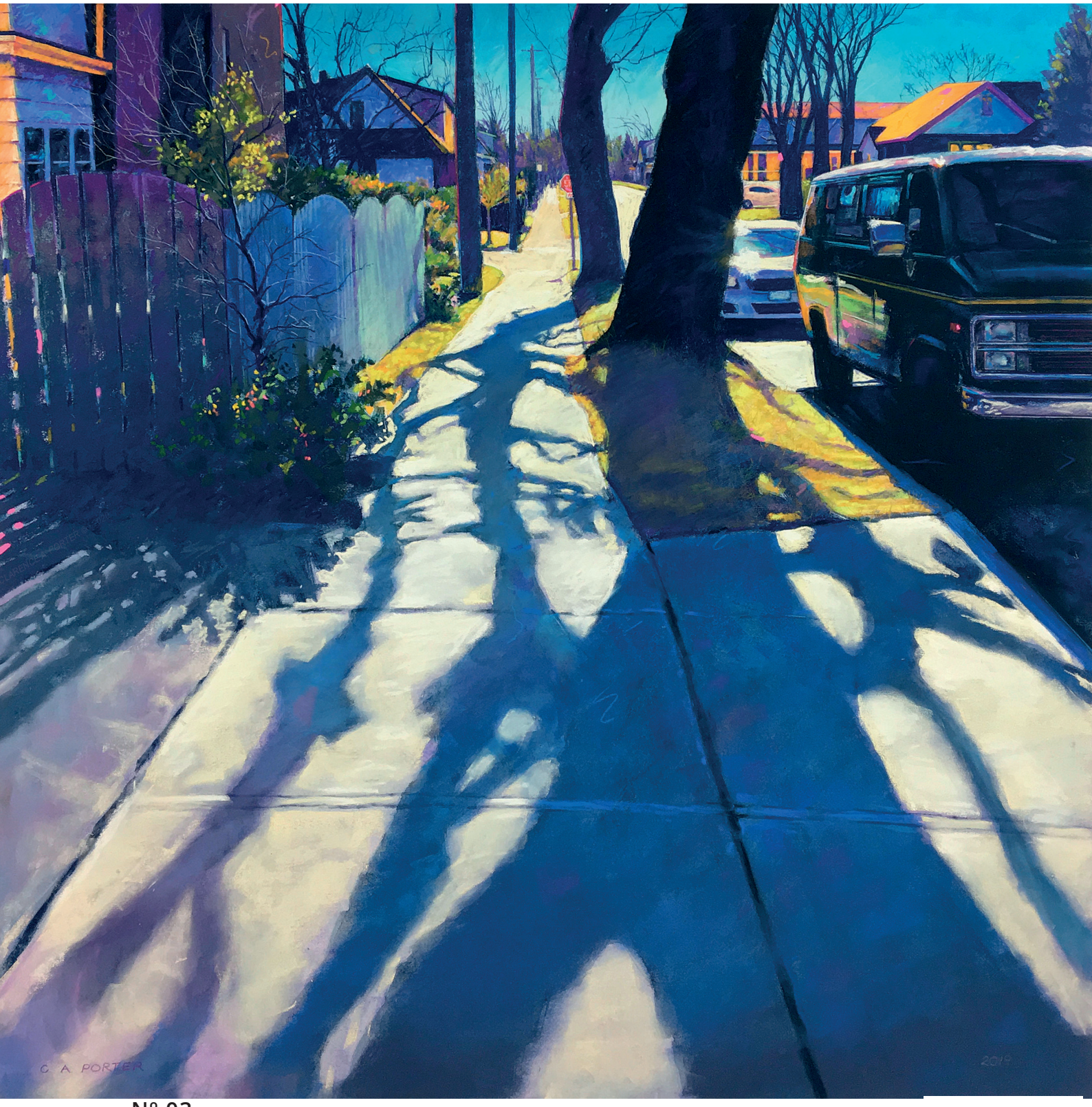
IAPS
INTERNATIONAL ASSOCIATION OF **PASTEL** SOCIETIES

THE GLOBE



Nº 03

WINTER • 2021

ALBUQUERQUE, NEW MEXICO | JUNE 20–26, 2022



COME FOR THE ART | STAY FOR THE FUN!

IAPS GLOBE
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COVER ART:
THE REACHING NO. 6
BY CLARENCE PORTER

FROM THE PRESIDENT & EXEC.DIR.



As we enter the new year, we are all hopeful that it will provide renewed optimism and the ability to once again focus on creative projects that may have been derailed in 2020. As pastel organizations, and artists, we have had to navigate unimagined obstacles this year. For many, this has brought about life-altering changes, the long-term ramifications of which are still not clear. Throughout it all, there has been one constant -- pastelists are a tight-knit, caring family, and IAPS is proud to serve an integral part by unifying individual pastel societies around the globe.

