IAPs

INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

THE GLOBE

Nº 10

SPRING • 2023

Let's Do THIS Again!

IAPS 2024 Convention

June eleventh through the sixteenth

ALBUQUERQUE, NEW MEXICO

SAVE THE DATE

The Globe is a publication of the International Association of Pastel Societies.

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COVER ART:
By Ellen Eagle
With My Drawing Pad
7x7

Ellen painted *With My Drawing Pad* just after having been sought out by Forum Gallery, NYC. Being represented by Forum was her first serious relationship with the world of art commerce. She was feeling protective of the purity of visual exploration. She explains, "In *With My Drawing Pad,* I turn away from any potential commercial pressures outside my studio window. I look inward within my studio and I hold my drawing pad close to my heart."

FROM THE DESK OF IAPS

A MESSAGE FROM THE PRESIDENT AND EXECUTIVE DIRECTOR

We're so glad to present this issue of Globe 10. We especially want to congratulate the artists whose work is featured in the 42nd Open and 10th Master Circle Divisions of our Spring Exhibition. Viewing the show is always a pleasure and is a great stimulus to all of us to continue to paint and enter our work. After all the effort of administration with team IAPS, we really enjoy the celebration of the final exhibition.

In February, we instituted the first meeting of the virtual Presidents' Forum. This quarterly event is our way to facilitate and provide a venue for a continuing dialog between societies. We are excited about upcoming IAPS offerings, so watch our social media for details.

RICHARD MCKINLEY,
PSA-MP & HFH, PSWC-PL, IAPS/EP
PRESIDENT

SUSAN (RED) WEBER,
EXECUTIVE DIRECTOR

A MESSAGE FROM THE GLOBE EDITOR

INSIDE THIS ISSUE

Inside this issue is an article about Ellen Eagle, a remarkable artist whose work I greatly admire. When I look at her paintings, I'm mesmerized. A good example is the portrait on the cover of this issue – there is so much to experience, it's as if I can read her mind. The article about Ellen which shares her perspectives on self-portraiture and her work is equally as engaging. Many art historians have weighed in on this issue, such as Anastasia Manioudaki who wrote in the Daily Art Magazine in November, 2022, "A self-portrait is a mirror revealing an artist's mind. It is a highly subjective image since the artist reveals to the viewer only what they want to reveal. Thanks to self-portraits, we can see how artists chose to represent themselves."

During the 2022 IAPS Convention, the Presidents' Forum included an enlightening presentation via Zoom by Michael Skalka, chairman of the ASTM Artists' Materials Committee. The presentation covered the work done over a considerable period of time by this committee and IAPS to finalize a testing standard concerning the lightfastness of pastels. IAPS has been working diligently toward the release of these standards for years. It seems that many among us, me included, have a lot to learn regarding this subject. Artist/Globe contributor Greg Stone, shares his perspectives about his introduction concerning this topic inside this issue as well.

The Spring Exhibition Catalog, which begins on page 25, is a beautiful showcase of the outstanding work presented by members of our member societies. Additionally, Jacob Aguiar, exhibition judge of awards, shares his thought process for judging.

As always, we would love to get your thoughts and perspectives on this issue as well as ways we can improve and be more beneficial to our member societies and to their members.

LISA RICO
EDITOR

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Juror of awards: Christine Ivers

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Pastel Painters Society of CAPE COD

ASTM

What does it all mean?

BY GREG STONE

When I heard about the new ASTM standards regarding pastel lightfastness at last year's IAPS convention, I assumed that pastel already had such a standard, and then – I realized, it did not.

"We have a generation of artists who don't understand what lightfastness is, what the ratings are all about, and why they are important," IAPS President Richard McKinley told me. "Pastel is the only fine art medium not putting this information out widely. That seems to surprise a lot of working pastelists who innocently assume that those things were already in place. Right now," he added, "they're working in the dark."

At that point, I decided to put on my academic hat and do some research, and what surprised me most was how much there was to learn.

ASTM stands for American Society for Testing and Materials. According to their website, astm.org, it is a globally recognized leader in the development and delivery of voluntary consensus standards. Currently, over 12,000 ASTM standards are used around the world to improve product quality, enhance health and safety, strengthen market access and trade, and build consumer confidence.

What I then realized is that many of us don't know we're working with products without lightfastness ratings, meaning we don't know how the long-term effects of light exposure will affect our work. That information about these new ASTM standards is not being universally implemented by all pastel manufacturers, nor are artists receiving this information, so they can make more informed choices about the materials they choose.

This led to a few weeks of research, reading, and conversations with Richard and IAPS Executive Director Susan Weber. I now have a new appreciation for the hard work done over the course of decades by the IAPS materials team currently made up by Richard, Susan and Shirley Anderson, Vice-President of IAPS.

Susan explained, "The IAPS team did their job with ASTM, and we're proud of that, now we want to help our member societies get this important information to their members, and hopefully encourage manufacturers to embrace the testing standard."

I also became aware that some believe only professional artists need to worry about lightfastness; that light affects all pastels the same way, and that the new ASTM standards require manufacturers to change their products.

My research led me to new perspectives concerning these beliefs.

I came to understand that even hobbyists who paint for fun and self-expression should think long-term about their work. "Why are you painting? Because you want to share your work with somebody, so there is an importance to it," Richard said. "You're painting because you want to have that connection with those viewing your work. You should respect that." Whether your viewer is a paying client or your heirs, you want that painting to remain as close as possible to the way that you painted it for generations to come.

I learned that different pigments react to light and other atmospheric conditions in different ways. While many pastels are made with natural pigments, others are made using dyes or other materials that react very differently (and often with more drastic results). Even different types of lighting conditions can have an impact. Richard reminds us. "ASTM created a benchmark, so that we could all work with the same scientific source of reference. That way, the variables are removed. That's the brilliance of the standards."

I understand now that these standards aren't about creating a legal requirement, nor do they

require all manufacturers to do their testing. The standards are voluntary and there are no legal requirements to follow them. They simply offer a consistent way to rate materials so working artists know how our materials will react.

With these new perspectives and expanded understanding of lightfastness about the new ASTM standards, I'm going to do the following:

- Suggest to my pastel society that we watch the IAPS videos on the topic.
- Recommend that we invite one of the materials team members to visit with our group virtually to answer our questions and share more about the ratings and why they're important.
- Continue my research so I can make better informed choices.
- Do my own non-scientific lightfastness test. The sources mentioned clearly explain how to do this. Based on all those results, I'll make more informed decisions about the products I use.
- Reach out to my favorite pastel manufacturers and encourage them to embrace the ASTM standard of testing and label their products using the new rating system.

Resources I encourage everyone to read:

- *ASTM Standard IN DEPTH - presentation by Michael Skalka, chair of the ASTM art materials committee given at the 2022 IAPS convention at the Presidents' Forum. https://www.youtube.com/watch?v=fsxF2nMxwkQ*
- *ASTM Standard – conversation with IAPS Material team. https://www.youtube.com/watch?v=r0FYH9GdSjU*
- *Blog Richard McKinley wrote for Artist's Network in 2008. https://www.artistsnetwork.com/art-mediums/pastel/lightfastness-a-matter-of-longevity/?query=lightfastness*
- *Blog Gail Sibley posted on How to Pastel. https://www.howtopastel.com/2022/08/lightfastness-in-pastels-d8330-a-new-standard/*
- *Ellen Eagle's book Pastel Painting Atelier where she writes about her lightfast tests and much more about the manufacturing of pastels.*

That's what I plan to do. What will you do?

Greg Stone, PSA is an active member of the Oklahoma Pastel Society serving as Membership Chair. He is a former journalist and college English professor.

ALBERT HANDELL

PSA Master and Hall of Fame Honoree, American Impressionist Society, and Oil Painters of America Master Artist Category

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GLOBAL GRANT RECIPIENT

BY DASHA JAMISON

Dasha Jamison is the founder and president of the Red Rock Pastel Society of Nevada (RRPSN.) In 2021, she organized an exhibition titled "Art of Pastel" at the historic Penza Savitski Art Gallery in her hometown of Penza in western Russia. Co-sponsored by RRPSN and the National Pastel Society of Russia, the exhibition drew thousands of visitors to learn more about pastel in one of Russia's historic museums. This project was one of three recipients of a Global Society grant administered by the IAPS Education Committee, funded by the Strutz family.

As a kid, I spent many Sundays at the local museum, Penza Savitski Art Gallery. My Sunday classes there made my experience of art close and personal. I learned to appreciate art and share it with others. Since I discovered and fell in love with the pastel medium and founded the Las Vegas-based Red Rock Pastel Society of Nevada, a member of IAPS, I found my artistic tribe and have become a part of the pastel-loving worldwide family. The "Art of Pastel" exhibition and educational program was inspired and infused by these experiences.

Now, my passion for art takes me to museums often, and I feel lucky when I get to see works in pastel. Imagine my surprise and delight when, during a visit to my small home town of Penza, I realized that the museum from my childhood had more than 20 outstanding pastels on display in their permanent collection and not hidden in the archives. Coincidentally, I met an artist, Anatoly Afanasiev, who is 93 1/2 years young and a practicing pastel artist. Afanasiev shared that Penza Museum has over 200 of his works, many of which are pastels. Then, the idea of the International

Pastel Exhibition in Penza came to mind and then to life. I wanted to share my discoveries with my new worldwide pastel family, introduce a new generations of Penza students to the medium of pastel, and great pastel masters, and an expansive historic collection of pastels, including works by Goryushkin-Sorokopudov, a student of the world renown Ilya Repin, Robert Falk, and other artists from 19-20th centuries. I shared this idea with Olga Abramova, the President of NPSR, and after a lot of hard work, an unprecedented event sponsored by IAPS took place in Penza in 2021.

