

News from other Societies:



Central Pennsylvania Pastel Society

presents
nationally recognized pastel painter

Lisa Mitchell



Lisa Mitchell, "Petal Sky" pastel, 16x20



Rhoneymeade
Sculpture Garden & Arboretum
Where Art and Nature meet

September 21-23, 2018

Lisa Mitchell will teach her three day workshop at Rhoneymeade Sculpture Garden and Arboretum. Morning demos will be followed by plein air painting sessions taking advantage of the inspiring and abundant scenes at Rhoneymeade. Pastels will be the focus but all media are welcome as Lisa is experienced in both oil and pastel painting.

More information and registration can be found on the CPPS website:

<http://www.centralpapastel.com/single-post/Lisa-Mitchell-2018-Workshop>



"For Pastels Only" on Cape Cod 2018

The exhibition dates are June 20, 2018 to July 15, 2018 at the Cultural Center of Cape Cod, 307 Old Main Street in South Yarmouth, MA. The Opening Reception for the For Pastels Only Exhibition is Saturday, June 23, 2018 starting at 6:00 PM. The Juror of Selection is Karen Israel and Juror of Awards is 2018 Margaret Dyer.

Show awards total approximately \$5,000 in cash and merchandise with a \$1,000 Best of Show prize. This exhibition is open to all pastelists.

Deadline for submissions is April 1, 2018. Full prospectus and entry information is at

onlinejuriedshows.com
and on our website at

<http://www.pastelpainterssocietyofcapecod.com/>

2018 MASTER WORKSHOPS

Now Open to Non Members Spaces are going fast!

"The Figure in Pastels" 2 Day Master Workshop with Margaret Dyer, Master Pastelist, PSA, MC/IAPS
Date #1 Tues/Wed, June 19-20, 2018 9am - 4pm
Date #2 Thurs/Fri, June 21-22, 2018 9am - 4pm
Cost: \$375 for Members \$425 for Non Members (includes model fee)

Making the Outdoors Yours! 3 Day Plein Air to Studio Landscape Workshop
With Lyn Asselta, PSA, IAPS/MC
Date: Mon/Tue/Wed October 1-3, 2018 9am - 4pm
Cost: \$375 for Members \$425 for Non Members

For more information and to register for a workshop please visit the PPSCC Master Classes page.

For more information about these offerings, contact Michele Poirier-Mozzone at:

master.workshop@pastelpainterssocietyofcapecod.com.

News from other Societies: - continued



**Call for Entries
4th Annual
Adirondack National
Pastel Exhibition**

July 11-August 11

Sponsored by:

Adirondack Pastel Society
&

Shirt Factory Gallery

Entry Deadline: May 20

go to: www.onlinejuriedshows.com
for entry info

A two-day workshop by juror
Alain Picard will be offered.
www.adirondackpastelsociety.com

Painting Outdoors a Learning Experience

Instruction given in Manor Garden in Normandy,
France - photo Catherine Love



Hudson Valley Painter Thomas Cole
Plein air sketch box
cica 1832-1841

Article of Interest

Get More Comfortable Painting Outdoors (with pastels) - By Michal Barkai, PSNJ

My interest in plein air painting sparked early on when local art schools, such as the Art Center of New Jersey in Summit and the Montclair Art Museum, offered plein air classes for beginners, mostly in oil (2004) and some in pastel (2006). Over the years I became quite comfortable in painting on location on my own, more so in pastels.

While dedicated plein air destination trips are still on my bucket list I mostly paint locally and, when my sightseeing trips allow, indulge in few short plein air studies (I shared that experience on my blog in 2012. Awesome). On a typical season I may average 6-10 outings and wish for many more. I'm constantly on the lookout for peaking blooms and foliage, favorable weather conditions and optional locations and compositions near-by.

We all know the benefits of painting from life. Outdoors it can be overwhelming at times – there is so much to look at and take in - but once settled on your composition and spending your painting session looking at it, you will see and notice more than any snapped photograph would enable. It is a multi-sensory experience and the sum of many moments: Sun rays may highlight a rock or a roofline; A waterfowl may land in the water; A light breeze may carry the scent of bloom; Birds, flowing water and falling leaves may add a soothing background; A passerby may stop to admire your painting. It's not all "fun" of course. Clouds may obscure the sun, a gust of wind may blow your easel, a fog may roll in and cut your session short and summer insects can be a nuisance but it's all part of the outdoor experience – a mix of challenges, hard work, excitement, some frustration and pure bliss.



Painting at Branch Brook Park



Painting at Christina's garden, showing my setup, summer 2017

So, how can you get more comfortable painting outdoors?

- Have a "plein air bag" ready to go with selected pastels, grounds, support and other supplies. If you already organized your studio palate by hue and value create a similar, smaller version, with just enough variety of hues, values and hardness. If you are like me and prefer to keep your pastels in their original boxes, opt for few plein air sets and half sticks. Check your bag before you go, replenish missing supplies and adjust your selection to seasonal palates and locales.
- Opt for a light weight plein air easel or a tripod/pochade box combination. I use an old Winsor and Newton aluminum portable easel, which comes with its own carrying case and shoulder strap and a small folding table or chair.
- Shade is paramount. Find a shaded spot or, for more flexibility, use a portable plein air umbrella. Some attach to your easel. I prefer those you can stick in the ground, such as ShadeBuddy. Preferably have both your painting surface and palate lighted equally.