The year 2020 also saw us mourn the loss of three pastel greats – Daniel Greene, Elizabeth Mowry and Bill Creevy. Their individual contributions to the advancement of pastel as a fine art medium have left an indelible legacy. Despite these losses and those of countless others from the pandemic, as well as the political unrest and economic hardships many are dealing with, the team at IAPS is optimistically working on new events and projects. The systemic shift away from life as we once knew it has forever changed how we interact, and it will take time for things to become more familiar as the dust settles.

A constant source of light for us through these dark times has been focusing on future events. We are very excited about the potential of our physical 2021 gallery exhibition in Chicago, and our immersive retreat on Madeline Island later in the year. Being able to gather at the retreat in person and work with three master pastelists in one of the most beautiful locations in the world will be a life-changing artistic event. The year 2022 will find us again coming together from all over the world in Albuquerque, New Mexico, USA for our biennial convention, as we celebrate the diversity and international flavors of all things pastel. You, longtime members of the IAPS family, are familiar with who we are and how we have continued to adapt to the ever-changing opportunities the future offers. Those of you who may have just joined IAPS, welcome to being a part of the international pastel community! We look forward to your participation.

In conclusion, both of us are reminded of how grateful we are to the numerous member society volunteers who continue to tirelessly give of their time and energy in our shared mission of advancing pastel as a fine art medium. While it is impossible for us to thank each of you individually, and thank you can't be said enough, we hope you know that you are sincerely appreciated. Without all of you, IAPS could not exist.

Here is to 2021 becoming the best year ever for pastel and all things creative!

RICHARD MCKINLEY
PRESIDENT, IAPS

SUSAN (RED) WEBER
EXECUTIVE DIRECTOR, IAPS



LETTER FROM THE EDITOR

The times in which we live continue to offer challenges and opportunities. For this issue of *The Globe*, we talked with many representatives from our member societies and the greater pastel community to get their take on how the rapid advancement of technology, due to COVID-19, is playing a part, both positively and negatively, on our art world.

Anne Hevener, editor of the *Pastel Journal* and board member of IAPS, offered us these powerful words of advice:

"It's hard to imagine what living through this pandemic would have been like without technology. The fact that so many people were able to transition their work to home offices. The fact that we can teleconference not just with office colleagues but also with friends and family. The fact that teachers — including art workshop teachers — were able to move their instruction online with opportunities for both live and on-demand instruction. How lucky!"

The special section on Technology inside this issue offers us more advice from Anne and others regarding how they adjusted and what they learned in the process. This Technology section was a big undertaking, and it would not have been possible without the team that put it together. Special thanks to our new writers' pool members: Philippe Baujard with Societe Des Pastellistes, Anita D'Souza with Appalachian Pastel Society, Mozelle Forman with New Jersey Pastel Society, Laura Pollak with Pastel Society of North Carolina, Greg Stone with Oklahoma Pastel Society and Anne Strutz with the Piedmont Pastel Society. On behalf of my fellow members of the IAPS Communications Committee, Sabrina Hill, Lynn Attig and Christine Bowman, who make this task fun and enjoyable, and as a result of the guidance and sage advice we receive from President Richard McKinley, and Executive Director Susan "Red" Weber — we present this issue of *The Globe* and hope it helps to ensure your society thrives in the new year.