The event would not be as impactful without an educational component made possible by the IAPS grant. During the opening weekend, leading pastel artists of Russia, who traveled to the provincial town of Penza, guided Plein air and live-drawing sessions, taught workshops, and gave lectures. The project brought the top pastel artists to serve as faculty for local children, college students, and adults and provided online programs for others. Eighteen pastel-themed children's workshops and events for art teachers and students were some of the most rewarding experiences for all involved. This project was very personal. But at the same time, a global one that showed great things can be accomplished with the collaboration of pastel societies coming together, and the support of IAPS and amazing artists. And of course, countless hours by our volunteers.

The team produced a show catalog – a beautiful book, which is available in English on at https://www.blurb.com/b/10893533-art-of-pastel. We are thankful to IAPS and all the committees who made it their mission to promote the medium of pastel and give it support along the way. We encourage other societies to apply for grant opportunities in the future and make their dream programs come true!

Apply for the 2023 Global Grant Opportunity. https://www.iapspastel.org/ed_uct.php

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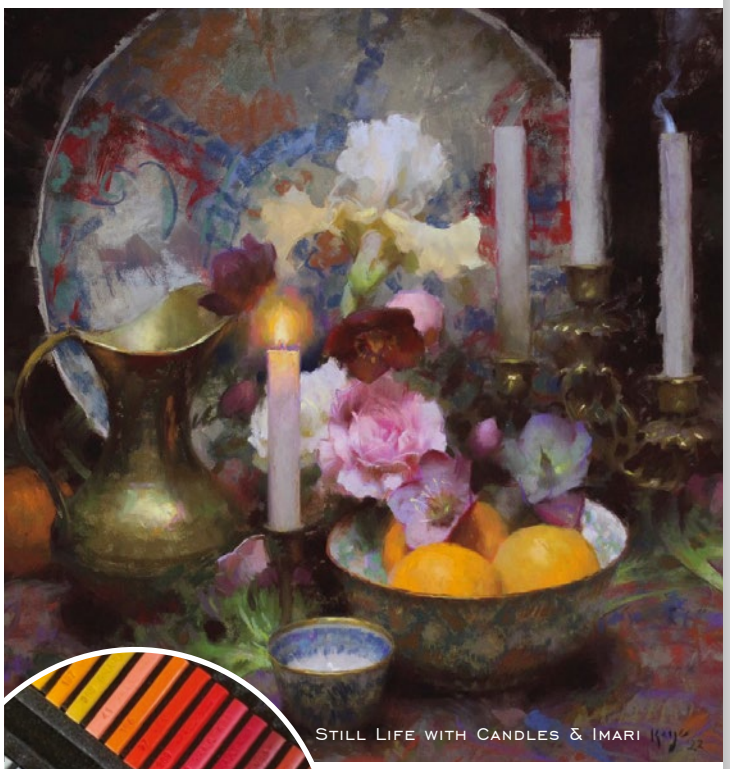

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Neva Rossi Smoll

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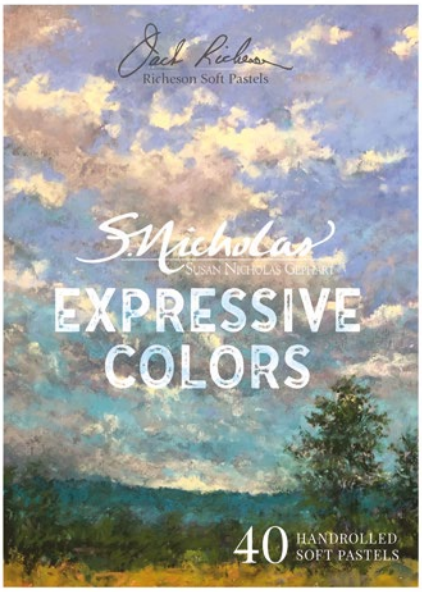

2023 WORKSHOPS & RETREATS

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CENTRE HALL, PA
JUNE 23&24

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All About Pastel

Spring Member In-person Juried Exhibit
April 20-June 10
Quinlan Visual Art Center, Gainesville GA
Prospectus and registration: showsubmit.com

Light, Color and the Portrait

Spring Open Online Workshop
April 22-23
Description and registration: southeasternpastel.com

Christine Swann PSA, IAPS/EP
Exhibit Juror/Judge and Workshop Presenter

THOUGHTS ON JUDGING

JUDGE OF AWARDS SHARES HIS THOUGHT PROCESS

My approach may not be universal, but I suspect there are consistencies between how I and others judge the awards process.

First, please do not try to get into the head of a judge and submit what you think they will like. You'll likely overthink it, and there's a good chance this will backfire. Landscape artists don't always prefer landscapes, and the same goes for artists of any other genre or subject matter. For prestigious shows like IAPS and PSA, my opinion is you should submit your absolute best work. This could mean holding on to those successful pieces you've painted during the year for these specific shows. Again, enter what YOU consider your best pieces, not what you think the jurors will like. I would also recommend avoiding the pressure of producing a painting for a specific show.

My approach to judging a show is very similar whether it is an online or in-person show. There are particulars for each show, but this general approach applies across the board. My first step is to quickly scan all of the paintings and see what immediately jumps out at me. These are the pieces with a WOW factor. At this stage, I may not even know what that wow factor is. It precedes the analytical process and is a gut feeling. I would tag these pieces as being in consideration to receive an award. The wow factor could be a unique or dramatic composition, a compelling use of color, particularly effective portrayal of light, interesting application of the medium, or some other aspect that demands my attention. These pieces usually make up a small part of the award winners and may not win an award in the end. It's difficult to know at this stage.

Next, I make my first pass at viewing every piece with a more analytical eye. This is a structured approach, working top to bottom, viewing each piece for several seconds to minutes. I am evaluating the elements of composition: shapes, values, colors, edges, linear and atmospheric perspective, as well as other aspects that pertain to painting. I do my best to be unbiased as to subject matter, style, and genre. I then rank the top-tiered pieces. Moving forward, these are the paintings I will continue to evaluate.

At this stage, I typically have more pieces selected for awards than needed. For an IAPS show, there may be 2-3 times as many possible awards, given the high quality of work and number of awards. I now switch back and forth between comparing each piece to those ranked just above and below and taking in the entire collection of possible award winners to ensure no pieces are grossly under-ranked or over-ranked. Paintings will move up or down in the ranking during this process, settling into their final rankings. However, I continue to challenge these decisions and move paintings in or out of consideration as needed. Once I'm positive which will and will not receive an award, I turn my attention to the upper echelon of paintings to determine the top awards.

I will frequently come back the next day and look at the entire show one more time with fresh eyes to ensure my previous award decisions are correct.

It's always an honor to be a juror or judge for a show. I know well the time, energy, and emotion that goes into painting, and I do my best to respect that in the judging process. It was an honor to judge the IAPS 2023 Spring Exhibition.

Jacob Aguiar is a signature member of the Pastel Society of America and holds a Master Circle status with IAPS. Jacob has served as juror and judge for numerous pastel societies and has juried for IAPS in the past. He is an internationally recognized pastel artist and instructor. His work has been featured in several art magazines including Plein Air Magazine, Southwest Art, and the Pastel Journal.

10TH MASTER CIRCLE DIVISION

EXHIBITION AWARDS

"There is mystery in this piece. It almost appears as though the man and the birds are long-time friends. Beyond the story of the piece, a deft handling of the pastel medium is showcased here. From the extraordinary textures of the walls, to the realistic handling of the man's features, to the superb control of values…every aspect of this piece is handled masterfully." ~ Jacob Aguiar

PRIX DE PASTEL
Sponsored by IAPS
Sunlight in the Corner
By He Shilei
China Pastel Network
27 x 39 • NFS

"This artist is a true master of the pastel medium. The large tree on the left is beautifully painted. Seemingly with a few flicks of the wrist, we see the gesture and movement of this guard at the gate. This painting sparked a great deal of curiosity; What is this place? What is the gate guarding? Is it a cemetery? It appears to be nighttime, yet there's such a striking sense of light. And what about the orange light just beyond the fence? It is striking in its fluency of the medium, there's so much to enjoy and consider."