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Get More Comfortable Painting Outdoors (with pastels) - *continued*

- Pastel boards can save you carrying a heavier support. If you prefer pastel paper opt for a light weight board that is easy to carry and re-use or attach your paper to a pre-cut foam core that fits into your carrying bag. I often use the Artmate light weight corrugated board. With several layers of newspaper padding and same size glassine paper attached to the top, the board is ready for painting and carrying a completed work. On sightseeing trips, I may paint on my lap using a bound pastel paper with glassine inserts.

- When you arrive on location and identify a desired composition look around and try few options where to set up. By moving few feet and changing your viewing angle or direction you may improve upon your view and composition. As in the studio you may adjust your composition by moving elements around, eliminating some and adding others. Follow your usual process but be open to spontaneous response to what is happening in front of you.



Painting a lily pond at Reeves-Reed Arboretum, summer 2017



Painting at South Mountain Reservation, fall 2013

- Set realistic expectations. Your main goal is to record your impression of the scene with enough information about elements and lighting in your composition. Occasionally you may complete a painting worthy of framing. Other times you may either complete your painting back in your studio or use your plein air study as reference to another studio painting. Many of my recent paintings started on location and were completed years later in my studio.

- Other than squinting your eyes you can use a piece of red cellophane to easily identify value masses. Some ready-made viewfinders, such as the Picture Perfect "3 in 1 plus" are fitted with red cellophane inserts. There are mobile apps available as well, which I haven't had a chance to use yet and will try soon.

ViewCatcher is a handy viewfinder accessory. I often use my camera to test a desired composition but be aware that the viewing angle is much wider than you would see with your own eyes standing in the same spot.

- Before you start, and while you are painting, take as many reference photographs of the scene, it's surrounding, the changing light, and any other details you may need back in your studio, should you choose to develop your composition further. Also take few photographs of your painting process and your completed painting with the scene as your background. It's great for social media and a good reminder of your original intent. Personally, I get a "kick" from comparing my plein air paintings at their "raw", on location state to their fully (and occasionally over) developed, studio completed version. That being said, as my skills develop I'm becoming more open to accepting some of my looser plein air creations as finished paintings. I often share these "before and after" and "painting progressions" on my website and blog.



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Get More Comfortable Painting Outdoors (with pastels) - *continued*

- When lighting conditions change drastically, you have a choice to make: either stick to the original plan, adjust to the new conditions, or abort. Sometimes you can wait it out, other times you may either start a new painting or simply call it a day. As for minor changes, avoid “chasing the light” and stay consistent.
- You don’t have to travel far in search of prime locations. Paint those places you know best and frequent often, such as local parks and gardens, home town markets and squares, your favorite walk or hike, even your own back yard.
- If possible scout locations ahead and assess conditions and accessibility. Locate attractive view-points where you might set up, follow-up on bloom or foliage progress, check for favorable lighting conditions at different times of the day, check for proximity to parking and restrooms. It is easier to do when painting locally. Also, check out those popular locations off their main season. You’ll be surprised to find other painting opportunities.
- Stay safe. Local parks and arboretums, frequented by visitors and foot traffic, are usually safe. In remote and secluded locations consider painting with a buddy or a small group. Pay attention to your surrounding and, when applicable, be mindful of poisonous plants and animal teaks. Stay off main traffic areas and stand on stable ground.
- Between walking around, selecting your composition, setting up, painting for 2-3 hours and packing up to go you may spend up to four hours on location, and that’s without getting there, so bring a snack and plenty of water and dress appropriately.
- Don’t leave trash, pastel dust or your own gear behind. Laying a small tarp or a large garden bag under or near your easel will keep you organized and protect your gear from ground moisture and dirt.
- Whether painting on your own or with a group, enjoy the process. Pastel being a dry medium is great for the job. You may need to carry few more sticks, and possibly add more layers back in your studio, but the ease of sketching and comfort of not needing to mix colors or carry back a wet canvas are worth the outdoor experience. Just go out and paint!

Oh, and remember to share it afterwards.

Some Plein air Resources:

- Plein air supplies: Judson Art Outfitters,
<https://www.judsonsart.com/>
- Plein Air Magazine



A painting setup in my own garden, spring 2017



A quick study at Yellowstone National Park lower falls, spring 2012



Michal with a completed painting in Verona Park, summer 2017

PSNJ Mission Statement

"The mission of the Pastel Society of New Jersey shall be to secure a membership of dedicated pastel painters, to promote educational activities such as programs, demonstrations, and workshops of pastel techniques to benefit the artistic and professional goals of its members, to exhibit pastel paintings of professional quality, to increase and expand opportunities for pastel artists in New Jersey, and to promote and educate the public interest in pastel painting."



Quarterly Newsletter
Publish Dates Early

March
June
September
December

PSNJ Newsletter: Quarterly
Member Submission Deadline: 10th of the month before
Advertisement Deadline: 1st of the month before

Please, submit text & photos electronically to

Catherine Love, Editor
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