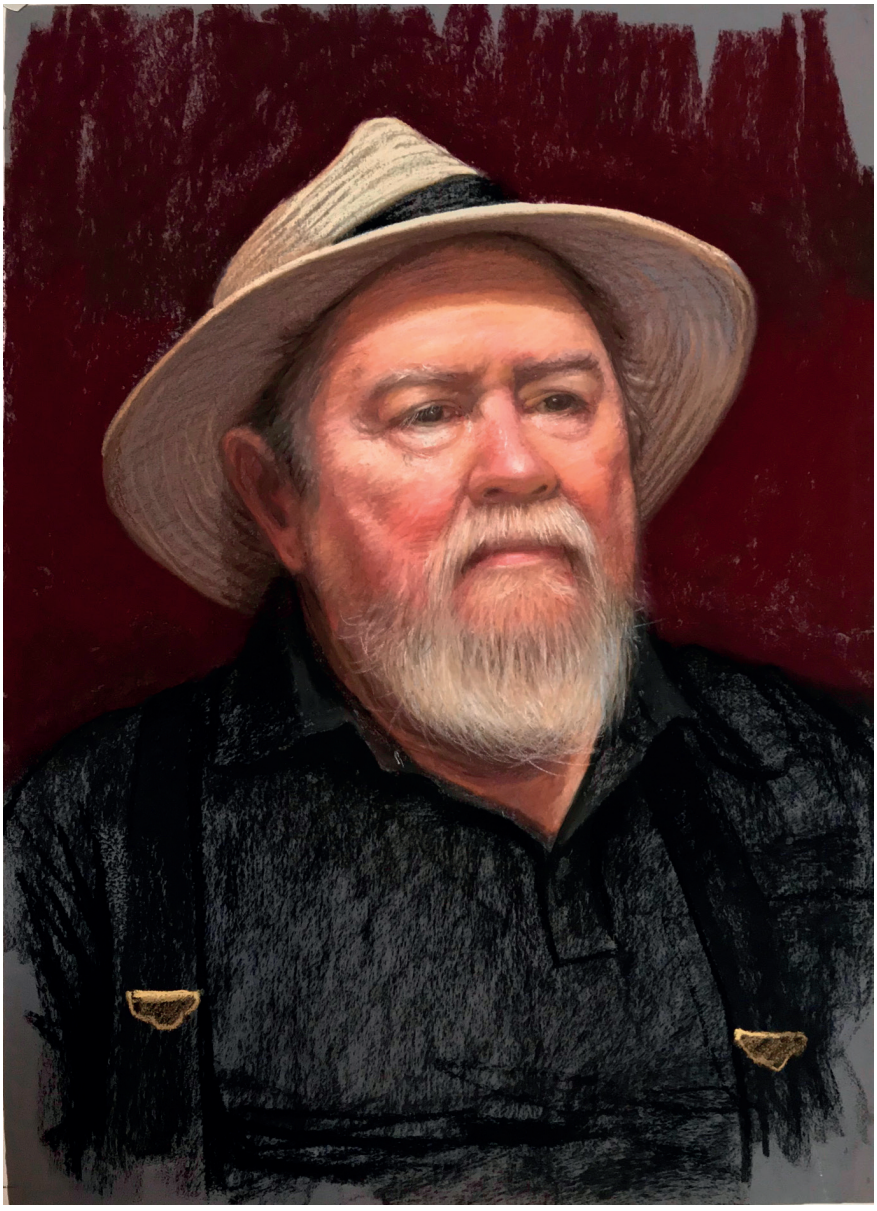
Onward,

LISA RICO,
EDITOR & COMMUNICATIONS CHAIR, IAPS

IN MEMORIAM

William Charles Creevy
1942 - 2020

BY LISA RICO



BILL CREEVY BY CAROL PEEBLES

Bill Creevy died on December 7, 2020 from complications of COVID-19. Long recognized as a legend among the art, and specifically pastel, world, Bill has inspired and motivated countless pastelists not only to work in pastel, but also to fall in love with this medium. Bill was recovering in a rehabilitation facility from an arm injury when he contracted the virus.

Bill was a widely exhibited, award-winning New York artist. His work has been featured in more than 12 solo shows and represented in many group shows throughout the nation and abroad. Originally a native of New Orleans, he earned a Master of Fine Arts degree from Louisiana State University and a Bachelor of Arts from the University of New Orleans.

Bill worked extensively in both pastel and oil and was the author of two highly respected books on both media: *The Pastel Book* (1991) and *The Oil Painting Book* (1994) were published by Watson & Guptill and considered to be instrumental to many artists and instructors.

His artwork, articles and reviews have appeared in numerous publications

for artists, including *Pastel Journal, American Artist* and *Art in America.* The artist has been honored with the National Art Master's Award for Pastel Teaching, sponsored by *American Artist* magazine, and the Max Beckman Teaching Fellowship from the Brooklyn Museum. He is a Signature member and Master Pastelist with the Pastel Society of America and was inducted into their Hall of Fame in 2011.

Bill is survived by his partner of 25 years, Barbara A. Genco, and his stepson, Andrew Genco Rosenthal, and a loving extended family. Barbara shared, "Bill loved going to the IAPS convention. He was energized by meeting new people and especially loved talking to folks new to pastels. He spent a lot of time in the 'candy store' (vendor marketplace) ... he was hungry to try new art materials ... always eager to test them and see what effects he could achieve. So many good times and wonderful friends."

Jimmy Wright, fellow artist and good friend of Bill's, shared his thoughts and memories: "Bill introduced himself to me at the opening of my 1996 exhibition of pastels and oil paintings at DC Moore Gallery at Fifth Avenue and 59th Street. We became fast friends with that first handshake. A few years later over a drink in the members' bar of the Salmagundi Club, Bill generously tipped me off to the location of the last stash of French matiere paper available in the city. He had arrived in New York in the late 1960s, moving into a 6th floor loft at 6 Green Street in the creative center of the art world, Soho. Here is a photo of Bill receiving his first PSA award from Flora Giffuni in the Grand Gallery of the National Arts Club in 1975. It's PSA's third exhibition, and Bill is there setting the bar for the art of contemporary pastel. The gentleman from New Orleans was the ultimate erudite New Yorker, always there on opening night stepping into the spotlight."



FLORA GIFFUNI AT PSA WITH BILL CREEVY IN 1975

Richard McKinley said, "We have lost a pastel legend. Bill was the whole package as an artist and personality. He inspired us all to reach higher and push the limits of creativity. During the PSA ceremony inducting him into the Pastel Hall of Fame, I had the opportunity to ask him how he came up with all of the experimental ideas he had put into his book concerning the use of pastel. After a moment of contemplation, Bill turned and said, 'I did all of those things because I didn't know I wasn't supposed to!' There it was, from the master's mouth, creativity has no bounds. Play, experiment, and look to new horizons."