~ Jacob Aguiar

GOLD AWARD
Sponsored by the Daniel E. Greene NA Memorial Fund
The Old Gates
By Vladislav Tatarinov
National Pastel Society of Russia
20 x 16 • $900

SILVER AWARD
Sponsored by the Elizabeth Mowry Memorial Fund
Dream
By Brian E. Bailey
Pastel Society of America
19 x 43 • $24,000

BRONZE AWARD
Sponsored by the Bill Creevy Memorial Fund
Baby It's Cold
By Kim Lordier
Pastel Society of the West Coast
24 x 36 • NFS

AWARD OF EXCELLENCE
Sponsored by ShowSubmit
Lark in the Morning
By Fabang Pei
Spain Pastel Society
30 x 20 • NFS

AWARD OF EXCELLENCE
Sponsored by Pastel Art Promotion Assn. of Taiwan
Drawing is a Meditation
By Carol Peebles
Pastel Society of America
22 x 20 • $1450

AWARD OF EXCELLENCE
Sponsored by Sound Bookkeeping
The Calm Before
By Nancie King Mertz
Chicago Pastel Painters
12 x 12 • $1200

AWARD OF EXCELLENCE
Ice Out
By Cindy House
Pastel Society of America
16 x 22 • NFS

10TH MASTER CIRCLE

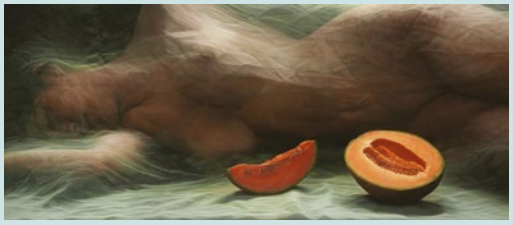
IAPS SPRING EXHIBITION

Olga Abramova
National Pastel Society of Russia
February • 20 x 20 • NFS

Marla Baggetta
Pastel Society of America
Red and White • 10 x 8 • $500

Willo Balfrey
Pastel Society of America
Contentment • 20 x 16 • $1200

Michele Ashby
Pastel Society of America
Grace • 16 x 13 • $1600



Brian E. Bailey
Pastel Society of America
Dream • 19 x 43 • $24000

Lana Ballot
Pastel Society of America
Ocean Rhythm • 18 x 36 • NFS

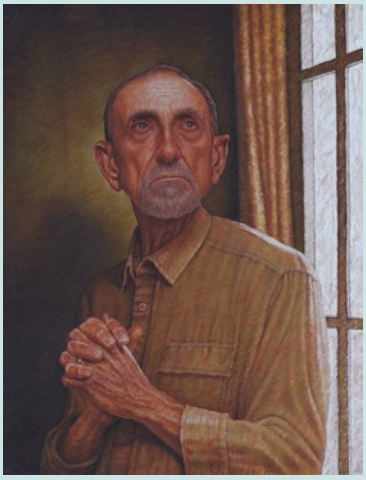
Kate Bergquist
Pastel Society of America
Windswept • 17 x 10 • NFS

Christopher Atkinson
Pastel Artists of Oregon
Artist's Dilemma • 12 x 9 • NFS

Tom Bailey
Central Mass Pastel Society
Bow to your Partner • 16 x 12 • NFS

Sarah E. Blumenschein
Pastel Society of New Mexico
Shadow from a Teacup • 9 x 12 • NFS

Eileen Casey
Pastel Painters Society of Cape Cod
Honesty in Ochre • 16 x 16 • NFS



Vincent Chiaramonte
Pastel Society of America
Truth Seeker • 25 x 19 • $2500

Tom C. Christopher
Pastel Society of America
Summertime Greens • 14 x 12 • $850

Roberta J. Condon
Wisconsin Pastel Artists
Reading with the Redwings • 32 x 40 • $3000

Cindy Crimmin
Pastel Society of America
Winter Mist • 12 x 9 • $800

Bre Barnett Crowell
Piedmont Pastel Society
Lipstick Jungle • 30 x 22 • $2300

Cathy Cullis
Pastel Artists.Ca
Princess Point • 7 x 7 • NFS

Christine Debrosky
Arizona Pastel Artists Assn.
Indigo Shadows • 24 x 20 • $2450

Bethany Fields
Pastel Society of America
Rio Ruidoso • 14 x 11 • NFS

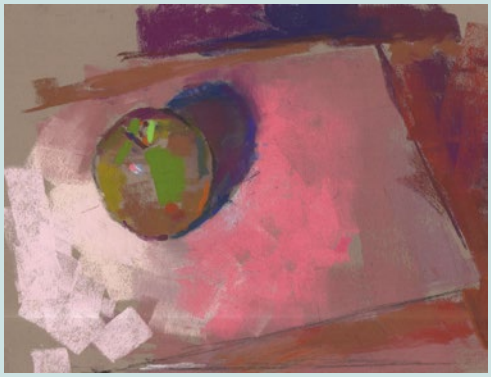
MASTER CIRCLE DIVISION

Terri Ford
Pastel Society of America
Shady Oak • 16 x 20 • NFS

Dave Francis
Adirondack Pastel Society
'33 • 16 x 20 • $700

Michael Freeman
Pastel Artists of New Zealand
5 A Day • 5 x 5 • NFS

Claudette Gamache
Pastel Society of Maine
Breaking Through • 12 x 16 • NFS



Adrian F. Giuliani
Pastel Society of America
Adrian Apple Seed • 9 x 12 • $1100

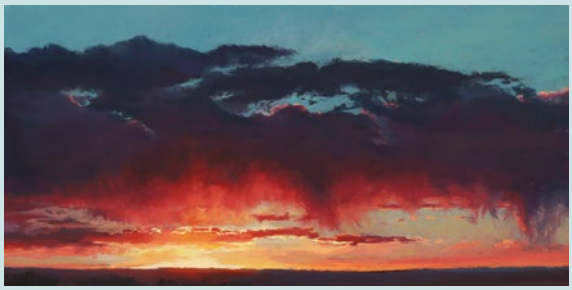
Alejandra Gos
Pastel Society of America
High Waters • 12 x 9 • NFS

Cory Goulet
Pastel Society of America
Glacial Fracture • 27 x 40 • NFS

Rob Gregoretti
Pastel Society of America
Untitled • 7 x 5 • $3500

Liz Haywood-Sullivan
Pastel Society of America
Incoming Fog • 18 x 18 • $4000

Tom P. Heflin
Chicago Pastel Painters
Morning Shade • 21 x 12 • $1200



Katherine Irish
Pastel Society of New Mexico
Evening Virga • 12 x 24 • NFS

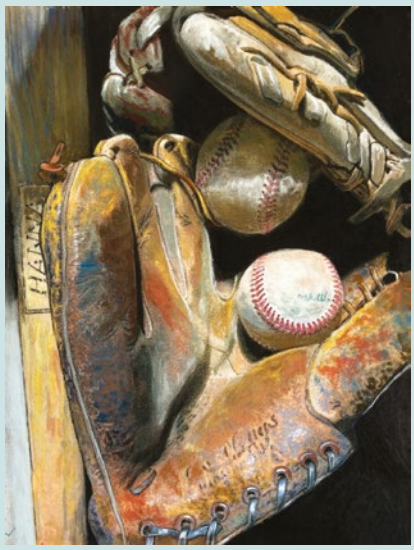
Cindy House
Pastel Society of America
Ice Out • 16 x 22 • NFS

Christine Ivers
Connecticut Pastel Society
Parking Lights • 19 x 18 • NFS

Barbara Jaenicke
Pastel Society of America
Crisp Winter Light Study • 8 x 10 • NFS

Becky Johnson
Pikes Peak Pastel Society
Virga • 6 x 9 • NFS

Dave Kaphammer
Pastel Painters Society of Cape Cod
New England Spring • 18 x 12 • $975

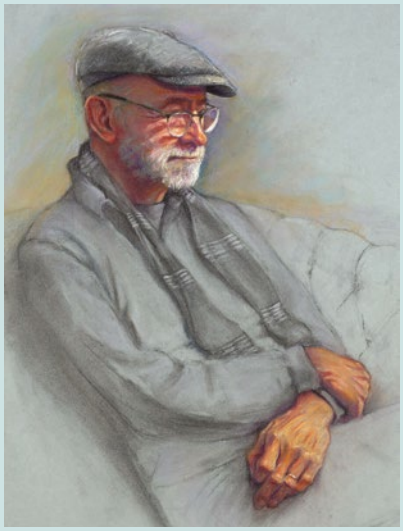


Joe Kluck
Pastel Society of America
Old Leather • 18 x 13 • NFS

Susan Kuznitsky
Pastel Artists of Oregon
Garden Gate • 11 x 14 • NFS

MASTER CIRCLE DIVISION

Margaret Larlham
Pastel Society of America
Surf Chuckle • 11 x 14 • NFS



Judith Kazdym Leeds
Pastel Society of New Jersey
Coping • 24 x 18 • $2000

Isabelle V. Lim
Pastel Society of America
Moksha #5 • 15 x 21 • $1800

Kim Lordier
Pastel Society of the West Coast
Baby It's Cold • 24 x 36 • NFS

Tai Meng Lim
Pastel Society of America
City Home • 16 x 16 • NFS

Andrew McDermott
Pastel Artists. Ca
Looking Back • 14 x 10 • NFS

Nancie King Mertz
Chicago Pastel Painters
The Calm Before • 12 x 12 • $1200

Eveline Miller
Pastel Society of America
Weeds of Fire • 24 x 18 • $1800

Laura Mocnik
Pastel Society of America
Girl Reading • 12 x 16 • NFS

Linda Louise Mutti
Pastel Society of the West Coast
Dawn's Early Light • 12 x 16 • $1200

Paul Murray
Pastel Society of New Mexico
San Jose Church • 14 x 30 • NFS

Nancy Nowak
Southwest Florida Pastel Society
Sunlit Trees • 12 x 12 • $1300

Aline Ordman
Pastel Society of America
Santa Cruz • 16 x 12 • $1100

Carol Peebles
Pastel Society of America
Drawing Is A Meditation • 22 x 20 • $1450

Fabang Pei
Spain Pastel Society
Lark in the Morning • 30 x 20 • NFS

Alain J. Picard
Connecticut Pastel Society
Blaze of Glory • 10 x 16 • $1500

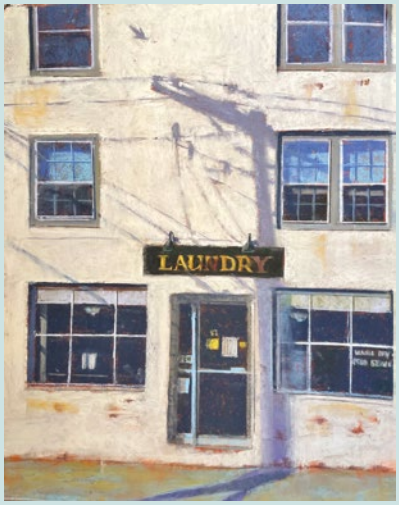
Corey C. Pitkin
Pastel Society of America
Glitch • 19 x 13 • $2000

Mark Price
Left Coast Pastel Painters Society
Our Path • 12 x 12 • $1075

Deborah Quinn-Munson
Pastel Society of America
Stop and Go • 26 x 18 • $2000

Silja Salmistu
Pastel Guild of Europe
Handle with Care • 17 x 19 • $800

Lisa Regopoulos
Pastel Society of New Hampshire
An Elevated Perspective • 16 x 10 • NFS



Janet A. Schwartz
Pastel Painters Society of Cape Cod
Bird on a Wire • 20 x 16 • NFS

He Shilei
China Pastel Network
Sunlight in the Corner • 27 x 39 • NFS

Loriann Signori
Pastel Society of America
Tangled Flowers • 9 x 12 • NFS

Jeanne Rosier Smith
Central Mass Pastel Society
Into the Woods • 24 x 40 • NFS

Maureen Dale Spinale
Pastel Society of America
Songs of Trees • 24 x 24 • NFS

Lisa K. Stauffer
Pastel Society of America
Weathered White Barn • 12 x 12 $1025

Sarah St George
Pastel Society of Colorado
Desert Patina • 16 x 20 NFS

Carol Strock Wasson
Chicago Pastel Painters
Blizzard Warning • 26 x 24 • $3500

Jeanne Tangney
Pastel Society of America
Apple • 6 x 8 • NFS

Vladislav Tatarinov
National Pastel Society of Russia
The Old Gates • 20 x 16 • $900

Dug Waggoner
Pastel Society of the West Coast
New Orleans Sunset • 20 x 16 • $1500

Janice M. Wall
Northwest Pastel Society
Sparks Return • 15 x 18 • NFS

Tara Will
Maryland Pastel Society
Georgia Cypress • 24 x 17 • NFS

JZ Xu
Pastel Society of America
The Color of Snow • 17 x 23 • $2000

42ND OPEN DIVISION

EXHIBITION AWARDS

"When I first saw this painting, I said to myself, 'how in the world did this artist do this with pastel!?' Beyond the mastery of the medium, there's so much to enjoy about this piece. Compositionally, the placement of each figure feels just right. The three faces clearly draw the eye to this focal area. There's beautiful rim lighting on each of the figures, yet it's soft and doesn't detract from the three central figures. This is another piece where the rendering and skill of the artist is unquestioned."

~ Jacob Aguiar

BEST IN SHOW
Sponsored by IAPS
Shepherd Boy
By Chen Kay
Zhuhai Xiangzhou Pastel Alliance
60 x 80 • $1000

"In this painting, the artist demonstrates an exceptional ability to organize and compose a scene. There is a clear fore, middle and background. It's organized yet feels organic. And the subtle, yet clear diagonals, ensure the viewer takes in the entire scene. The pops of blues, violets, reds and oranges feel an essential part of the chosen palette. I would be happy to come back and visit this piece again."

~ Jacob Aguiar

FIRST PLACE
Sponsored by the Urania Christy Tarbet Memorial Fund
Ancient Forest
By Daniel James Keys
Pastel Society of America
20 x 16 • $4000

SECOND PLACE
Sponsored by the Maggie Price Memorial Fund
Gaze
By Jia Wei
China Pastel Network
39 x 28 • NFS

THIRD PLACE
Sponsored by David Patterson in Honor of Paula Ford
The Mongolian Bride
By Nancy Chen
Spain Pastel Society
31 x 22 • NFS

AWARD OF MERIT
Sponsored Red Rock Pastel Society of Nevada
Ladder
By Jianjie James Zhou
Pastel Society of America
43 x 31 • $4000

AWARD OF MERIT
Auspicious Rabbit
By Huichien Lin
Pastel Art Promotion Assn. of Taiwan
15 x 11 • $1200

AWARD OF MERIT
Sponsored by the Globe team
Fitting In
By Suzanne Godbout
Pastel Society of Eastern Canada
18 x 12 • NFS

AWARD OF MERIT
Tree Interpretations
By Patricia Prescott Sueme
Pastel Society of the West Coast
9 x 9 • NFS

42ND OPEN DIVISION

IAPS SPRING EXHIBITION

Mitchell Albala
Northwest Pastel Society
Salmon Bay Under a Pink and Turquoise Light • 4 x 5 • NFS

Zoe Alford
Pastel Artists of New Zealand
YC1780 Gisborne Railyard • 21 x 18 • NFS

Norma J. Anderson
Pastel Society of America
Reminiscent • 24 x 18 • NFS

Shirley Anderson
Arkansas Pastel Society
Arrows • 11 x 14 • $900

Natalia Ayas Bezuglova
Pastel Guild of Europe
Finn • 11 x 10 • NFS

Steve Bennett
Pastel Society of Oregon
Fall in the Air • 12 x 18 • $1100

Robert Jeffrey Berson
Pastel Society of America
Fall in the Woods • 15 x 10 • NFS

Darlene Bigus-Doheny
Pastel Society of America
Self Portrait - Squint • 11 x 11 • $350

Bithia Bjurman
Northwest Pastel Society
Earthly Paradise • 17 x 25 • NFS

Jennifer McDaniel Blackburn
Pastel Society of the West Coast
Rocky Road • 11 x 14 • NFS

Christine Bowman
Red Rock Pastel Society of Nevada
Just a Few Trees • 18 x 12 • $1100

Deborah Breedon
Pastel Society of the West Coast
Distant Path Kiwanis Lake • 16 x 16 • NFS

Cheryl Browder
Pastel Society of Colorado
Day's End • 10 x 10 • $475

Bethany Burrows Forcello
Red Rock Pastel Society of Nevada
Evening Hues • 9 x 9 • $250

Jo Burton
Pastel Society of America
Winter Walk at Sunset • 13 x 12 • NFS

Gina Carstens
Pastel Guild of Europe
Honeysuckle • 13 x 17 • NFS

Allene Cassagnol
Pastel Society of America
Bee on Dandelion • 25 x 19 • $900

Jason Chang
North America Pastel Artists Assn.
Hot Soup • 27 x 18 • NFS

Nancy Chen
Spain Pastel Society
The Mongolian Bride • 31 x 22 • NFS

PinNan Chen
Pastel Association of Taiwan
Red Window • 18 x 12 • $1000

Stephie Clark
Pastel Society of Australia
Marigold • 18 x 11 • $650

Mark Ivan Cole
Pastel Society of America
More to Come • 14 x 11 • $900

Patricia L. Connolly
Pastel Society of the West Coast
China Camp Marsh • 10 x 12 • $500

Pamela J. Cook
Pastel Society of North Carolina
Quiet Evening • 14 x 11 • $350

Molly Ann Cooley
Pastel Artists of Oregon
Gabby • 8 x 10 • NFS

Catherine Copeland
Connecticut Pastel Society
Light at the End of the Trail • 8 x 11 • NFS

Hilarie Couture
Premiere Pastel Society of Indiana
The Sorcerer of Splendor • 12 x 18 • $995

Lisa Cunningham
Pastel Society of America
All Bottled Up • 12 x 9 • $1300

Linda Curtis
Pastel Society of Oregon
Afternoon Meditation • 11 x 14 • NFS

Judy Wilder Dalton
Pastel Society of the Southwest
Autumn Shadows • 10 x 8 • $320

David Decobert
Art du Pastel en France
Final Thumbtack • 24 x 31 • NFS

Christina Davis
Pastel Society of Maine
Blue Passage • 18 x 24 • NFS

Mary Ann Davis
Chicago Pastel Painters
End of the Day • 14 x 18 • $850

Keith Demanche
Pastel Society of New Hampshire
Hope Springs Eternal • 10 x 16 • $700

Elisabetta De Maria
Southeastern Pastel Society
Bianca • 16 x 24 • NFS

Jane Wilma Ditri
Pastel Society of America
Hidden Jewel • 18 x 24 • NFS

Marz Doerflinger
Pastel Society of America
Grass Lake Revisited • 9 x 9 • NFS

Marina Drobyshevskaya
Art du Pastel en France
French Version of February • 22 x 34 • NFS

Veronique du Boisrouvray
Societe des Pastellistes de France
Hope • 7 x 9 • NFS

Mandy Ellard
Pastel Society of Mississippi
Tree Line Shadows • 9 x 12 • NFS

Kim Eshelman
Northwest Pastel Society
Fractured Light • 9 x 12 NFS

Linda G. Evans
Pastel Artists of Oregon
Island Retreat • 14 x 11 • NFS

Fred Fielding
Pastel Artists.Ca
Winter Corn Fields • 12 x 20 • $1000

Jessica Fine
Chicago Pastel Painters
Basking in the Light • 15 x 20 • $1200

Erin Pryor Gill
Pastel Society of New Jersey
Curve by Stover-Myers Mill • 16 x 20 • NFS

Ann Gillespie
Central Mass Pastel Society
Afternoon Adventure • 12 x 18 • NFS

Suzanne Godbout
Pastel Society of Eastern Canada
Fitting In • 18 x 12 • NFS

Deana Goldsmith
Pastel Society of America
To Be or Not Two Bee? • 24 x 36 • NFS

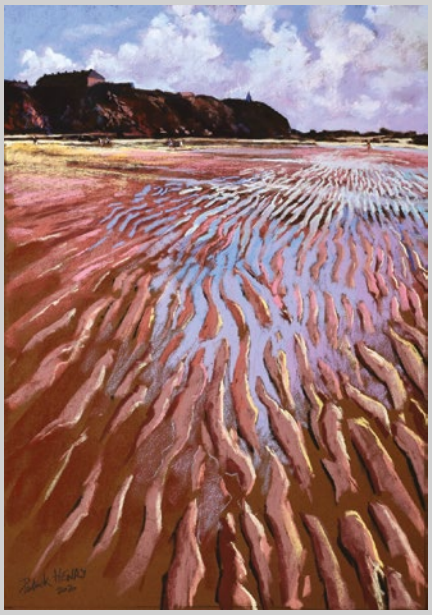
Morgan Green
Pastel Society of the West Coast
Forecast, Sun then Fog • 12 x 16 • NFS