Rob Gregoretti recalled meeting Bill in 1996 in a gallery in Soho. "Bill and I spent many hours and nights engaged in conversation on the phone, but mainly at our home-away-from-home, which was at the Broome Street Bar. We discussed art, music and life. Bill was a true artist, an original with a unique vision. He was extremely knowledgeable about art history. He would talk about Picasso, Cezanne or Matisse as if he knew them personally. I was lucky enough to spend so much of my life with him. He was a class act."

Another close friend, fellow artist and New Orleanian Carol Peebles, shared her thoughts: "Bill had a personality bigger than life and a heart and soul dedicated to the arts! He was a brilliant art scholar and maverick of experimentation!"

Claudia Seymour said of Bill, "He was one of the dearest and most creative men I've ever known. It was an unending pleasure to spend time with him at the Salmagundi Club. I remember how pleased he was when I told him his book, *The Pastel Book*, was the first pastel book I ever purchased."

Dear friend and fellow artist, Susan Story, reflected, "He touched so many of us with his work and friendship. He will always be with us in our hearts."

In honor of Bill's dedicated teaching and mentoring, the Bill Creevy Estate has established the "Pastel Society of America Memorial Bill Creevy Young American Pastelist Award." The Estate has also established the Bill Creevy Memorial Award for Work on Paper by a Junior/Scholarship Member at the Salmagundi Art Club.



HIGH (TEC



RED ROCK PASTEL SOCIETY OF NEVADA ZOOM MEETING

H) SOCIETY

HIGH (TECH) SOCIETY

VIRTUAL PLATFORMS AND ADVANCES IN TECHNOLOGY PROVIDE NEW OPPORTUNITIES

BY PHILIPPE BAUJARD WITH SOCIETE DES PASTELLISTES DE FRANCE,
LAURA POLLAK WITH PASTEL SOCIETY OF NORTH CAROLINA, USA
AND GREG STONE WITH OKLAHOMA PASTEL SOCIETY, USA

Virtual platforms are helping many people adjust to life during the COVID-19 pandemic, and like other organizations around the world, pastel societies are turning to technology while searching for new opportunities amid unprecedented challenges.

Many societies are utilizing virtual platforms like Zoom, YouTube and Instagram to provide new content, conduct business meetings and offer exhibition opportunities to returning and new members alike.

The following is a collection of how many societies and instructors are adjusting, changing and coping with what has become the new normal.

SOCIETY PERSPECTIVE

PASTEL SOCIETY OF SOUTH CAROLINA:
Renee Bruce, president of the **Pastel Society of South Carolina** (PSSC), USA said her organization's first attempt at a virtual meeting featured a livestream workshop with Georgia-based artist **Karen Margulis**. Renee was pleased with the effort. "It went well, no doubt, because Karen has had experience with digital platforms and made it easy for us. We had approximately the same number of members in attendance as previous meetings, but it was much easier for our distant members to attend."

RED ROCK PASTEL SOCIETY OF NEVADA:
Saving time and money is also a benefit for members of **Red Rock Pastel Society of Nevada,** USA, said **Dasha Jamison,** founder and president. Members from across the United States, Europe, Israel and Russia now have the ability to participate, she said. "We have become workshops without borders!"

These events also become more affordable since travel and lodging expenses for both presenters and participants are non-existent, Dasha added, pointing to a series of virtual demos with **Tony Allain**, who presented from his studio in Scotland.

Red Rock also made the leap to a virtual exhibition. After adjusting the exhibition's deadline, organizers recorded a series of interviews with the jurors and judge, showing them on Instagram TV before and after the exhibition's opening. The exhibit reached a wider audience, Dasha said, though not seeing the paintings in person limits the viewer's appreciation for the brilliance of the medium.

Still, keeping members engaged is a common challenge in a virtual or remote environment. Dasha agreed. "Even the most engaging Zoom demo in the comfort of your own studio doesn't replace the camaraderie and the creative ambiance of an in-person workshop," she said. Participants miss opportunities to see how others approach a challenge at the easel or what equipment they are using. But in 2020, Dasha said, "We take anything we can get."

PASTEL ARTISTS CANADA:
Pastel Artists Canada (PAC) is in the process of developing its own demos and workshops via Zoom, but since members live in six different time zones, timing is everything. "Once in place, we hope to be able to provide sessions in a variety of styles and subject matter that will appeal to our diverse membership," said **Kathy Hildebrandt**, PAC's president.

Since the implementation of travel restrictions has affected much of the world, many societies have opted to host virtual exhibitions in place of physical exhibitions, some with surprising results. Kathy said the PAC decided in April to adapt their annual "Purely Pastel" gallery exhibition, scheduled for June, to an online format. "We were still able to provide our members the opportunity to display their work," she said.

Later, when it came time for the society's scheduled online exhibition, Kathy was pleased to report the society received the highest number of entries ever.

PAC was forced to cancel its biennial ICAN Convention, which would have gathered 20 Canadian artists to provide workshops and demos in June. "ICAN [Imagine Create Apply Network] is like a mini IAPS convention," Kathy said, "so this was a big loss for our members, as it wasn't only an opportunity to learn but also a chance to meet or reacquaint with members from across Canada."