Julie Rose Greig
Pastel Artists of New Zealand
Thicket of Ages • 17 x 13 • $1200

Bonnie Zahn Griffith
Pastel Society of the West Coast
Good Morning Tetonia • 8 x 16 • NFS

Carol Harden Hall
Pastel Society of America
Out of the Current • 16 x 16 • NFS

Deborah Henderson
Northwest Pastel Society
Catching the Light • 11 x 14 • $550



Patrick Henry
Art du Pastel en France
Granville, les Remparts • 26 x 18 • $1800

Jean E. Hildebrant
Arizona Pastel Artists Assn.
My Son • 14 x 11 • NFS

Karen Horne
Pastel Society of the West Coast
Heading Home • 12 x 9 • NFS

Lynn Barbara Howarth
Pastel Guild of Europe
To the Studio, Broughton House
16 x 12 • $1000

Francis R. Huffman
Pastel Society of America
My Kitchen Window Sill • 15 x 30 • NFS

Hsiu-Min Hung
Pastel Association of Taiwan
Prayer for Peace • 14 x 17 • $3000

Susan Hurst
Arkansas Pastel Society
Summertime • 12 x 16 • $450

Mike Ishikawa
Pastel Society of Southern California
On the Road to Convict Lake • 13 x 21 • $550

Gareth Jones
Pastel Society of America
Pining for the Beach • 14 x 14 • NFS

Matthew Jaffe
Pastel Society of the West Coast
Studio Self Portrait • 19 x 28 • NFS

Kathleen Kalinowski
Great Lakes Pastel Society
Evening in Florence • 15 x 12 • $900

Sandra M. Kavanaugh
Central Mass Pastel Society
Salt Marsh Blues • 18 x 24 • NFS

Chen Kay
Zhuhai Xiangzhou Pastel Alliance
Shepherd Boy • 60 x 80 • $1000

Kenneth Keith
Arizona Pastel Artists Assn.
Grand Canyon Sunrise • 12 x 16 • NFS

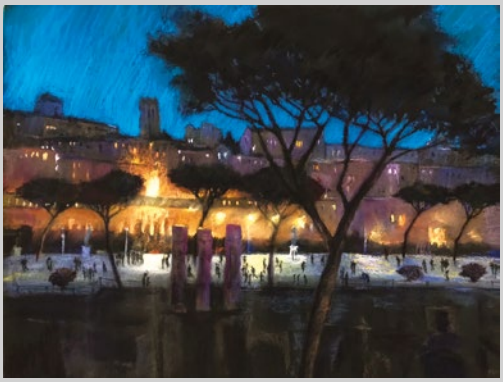
Daniel James Keys
Pastel Society of America
Ancient Forest • 20 x 16 • $4000

Madeleine L. Kelly
Philadelphia Pastel Society
Fire Road Revisited • 16 x 20 • NFS

Eunjin Kim
Korean Pastel Arts Association
Spring Time • 13 x 21 • NFS

Allison Krajcik
Pastel Society of America
Among the Rocks • 15 x 11 • $950

Pi Yun Lan
Pastel Association of Taiwan
Jade Rabbit • 55 x 40 • NFS



Henriet Lapshina
Red Rock Pastel Society of Nevada
The Walk Through the Eternity • 20 x 27 • NFS

Mireille Ledrappier
Red Rock Pastel Society of Nevada
Trois Bouquets • 25 x 29 • NFS

Shuk Susan Lee
Pastel Society of America
Hija de la Luna • 13 x 9 • NFS

Julius Delos Santos Legaspi
Philippine Pastel Artists Incorporated
Pillow Chill • 18 x 15 • $1200

Cheng Li
China Pastel Network
Self-Portrait • 24 x 16 • $4800

Joyce Lister
Maryland Pastel Society
Rendezvous • 12 x 9 • NFS

Huichien Lin
Pastel Art Promotion Assn. of Taiwan
Auspicious Rabbit • 15 x 11 • $1200

Marc Marvin
Pastel Society of the West Coast
Diamond in the Rough • 16 x 12 • NFS

Jody Martin
Pastel Society of America
Kewa Pride • 31 x 21 • NFS

Sandy Jean Marvin
Pastel Society of Colorado
A Leek, a Pear and a Bucket • 8 x 12 • NFS

Vic Mastis
Gateway Pastel Artists
Velvety Tails • 6 x 8 • $440

Mary Olivia McIntosh
Pastel Society of America
Sailers Take Warning • 14 x 18 • NFS

Karen A. Miller
Pastel Society of the West Coast
February Sunshine • 9 x 12 • $900

Hanna Mihas
Red Rock Pastel Society of Nevada
Storm Was Coming • 9 x 9 • NFS

Kelly Milukas
Connecticut Pastel Society
Jack's Island • 9 x 11 • $1100

Massimo Mollica
Società Italiana del Pastello
The Wait • 31 x 26 • $4500

William Dewey Parke
Pastel Society of Tampa Bay
The Last Billboard • 20 x 15 • NFS

Sophie Louise Parkhill
Pastel Guild of Europe
Lara the Goldador • 16 x 12 • NFS

Dabere Pascal
Art du Pastel en France
Mac's Break • 13 x 16 • $1200

Janet L. Patterson
Pastel Artists of Oregon
Springs Magic Dance • 12 x 16 • NFS

Glenn Escal Perez
Philippine Pastel Artists, Incorporated
Cow and Goat • 24 x 18 • NFS

Heidi Pettigrew
Pastel Society of New Hampshire
Behind the Clock • 16 x 12 • NFS

Paula Phelps
Pastel Society of America
Evolving Revelations • 17 x 13 • $1800

Sergey Pietila
Red Rock Pastel Society of Nevada
Postman Drawing a Ladybug
31x 28 • NFS

Ekaterina Pogozheva
National Pastel Society of Russia
On the Warm Evening • 16 x 22 • NFS

Olya Z. Powzaniuk
Pastel Society of New Jersey
Harvest Freeze • 10 x 8 • $500

Patricia Prendergast
Pastel Society of the West Coast
Clouds Over the Valley • 9 x 12 • NFS

Patricia Prescott Sueme
Pastel Society of the West Coast
Tree Interpretations • 9 x 9 • NFS

Suzanne Proulx
Pastel Society of Eastern Canada
Explosion Dorée • 11 x 11 • NFS

Katerina Pyatakova
Pastel Guild of Europe
To Listen the Dniester`s Breath • 9 x 12 • $1800

Julie Ann Quick
Northwest Pastel Society
Canyon Shadows • 14 x 20 • $750

Nga Reinio
Pastel Artists.Ca
Chinook Skies • 12 x 9 • $850

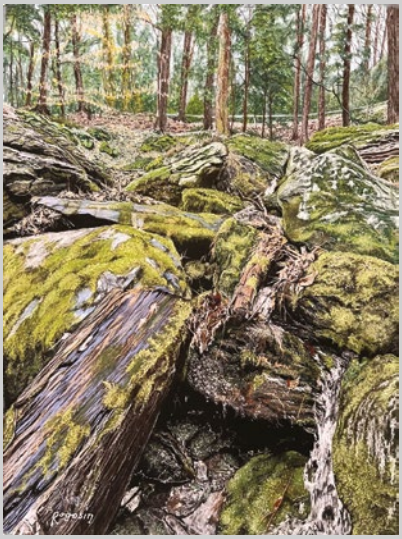
Chris Reid
Connecticut Pastel Society
Winter Light • 9 x 12 • NFS

Elizabeth Rice
MidAtlantic Pastel Society
Famine Memorial Transposed • 13 x 16 • NFS

Natalie Richards
Pastel Society of Southern California
Add Your Stone • 18 x 24 • $1700

Carleen O'Connor Rivera
Chicago Pastel Painters
Follow Me to The Candy • 24 x 36 • $2500

Darcie Roberts
Northwest Pastel Society
Marmalade Skies • 27 x 19 • NFS



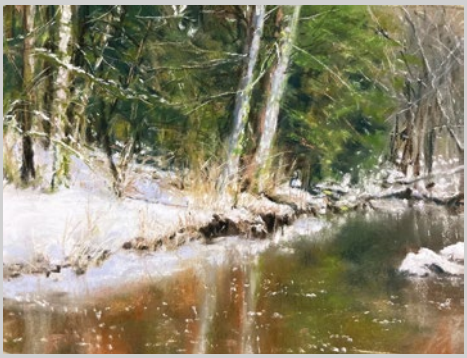
Harvey Rogosin
Pastel Society of America
The Climb Ahead • 12 x 9 • $800

Ann Sanders
Pastel Society of the West Coast
Bird Refuge Sunset • 12 x 16 • NFS

Pierina Sannia
Pastel Society of Victoria, Australia
Forsaken • 17 x 23 • NFS

Drew Scarpa
Pastel Society of America
Bayside • 16 x 28 • NFS

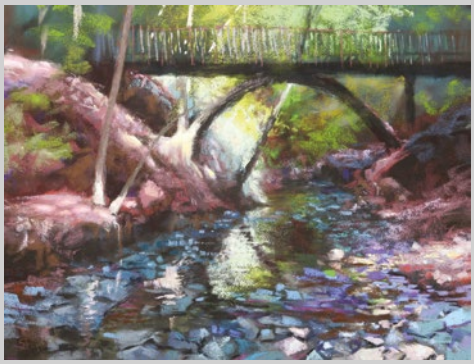
Glinda Schafer
Degas Pastel Society
Sun's Golden Kiss • 12 x 24 • NFS