OKLAHOMA PASTEL SOCIETY:
Diversity is also the focus of virtual demonstrations hosted by the **Oklahoma Pastel Society** (OPS), USA. President **Jan Hutchinson** has made concerted efforts to arrange demos in a variety of subjects and styles on the OPS YouTube channel, from landscape paintings by **Charles Peer** and **Bethany Fields** to still-life demos with **Marie Kash Weltzheimer** and **Deborah Kaspari**. In November, the society featured a portrait demonstration by **Patricia Ridge Bradley.**

DEGAS PASTEL SOCIETY
Alan Flattmann, president of the **Degas Pastel Society,** Louisiana, USA, noted, "We canceled our Spring paint-out event and rescheduled a workshop. Most of our board members are slow to accept them as a substitute for in-person workshops."

THE FRENCH PERSPECTIVE

Technology was not a major priority for the French pastel societies until the last few years.
Some of them began to introduce video clips of their exhibitions and demos on YouTube, sometimes even live. The positive point of a video is that you can see the whole environment of an exhibition, artistic as well as human.

Due to the COVID-19 situation, societies have been obliged to cancel their physical exhibitions. The "Pastel d'Opale" 2020 Biennial, whose opening was allowed only the first week, published a virtual animation on YouTube showing the exhibited paintings. **Société des Pastellistes de France,** which postponed its "Twentieth Anniversary of Feytiat Festival" to 2021, and published a video of its previous exhibitions on YouTube. **Art du Pastel en France**, which canceled its "2020 Giverny exhibition," has edited for the first time a virtual static show on its website.

Some French pastel societies do not yet use technology to show their activities. The main reason is often a really reduced staff or the lack of a webmaster and numeric skills. Online-only exhibitions or workshops have not yet been experimented with, as the public and organizers prefer a physical estimation of the paintings and an opportunity to meet the artists. It is a fact that the current situation is pushing all the French societies to turn themselves toward new technologies in order to show their canceled exhibitions. As technology tools and public interest for pastel are increasing everywhere, they are now definitely wondering how to manage it for the years to come.

MEDIA EDITOR'S PERSPECTIVE

Anne Hevener, editor of *Pastel Journal* and board member of IAPS, is no stranger to the effects of the changing digital world on the media industry. Her insight in this arena is invaluable.

"I don't think artists (or media companies for that matter) have to commit to doing things only one way. I'm reminded a little bit of the classic financial strategy about a 'diversified portfolio.' While it's important to set ourselves up for a digital-forward future, it doesn't follow that we have to give up everything that came before. Just because we can use a stylus and an iPad to draw doesn't mean we stop picking up a pencil or paintbrush!

"If this pandemic has taught us nothing else, it has reminded us that we are social creatures. We like to stand in front of canvases at museums and move in as close as the guards will allow. We love to view paintings at galleries with a glass of wine and a plate of cheese in our hands! So, yes. Cultivate fans of your work on social media, definitely, but still pursue a gallery presence. And, if you teach, it would certainly be smart to investigate what would be required to teach on Zoom, or to offer courses on Patreon. But, for personalized attention and camaraderie with fellow artists, an in-person workshop is unmatched. So, don't let go of the idea of painting together in a studio classroom or at an art center or conference — or out among groves of olive trees somewhere in Tuscany."

INSTRUCTORS' PERSPECTIVE

Clearly, all instructors have felt COVID-19's effect on our pastel world. Just as families and other groups have gathered remotely to discuss and develop new ideas and strategies to cope with these changes, pastel artists, instructors and societies have been doing the same. One such example of coming together as a community is PATIO (PASTEL ARTISTS TEACHING INTERNATIONALLY ONLINE). This "invitation-only" group, started by **Laura Pollak,** member of **Pastel Society of North Carolina,** USA, now has more than 70 members worldwide who meet weekly via Zoom to help each other adjust, learn and grow.

The group agrees that many positive things have come from this lockdown -- silver linings, so to speak, in spite of the pandemic.

Liz Haywood-Sullivan, member of **Pastel Society of America** and president emerita of **IAPS**, explained how online demos can be beneficial for students, since everyone can get a close-up view and see every stroke. "It's like having a front row seat!"

Vianna Szabo, member of **Great Lakes Pastel Society,** Michigan, USA is one of the many artists who have turned to Patreon to stay connected to their students and remain active as instructors. She recently commented on Patreon to her students: "I am grateful for technology. As much as I have grumbled and cursed while learning Zoom and all the online stuff that goes with it, I am in awe that I can teach people from all over the world in the comfort of my studio. I am grateful to be an artist and to share the journey with you. Artists are supportive and curious souls, and it is through the community that we learn. For that, and for you, I am grateful."

Sandra Burshell, member of **Degas Pastel Society,** Louisiana, USA, said, "We are all embracing the new technology at our own speed, some like the tortoise, some like the hare, and some standing still."

Jeri Greenberg, member of **Pastel Society of America**, was pleased to report that with digital, "I can teach barefoot!"