Elisabeth Schaller
Pastel Guild of Europe
Winter at the Spring of the Eger • 9 x 12 • NFS

Dorothea Schulz
Pastel Guild of Europe
Souk of the dyers, Marrakech • 13 x 16 • NFS

Dianna Shandorf
Lake Country Pastel Society
Call of the Wild • 24 x 36 • $2500



Linda S. Shepard
Ohio Pastel Artists League
Highbanks Bridge • 16 x 12 • $450

John Sherry
Pastel Artists of Oregon
Winter Bunny • 9 x 9 • NFS

Motti Shoval
Pastel Guild of Europe
Twilight in Hadar • 14 x 27 • $3500

Gail Sibley
Pastel Artists.Ca
Black Hats • 10 x 10 • $625

Anne F. Singer
Maryland Pastel Society
Three Sheep to the Wind • 12 x 12 • NFS

Kahne D. Smith
Degas Pastel Society
South Texas Springtime • 12 x 24 • $2100

Patricia Sorenson
Pastel Society of America
Fleeting Moment • 9 x 12 • NFS

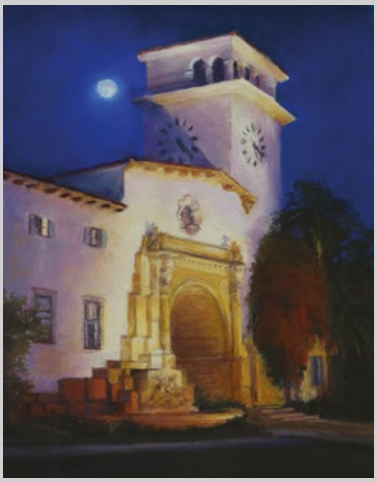
Anne K. Spivey
Southeastern Pastel Society
Wired • 18 x 20 • $650

Greg Stone
Oklahoma Pastel Society
Winter Mood • 11 x 14 • $1025

Mei-Jung Claire Su
Pastel Art Promotion Assn. of Taiwan
Angel Willy • 21 x 15 • NFS

Kyungwook Sung
Korean Pastel Arts Association
Hydrangea • 21 x 29 • NFS

William Sweeney
Pastel Society of America
The Loft • 14 x 10 • NFS



Terri Taber
Pastel Society of the West Coast
Night Court • 12 x 9 • NFS

Carol Talley
Pastel Society of the West Coast
Golden Light • 9 x 12 • $375

Judy Tate
Pastel Guild of Europe
Scabious and Friends • 12 x 12 • NFS

Genevieve Tucker
Pastel Society of America
Summer Feeling • 14 x 12 • NFS

Martine Tulet
Pastel Society of New Mexico
Fall Reflections • 13 x 13 • NFS

Jim Tyler
Pastel Society of the West Coast
Morning Harmony • 24 x 36 • NFS

Virginia J. Unseld
Pastel Society of Colorado
Purple Shadows • 12 x 16 • NFS

Victoria Udovikina
Degas Pastel Society
Waxwing • 7 x 5 • $350

Mira C. Vitarello
Connecticut Pastel Society
Sarlat Market • 12 x 9 • $1400

Robert Walker
Pastel Society of the West Coast
Nowhere to Hide • 40 x 60 • NFS

Liz Wall
Chicago Pastel Painters
Feeling Misty • 16 x 14 • NFS

Claudia Wang
Kaohsiung International Pastel Assn.
Still life • 30 x 26 • NFS

Jia Wei
China Pastel Network
Gaze • 39 x 28 • NFS

Jane Chameron Wray
Pastel Society of Australia
Rainbow Tide • 20 x 28 • NFS

Fenbo Ye
Spain Pastel Society
Autumn Abundance • 8 x 19 • NFS

Qingquan Zhang
China Pastel Network
Little Boy • 28 x 20 • NFS

Yang Zhao
China Pastel Network
Sheep in the Pamirs • 22 x 32 • $9000

ZhongLin Zhao
Spain Pastel Society
Desert Song • 21 x 26 • $2000

Jianjie James Zhou
Pastel Society of America
Ladder • 43 x 31 • $4000

Kim Zielinski
Pastel Society of Colorado
Sunday • 12 x 12 • NFS

Martina Zingler
Pastel Guild of Europe
Random Gold • 9 x 24 • NFS

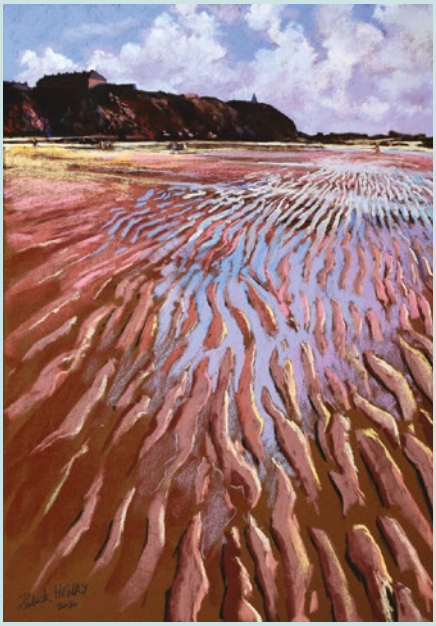
PRESIDENT'S PICKS

In each exhibition, after the show has been juried and judged, President Richard McKinley looks at the artists who have been accepted for the first time and selects a few for special recognition. Congratulations!

Mitchell Albania
Salmon Bay Under a Pink and Turquoise Light

Darlene Biggs-Doheny
Self Portrait – Squint

Linda Curtis
Afternoon Meditation



Patrick Henry
Granville, les Remparts

Motti Shoval
Twilight in Hadar

Bluebird Studios, LLC 2023 Workshops

DESMOND O'HAGAN
April 20 - 22

MICHAEL CHESLEY JOHNSON
May 6 - 9

ROBERTA REMY
May 17 - 20

TOBI CLEMENT
June 2 - 4

VALERIE COE
June 15 - 17

DON SAHLI
June 20 - 24

PHIL STARKE
August 21 - 24

LORENZO CHAVEZ
Aug 29 - Sept 1

KAREN MARGULIS
Sept 4 - 6 and Sept 7 - 9

BILL CONE
Sept 18-22

KYLE MA
Sept 25-27

LIZ HAYWOOD-SULLIVAN
Oct 2-6

Beyond the traditional workshop.

Offering a memorable opportunity to soak up the history, culture, and ambiance only Santa Fe can offer. 7 miles from the historic Santa Fe Plaza, we are located on a 9-acre horse ranch just off the Old Santa Fe Trail.

Photo by Elizabeth Cooper: Lorenzo Chavez Workshop August 2022

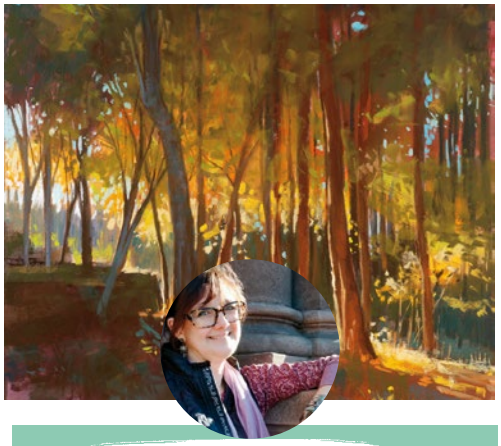
To register visit our website **bluebirdstudiosantafe.com** and for more information.

Bluebird Studios, LLC "The Atelier of the West" 8 Joy Lane, Santa Fe, NM 87508 • (720) 933-4022

bluebirdstudiosantafe.com

AFRICA

Join Lyn Diefenbach for an exciting 10 day African Safari and tick one off the bucket list!



GREECE

Join Liz Haywood-Sullivan for a 10 day Greek Island adventure, painting, sailing, tapas bars & quaint village life.

SWITZERLAND

Join Lyn Diefenbach for 10 days of authentic Swiss culture & sight seeing. Studio time + travel journals

2023 Pastel workshops

www.artable.com.au

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your pastel specialist

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FABER-CASTELL • GIRAULT • GREAT AMERICAN • HOLBEIN • MOUNT VISION • NUPASTEL
PANPASTEL • REMBRANDT • RICHESON • SCHMINCKE • SENNELIER • TERRY LUDWIG • UNISON

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LA CARTE • LUXARCHIVAL • MULTI MEDIA PANELS • PASTELBORD • PASTELMAT
PASTEL PREMIER • RIVES BFK • UART • VELOUR

'Old Trudy' by: MIKE ISHIKAWA - *www.pastelsishikawa.com*

2023 DAKOTA PASTEL COMPETITION

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Sheridan Tonal, 9x12", Pastel on archival paper

Aguiar Fine Art

Gallery Representation:
Aguiar Fine Art, 98 Penhallow St, Portsmouth, NH
Turner Fine Art, Jackson Hole, WY
Bryan Memorial, Jeffersonville, VT
Powers, Acton, MA

Upcoming Shows:
Aguiar Fine Art Opening April 2023
Bryan Memorial Legacy March 2023
Turner Fine Art July 2023
Brinton Museum 2024

Patreon: Jacob Aguiar Fine Art · Instagram: @jacobaguiarpastelpainter · Facebook: Jacob Aguiar Fine Art · **www.jacobaguiar.com**

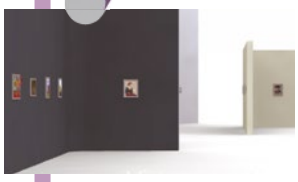
Workshop with
Albert Handell
— PSA MASTER
— HALL OF FAME HONOREE
AMERICAN IMPRESSIONIST SOCIETY
— OIL PAINTERS OF AMERICA
Las Vegas, NV, October 2-4

RED ROCK PASTEL SOCIETY OF NEVADA

To sign up:
contact@redrockpsnv.org

Pastel Society of New Mexico

2 New Exhibitions in
Millicent Rogers Museum, Taos, NM
& Online Gallery



PSNM Signature Members'
March 25 — April 16, 2023

Enchanted Colors
Formerly the National Pastel Painting Exhibition
April 22 — June 18, 2023

More details on PSNM website
www.pastelsnm.org

WEAVING YOUR STORY
AN INTERVIEW WITH ELLEN EAGLE

BY VANESSA TURNER

Sophia Standing By Ellen Eagle • 19 x 14

Recently, I had the pleasure of interviewing renowned pastel artist and instructor Ellen Eagle.