Jeanne Rosier Smith, Pastel Painters Society of Cape Cod, Massachusetts USA, said, "It can be difficult to absorb all of the information flying at you in a workshop, and with the ability to record online workshops, the students can absorb it more gradually."

Technology POSITIVES:

- Digital access gives everyone the same view.
- Digital platforms can "record" the session.
- Geographic barriers are non-existent.
- Travel is eliminated, reducing expenses.
- Digital connectivity provides potential for expanded membership.
- Participants can work from their own studios/offices.

Technology NEGATIVES:

- Learning and mastering the technology involved can be daunting.
- Participants/Instructors may feel it is more tiring than in-person interaction.
- Connectivity is dependent upon having a reliable internet service and the proper equipment, which can be costly.
- An emotional connection is more difficult to establish via the computer.

IAPs

INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

CHICAGO!

Here We Come!

2021 JURIED GALLERY EXHIBITION

ONE EXHIBITION with TWO DIVISIONS

Zhou B Art Center

FOR MEMBERS OF IAPS MEMBER SOCIETIES

38th Open Division
For artists who have not yet achieved Master Circle status

6th Master Circle Division
For artists who have achieved Master Circle status

$9,600 IN AWARDS!

BEST IN SHOW	Prix de Pastel
FIRST PLACE In honor of Urania Christy Tarbet	GOLD AWARD
SECOND PLACE In honor of Maggie Price	SILVER AWARD
THIRD PLACE In honor of Paula Ford	BRONZE AWARD
AWARDS of MERIT (Four issued)	AWARDS of EXCELLENCE (Four issued)



IMPORTANT DATES

February 22 – Call for Entries Opens
April 10 – Entry deadline – midnight PDT
June 18 – Opening Reception and Awards Presentation

PROSPECTUS AVAILABLE AT SHOWSUBMIT.COM

IAPSPASTEL.org |



MY KIND OF TOWN

CHICAGO

IAPS' next gallery exhibition will be held in Chicago in June, 2021.

ONE EXHIBITION – TWO DIVISIONS!

Just like at the IAPS PastelWorld exhibition at the biennial convention, the 2021 Juried Gallery Exhibition in Chicago will include two divisions: the **Open Division** for artists who have not yet achieved their Master Circle status and the **Master Circle Division** for those who have. Starting in 2021 all IAPS exhibitions will have these two divisions, which means more opportunities to be accepted into the exhibition, to earn points and to win an award.

JURORS & JUDGE

We are thrilled to announce our panel of jurors for the 2021 Juried Gallery Exhibition: Jimmy Wright, Halla Shafey, and Ray Hassard. See their bios on page 16. Watch For the announcement of the show's judge in January.

NEED FOR AWARD SPONSORS

With two divisions, there are twice as many awards, allowing for even more award sponsorship opportunities. This is a great chance to honor or memorialize someone important in your life or art career -- perhaps your mentor or someone who inspired you to create? Societies and vendors are also encouraged to take advantage of this opportunity. If you are interested in sponsoring an award, contact Red Weber at contact@iapspastel.org

EXHIBITION VENUE

Zhou B Art Center – A Center for Art, for Life, for People and for the Future. Founded in 2004 by the internationally acclaimed Zhou Brothers, Zhou B Art Center was created as a site of exchange between local artists and the global art community, while promoting the contemporary convergence of Eastern and Western visuality in the United States. Located in Chicago's historic Bridgeport neighborhood, the Zhou B Art Center's mission is to engage cultural dialogue through contemporary art exhibitions and programming with an international scope.

The Zhou B Art Center provides galleries, studio spaces and a collaborative environment for a thriving community of talented artists and curators. The purpose of the Zhou B Art Center is to nurture the creativity and growth of its nearly 50 resident artists, while providing groundbreaking exhibitions open to the public. On the Third Friday of each month, the center hosts a free exhibition and open studio event where locals can explore the main galleries as well as resident artists' studios. This event is the perfect opportunity for Chicagoans and tourists alike to support the numerous artists involved with the Zhou B Art Center.

Bridgeport is a working-class residential neighborhood with diverse food options, art and park space. South Halstead Street's eateries include bakeries, taquerias and Japanese teahouses.

Announcements for special events, demos and walk-throughs will be planned in conjunction with the exhibit. Those details and more will be announced on our Facebook page in the near future.

POINTS OF INTEREST

Chicago is a fantastic city for tourists! History, art, culture, and great eating abound. Here is a sampling of what you can see:

- The Art Institute of Chicago in Chicago's Grant Park, founded in 1879, is one of the oldest and largest art museums in the United States. Recognized for its curatorial efforts and popularity among visitors, the museum hosts approximately 1.5 million people annually.
- Palette and Chisel Academy of Fine Art www.paletteandchisel.org.
- Millennium Park - A lakefront outdoor park with paths for walking, biking, and plenty of things to see. Sculptures, scenery and pop-up eateries are all here!
- Shedd Aquarium - An indoor aquarium with more than 5 million gallons of tanks and 32,000 of animals.
- Chicago Tourism and Travel Information www.choosechicago.com.