As we settled into our conversation, little did we know that it would offer a touching opportunity for two passionate artists to talk about the importance of finding your purpose in one's artistic journey.

Ellen is based west of Manhattan, New York (USA) in New Jersey, where she enjoys the delicate balance between the rush of the city and the slower paced suburb. Ellen's artistic talent was revealed at the age of four when it was discovered that a drawing thought to have been completed by her older brother was actually completed by her. Ellen's family recognized and nurtured her passion from that young age.

Ellen's father owned a clothing store in a busy working-class neighborhood where the community was primarily comprised of immigrants striving to make a better life for themselves and future generations. After school, Ellen often worked in her father's store assisting with its daily operations.

*"Ellen's analysis of my pastel **Crybaby** at the 2022 IAPS Convention Gallery Talk was spot-on . . . Her understanding of how those emotions were expressed in my composition and mark making is one of the many reasons that she is regarded as a master artist."* **Corey Pitkin** Pastel Society of America

Since many of the customers spoke little English, Ellen developed a gift for observation to help her determine how best to serve each individual. She would quietly observe their mannerisms and attire and look for simple clues that gave her insight into their lifestyle and personality. Ellen explained, "as you quietly observe people, you find yourself yearning to learn more about who they are."

It was a gift, years in the making, that would transcend into Ellen's career as an illustrator and artist – allowing her to understand people beyond what is seen on the surface.

Ellen is often described as an artist who values 'simplicity,' Her work is described as 'quiet,' softly grasping the spirit and essence of her models. During model sittings, Ellen shuts out noise from the outside world to create pure moments of human connection.

When you take a moment to browse Ellen's collection of work, you immediately notice its diversity. Ellen noted, "Many diverse and minority populations had, and continue to have, significant societal challenges. Yet, they have the courage and the strength to get up every day, go out into the world, and continue forth – this is very moving to me."

Ellen shared that the diversity seen in her portfolio naturally transcended from her childhood experiences in the store, and that closeness she mentions is so very evident in each portrait.

During our conversation, Ellen described a current work in progress of an African American woman who is a retired Minister of Justice for the Episcopalian Church. Her model is in her 70's, and Ellen shared that, through this process, they have become very close, often discussing their principles and outlooks on life. Some days those discussions are full of joyous laughter, and other days they bring tears to their eyes. Over time an incredible respect for one another and a sense of a partnership has formed.

Ellen's process of producing the portrait sounds bittersweet as the final touches seem to mark both the end and beginning of something special. As I listened to Ellen recount these sacred moments, she stated, "When I pass people on the street, as I did in my father's store, I wonder about their lives and all that they carry."

As artists, we each play a role in society, yet often we are unaware of what our role is or the importance of it. When asked this very question, Ellen said, "My goal is to offer portraits to the world to show the viewer how beautiful individuals are and to show the sitter how beautiful they are. Most importantly, I want my sitters to feel that they are in loving, caring hands."

Ellen noted that it is important for artists to develop an understanding of what matters to them and to keep that at the forefront of their work. In chatting, we both acknowledge that this is not always easy or evident. I asked Ellen for her advice to the artist who is still seeking their purpose and she said, "A great place to start is to simply make note of those moments when you feel moved by something. Identify what feels most genuine to you. Over time, that puzzle starts to come together, and you begin to weave a beautiful story."

As we celebrate the beautiful work of Ellen Eagle and her contributions to the art industry, we hope that you feel inspired to weave your own beautiful story and trust in yourself, so that you may embrace the bigger calling of your role as an artist.

Vanessa Turner is a member of the Pastel Society of America. She is an accomplished self-taught artist working in charcoal and pastels. Vanessa lives on the beautiful island of Bermuda.

"I absolutely loved Ellen Eagle's portrait walkthrough at the Convention . . . She seemed to tap into the deepest emotions and intentions from each artist. Ellen is a master of portraiture, and it was so wonderful to hear her brilliant insights." **Adrian Giuliani** Pastel Society of America

ELLEN SHARES HER THOUGHTS ON PRESENTING AT THE LAST CONVENTION:

Ellen Eagle is a Master Pastelist with the Pastel Society of America. She has been a frequent judge and juror with many of our societies including the Chicago Pastel Painters, the Pastel Society of New Jersey, as well as for IAPS exhibitions. She was a presenter at our last convention and gave a memorable Gallery Talk.

Ellen has conducted numerous workshops, demonstrations and presentations throughout the United States and beyond, including for the Pastel Society of America, Chicago Pastel Painters, Pastel Society of New Jersey, and for the China Pastel Network. She has also taught portraiture in pastel in Italy numerous times.

Beyond the world of pastel societies, Ellen is an instructor at the Art Students League of New York and has been featured in numerous publications including the Pastel Journal. Her work has been shown at galleries and museums both nationally and abroad. She is the author of the book Pastel Painting Atelier.

Ellen is a leader in our pastel world and we are grateful to be able to feature her in this issue.

"My experiences as presenter and gallery walkthrough guide at the 2022 IAPS Convention were exhilarating!

Sadly, just two days prior to my first presentation, my mentor Harvey Dinnerstein, renowned artist and instructor, passed away. I began my talk with a tribute to him. Doing so turned out to be most comforting in my time of sorrow.

I was interested in presenting something a little different at the Convention and chose the topic; The Language of Pastel. I addressed the history of the use and development of pastel painting materials, including the pastels themselves, varieties of supports, and glass manufacturing. The history I recounted began in the final years of the 15th century and led into the early 20th century. Images of historical pastel paintings accompanied the talk, which followed the artistic pursuits of specific artists. The images illustrated the wide range of pastel application methods and evolving subject matter in the context of the artists' cultural environments. I had also consulted with a generous works-on-paper museum conservator who shared examples of good- and bad-conservation practices. Based on the questions asked, it was clear that there was as much interest in the conservation process as in the paintings themselves. I love doing research, and preparing my talk was an invigorating experience. The artists in the audience were a joy; to be surrounded by so many dedicated pastelists felt electric.

My second talk, Pulling Back the Curtain, was about my personal experiences of painting portraits. Accompanied by images of my work, I discussed my motivation behind each portrait, my feelings for the people who sit for me, and what I strive toward. I felt a very strong bond with my fellow pastelists that has sustained me in the eight months since the Convention.

I walked through the exhibition three times by myself before giving the gallery walkthrough. I had committed to discussing portraits, but as I looked at the work, I was somewhat sorry that I had limited my selection to portraiture: there were so many wonderful landscapes and still lifes that I would have loved to discuss. I delighted in the wide variety of application techniques, character of edges, color palettes, and subject matter. Each painting sang of the artists' love of our medium. Seeking to gain a point of view into what the artist's motivation might be and searching for the words to describe a visual language, is endlessly challenging and fascinating to me. The discussions that followed with the visitors were stimulating and uplifting.

It was an honor to have been invited to participate."

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LIZ HAYWOOD-SULLIVAN

President, North River Arts Society
President Emerita, International Association of Pastel Societies

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SOCIETY SPOTLIGHTS

What is happening around the globe?

ALASKA PASTEL SOCIETY

by Kahne Smith

The Alaska Pastel Society (PSAK) started with a dozen social service minded artists working in oil. A box of gifted pastels to member Ruthann Crosby proved to be the magic sticks of color that converted this group. All that was missing was a mentor to teach the group how to work with pastels.

In the winter of 2020, Master Pastelist Lyn Diefenbach (Australia) shared the joys of pastel in a workshop with PSAK. During the pandemic, this talented group continued their education with Lyn, working monthly via zoom meetings.

In 2021 they combined their pastel skills with their mission statement, "We want to use our art to make the world a better place." Organizing a seven-day, online art auction, they raised over $7,000 for the benefit of special needs orphans in the Central America city of Panama. Less than ten paintings were sold to create the revenue. The images were further made into greeting cards to allow contributions from less affluent supporters.

In 2022, a Ukrainian artist refugee was the beneficiary of the PSAK charity. Art auction funds were also used to teach art to children who were forced to flee Ukraine. Donations for 2023 will benefit Alaskan children who are in protective care.

PSAK membership continues to grow. Sponsors such as Terry Ludwig, Ampersand, Dakota, and Blaines art supply have provided funding for growth. While marketing via Facebook and Instagram is effective, Gina Murrow, Director of Communications and Webmaster, attributes most of the new membership to the influence of Lyn Diefenbach.

Karen Denny served as the society's first president and was able to attend the 2022 IAPS Convention. With the assistance of Lyn, who provided many introductions, Karen was able to connect with many new workshop instructors.

Although plein air painting in Alaska is physically demanding, Gina Murrow described the landscape in Alaska as, "A painting on a postcard everywhere you look." Despite the challenges, the group has several plein air enthusiasts. Everyone keeps a watchful eye on the wildlife and the weather. In Alaska, bear-spray is as common as mosquito repellent among the artists gear. The summer presents the only opportunity to paint outside, as it's dark all of the time during the winter months.

PSAK teamed up with members of the Arizona Pastel Society to share live plein air images with each other in an opposite weather challenge – it's too hot to paint outside during the summer for Arizona and too cold and dark to paint outside during the winter for Alaska.

Leadership opportunities are available with PSAK. Contact Gina Murrow via Alaskapastel.com for more detail on how to get involved with this organization. Stay tuned for workshop announcements and plan to enjoy the Northern lights in a visit to the frozen frontier with this inspiring new pastel society.

Kahne Smith is a signature member of the Pastel Society of America. She is also a member of the Pastel Society of the West Coast, the Degas Pastel Society, the Southereastern Pastel Society and the Pastel Society of the Southwest. She is a landscape artist and currently lives in Houston, Texas (USA). When she isn't painting or volunteering for IAPS, Kahne is busy running a successful international cargo transportation business.

A LOOK BACK AT PASTEL EVENTS IN FRANCE IN 2022

By Sylvie Poirson

The year 2022 was rich in events dedicated to pastel following the numerous postponements of exhibitions and training courses due to COVID.

France enjoyed 11 pastel exhibitions in different regions during the year.

The Salon du Pastel en Provence in Graveson brought together 40 pastel artists showing 200 works in February 2022.

"Pastel d'Opale," held in the North region of St Léonard, brought 76 artists from 15 nationalities exhibiting 230 works of art. Master pastelist Catherine Hutter was the guest of honor.

"Pastel in Burgundy," held in May, was focused around the well-known character "Pinnochio." This exhibit included 40 artists.

The Art du Pastel in France association, which I have the honor of chairing, organized two exhibitions of international stature; one in Giverny and another in Normandy at the prestigious site of the Abbaye du Valasse.

The Society of Pastellists of France participated in the International Festival of Feytiat and had the honor of working with the English Master Pastellist Pénélope Milner. This two-day event brought together artists, pastel, and paper makers with various demonstrations.

During the months of July, August, and September, the international exhibition of Tournus was held. The youngest pastel artist participating was the talented French artist Alexis Leborgne.

Also, in July and August, the international exhibitions of "Pastel in Périgord" and the Salon du Pastel in Brittany took place with Belgium in the spotlight, represented by Olivier De Nato for the first and Russia for the second with Olga Abramova.

The summer ended with the second edition of the Grand Atelier du Pastel. For three days in October 2022 and organized by Pastel in the West in Vendée, the event created activities and promoted meetings, exchanges, and sharing between pastel artists themselves but also with the public in a friendly atmosphere. A gallery, mini-workshops, demonstrations, round tables, conference, discoveries and creativity: a mini convention on a French scale!

Finally, the last event around drawing, and pastel took place the last two weeks of September with the Festival of Drawing and Pastel des Bastides in Dordogne.

Also, during and outside of these events, many training courses have been organized for a very demanding public.

In conclusion, 2022 was a full and busy year for the art of pastel in France. These exciting events allowed artists to meet with great joy to share their art and their experiences alongside many ever more curious and receptive audiences.

Long live pastel!

Sylvie Poirson, President of the Art de Pastel en France, and a member of the Society of Pastellists of France, Pastel in Périgord, Pastel in Burgundy, Pastel of Opal and the Pastel Society of Eastern Canada. Sylvie has been active with IAPS and a valuable liaison with our pastel community in France.

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TUCSON PASTEL SOCIETY

By Kahne Smith

Historically, the Tucson Pastel Society (TPS) meets from September to May. As the summer sun heats up the sand, temporary residents, known as snowbirds, fly home and pastel takes a siesta.

Thanks to a gift of a building, members of TPS are able to create year-round. In 2015, a building was donated to the society and is now designated The Tucson Pastel Society Art Center.

A new members' gallery will grace the front of the building once the exterior is remodeled.

The Tucson Pastel Society offers education for every level of artist. Beginner, professional, and intermediate artists can enjoy demonstrations from local artists, museum excursions, free one-day workshops, plein air paint-outs, and longer workshops by master pastelists.

The society holds two shows every year plus a charity show.

A member's show is currently hanging at the prestigious Ironwood Gallery located in the Arizona Sonora Desert Museum and will run through June 4.

Becky Neideffer, President of TPS, serves on the IAPS board and assists the exhibition chair, Shirley Anderson, with the two annual IAPS exhibits. Attending the conventions is important to Becky. "We might only get together once every two years," she explains, "but then you see your friends from workshops at IAPS, and it's like old home week.

INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

UNITING PASTEL SOCIETIES AROUND THE WORLD IN SUPPORT OF THE FINE ART OF PASTEL.

Founded in 1994, IAPS is a non-profit organization representing pastel societies worldwide. The foundation of IAPS is based on networking and sharing. IAPS serves as an educational and promotional organization related to the use and acceptance of the pastel medium. These are our member societies.

ADIRONDACK PASTEL SOCIETY
APPALACHIAN PASTEL SOCIETY
ARIZONA PASTEL ARTISTS ASSN.
ARKANSAS PASTEL SOCIETY
ART DU PASTEL EN FRANCE
ASPAS - SPAIN PASTEL SOCIETY
AUSTIN PASTEL SOCIETY
BEIJING PASTEL RESEARCH ACADEMY
CALIFORNIA CENTRAL COAST PASTEL SOCIETY
CENTRAL MASS PASTEL SOCIETY
CENTRAL PENNSYLVANIA PASTEL SOCIETY
CENTRAL TEXAS PASTEL SOCIETY
CHICAGO PASTEL PAINTERS
CHINA PASTEL NETWORK
CONNECTICUT PASTEL SOCIETY
DEGAS PASTEL SOCIETY
FIRST COAST PASTEL SOCIETY
GATEWAY PASTEL ARTISTS
GREAT LAKES PASTEL SOCIETY
ILLINOIS PRAIRIE PASTEL SOCIETY
IOWA PASTEL SOCIETY
KAOHSIUNG INTERNATIONAL PASTEL ASSOCIATION
KOREAN PASTEL ARTS ASSOCIATION
KOYOEN PASTEL SOCIETY
LAKE COUNTRY PASTEL SOCIETY
LEFT COAST PASTEL PAINTERS SOCIETY
LYON PASTEL SOCIETY - L'ART DE COEUR DE L'ART
MACAU OF CAI FENG PASTEL SOCIETY
MARYLAND PASTEL SOCIETY
MAUI PASTEL SOCIETY
MIDAMERICA PASTEL SOCIETY
MIDATLANTIC PASTEL SOCIETY
NATIONAL PASTEL SOCIETY OF RUSSIA
NORTH AMERICA PASTEL ARTISTS ASSN.
NORTHERN INDIANA PASTEL SOCIETY
NORTHWEST PASTEL SOCIETY
OHIO PASTEL ARTISTS LEAGUE
OKLAHOMA PASTEL SOCIETY
OZARK PASTEL SOCIETY
PASTEL ART PROMOTION ASSN. OF TAIWAN
PASTEL ARTISTS OF HAWAII
PASTEL ARTISTS OF NEW ZEALAND
PASTEL ARTISTS OF OREGON
PASTEL ARTISTS.CA
PASTEL ASSOCIATION OF TAIWAN
PASTEL D'OPALE
PASTEL EN PERIGORD
PASTEL GUILD OF EUROPE
PASTEL PAINTERS SOCIETY OF CAPE COD
PASTEL SOCIETY ALASKA
PASTEL SOCIETY OF AMERICA
PASTEL SOCIETY OF AUSTRALIA
PASTEL SOCIETY OF CENTRAL FLORIDA
PASTEL SOCIETY OF COLORADO
PASTEL SOCIETY OF EASTERN CANADA
PASTEL SOCIETY OF HONG KONG
PASTEL SOCIETY OF MAINE
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PASTEL SOCIETY OF NEW HAMPSHIRE
PASTEL SOCIETY OF NEW JERSEY
PASTEL SOCIETY OF NEW MEXICO
PASTEL SOCIETY OF NORTH CAROLINA
PASTEL SOCIETY OF PAKISTAN
PASTEL SOCIETY OF SOUTH CAROLINA
PASTEL SOCIETY OF SOUTHEAST TEXAS
PASTEL SOCIETY OF SOUTHERN CALIFORNIA
PASTEL SOCIETY OF TAIPEI
PASTEL SOCIETY OF TAMPA BAY
PASTEL SOCIETY OF THE GOLD COAST
PASTEL SOCIETY OF THE SOUTHWEST
PASTEL SOCIETY OF THE WEST COAST
PASTEL SOCIETY OF TURKEY
PASTEL SOCIETY OF VICTORIA, AUSTRALIA
PASTEL SOCIETY OF WESTERN AUSTRALIA
PASTEL SOCIETY OF WESTERN NEW YORK
PASTELLISTI ITALIANI ASSOCIATION
PHILADELPHIA PASTEL SOCIETY
PHILIPPINE PASTEL ARTISTS, INCORPORATED
PIEDMONT PASTEL SOCIETY
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PREMIER PASTEL SOCIETY OF INDIANA
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SOCIETA ITALIANA DEL PASTELLO
SOCIETE DES PASTELLISTES DE FRANCE
SOUTH COAST PASTEL SOCIETY
SOUTHEASTERN PASTEL SOCIETY
SOUTHWEST FLORIDA PASTEL SOCIETY
TEXAS PASTEL SOCIETY
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