CHICAGO CONT'D

JURORS FOR THE IAPS 2021 JURIED GALLERY EXHIBITION







Jimmy Wright, PSA Master Pastelist, is the president of the **Pastel Society of America** and an elected National Academician, National Academy of Design.

He serves on the exhibition committee of the National Academy of Design. He is on the advisory board of the International Association of Pastel Societies and the editorial boards of the *Pastel Journal* and *Artists Magazine*.

Wright loaned work from his private art collection to the Seoul Museum of Art for the 2019 exhibition, "East Village NY." His work is in the permanent collections of the Whitney Museum of American Art; Metropolitan Museum of Art; Art Institute of Chicago; Hammer Museum, Los Angeles; Arkansas Arts Center, Little Rock, Arkansas; and numerous public and private international collections. The New York Times described Wright's sunflowers as "untrammeled images so deeply expressive that they make van Gogh's florals look decorous by comparison."

In Spring 2021 Wright's art will be included in the Indianapolis Contemporary Art Museum's exhibition spotlighting work from a private collection. Wright's work was included in the 2020 Whitney Museum Of American Art's exhibition, "Around Days End: Downtown New York 1970-1986."

Halla Shafey, PSA PS, IAPS(MC) is an international multiple-award-winning pastel artist who has exhibited extensively in her home country of Egypt and abroad. Known for her distinctive signature style, Halla has striven to push the boundaries of soft pastel from its use as a classical representation medium to a more contemporary experimental and expressionist abstraction. Influenced by her love of the natural world, her paintings are based on her observations of the greater universe, her dreams, and meditations. Many of her paintings also reflect humanitarian and developmental issues of concern to her, including women and child rights.

Halla has received 14 international art awards and recognitions since becoming a full-time artist in 2012. She is an elected Signature member of the **Pastel Society of America** and the **Pastel Society of England.** She is a member of the Master Circle of the IAPS.

Her works have been acquired by the Museum of Modern Art in Egypt and by private and corporate collectors in Egypt and abroad. Her works have been featured in numerous publications, including the *Pastel Journal* and *Pratique des Arts.* Halla is also an art instructor/mentor, and she holds a B.A. and M.A. in Economics from the American University in Cairo.

Ray Hassard was born in Freeport, New York in 1949. He grew up in the New York City area and studied at Pratt Institute. After moving to Buffalo, New York in 1977, urban landscapes became his primary artistic theme. Ray won several commissions, most notably one to create and install a large wall piece for the subway the city was building.

In 1987 he became co-owner, publisher, and art director of *American Record Guide*, a bi-monthly magazine reviewing classical music CDs. He and his husband have lived in Cincinnati, Ohio since 1985. Ray is a Signature member of the Cincinnati Art Club, the National Oil and Acrylic Painters Society (NOAPS), and the **Pastel Society of America**; **MidAmerica Pastel Society** has designated him Master Pastelist. He is a charter member of the Ohio Plein Air Society. In 2019 he was named Eminent Pastelist by IAPS.

Ray and his work have been featured in numerous publications including the *Pastel Journal* and *Plein Air Magazine* as well as pastel, drawing and acrylic anthologies from North Light Publishing. His work has been included in the annual Art Renewal Center International Salon for the past eight years. Ray has been a faculty member at the annual Plein Air Convention and Exhibition (PACE). He is represented by Cincinnati Art Galleries.

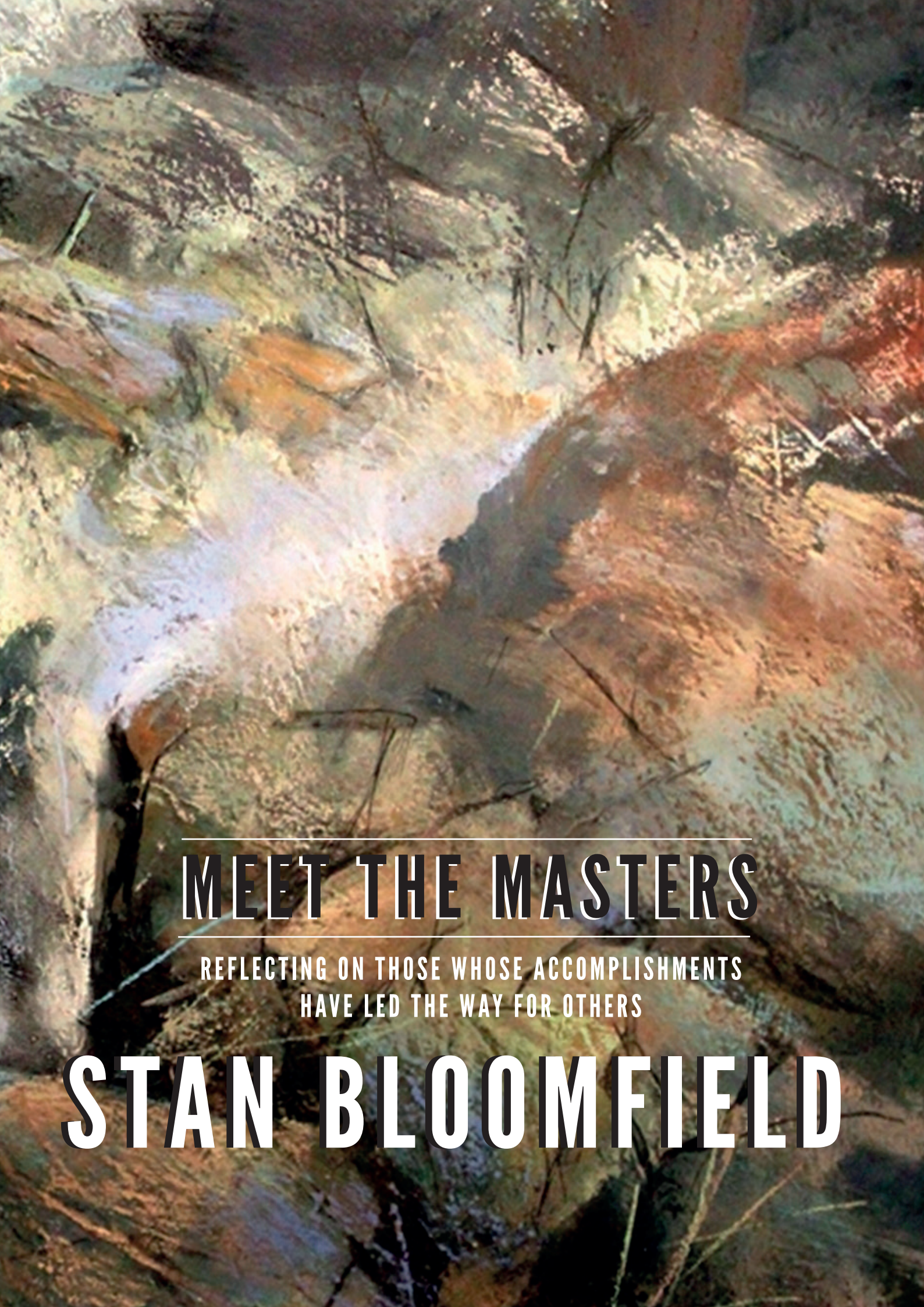
INTERNATIONAL ASSOCIATION OF **PASTEL** SOCIETIES

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 ASSN.
KOREAN PASTEL ARTS ASSOCIATION
KOYOEN PASTEL SOCIETY
LAKE COUNTRY PASTEL SOCIETY
LEFT COAST PASTEL PAINTERS SOCIETY
LONE STAR PASTEL SOCIETY
LYON PASTEL SOCIETY - L'ART DE COEUR DE L'ART
MACAU OF CAI FENG PASTEL SOCIETY
MARYLAND PASTEL SOCIETY
MIDAMERICA PASTEL SOCIETY
MIDATLANTIC PASTEL SOCIETY
NATIONAL PASTEL SOCIETY OF RUSSIA
NORTH AMERICA PASTEL ARTISTS ASSOCIATION
NORTHERN INDIANA PASTEL SOCIETY
NORTHWEST PASTEL SOCIETY
OHIO PASTEL ARTISTS LEAGUE
OKLAHOMA PASTEL SOCIETY
OZARK PASTEL SOCIETY
PASTEL ART PROMOTION ASSOCIATION 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 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
PASTEL SOCIETY OF MISSISSIPPI
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
PIKES PEAK PASTEL SOCIETY
PITTSBURGH PASTEL ARTISTS LEAGUE
RED ROCK PASTEL SOCIETY OF NEVADA
SALON DU PASTEL EN BRETAGNE
SOCIETE DES PASTELLISTES DE FRANCE
SOUTH COAST PASTEL SOCIETY
SOUTHEASTERN PASTEL SOCIETY
SOUTHWEST FLORIDA PASTEL SOCIETY
TEXAS PASTEL SOCIETY
THAI PASTEL SOCIETY
TUCSON PASTEL SOCIETY
VERMONT PASTEL SOCIETY
WISCONSIN PASTEL ARTISTS
ZHUHAI XIANGZHOU PASTEL ALLIANCE




MEET THE MASTERS
REFLECTING ON THOSE WHOSE ACCOMPLISHMENTS
HAVE LED THE WAY FOR OTHERS
STAN BLOOMFIELD

Stan Bloomfield is a lifelong artist, but a young pastelist, with a style all his own. Growing up, Stan found inspiration from the pages of *Playboy* and *Reader's Digest* via award- winning artist, illustrator and author, Nita Engle (1925-2019), whose paintings were exhibited with those of Norman Rockwell and Winslow Homer. Stan found her paintings fascinating. "I loved art so much, so I naturally got a degree in accounting," he said with a laugh. But his accounting degree and subsequent career did not keep him from his love of art. He has continued to paint his entire life, mostly in watercolor, until he met and fell in love with pastels.

Years later when he moved to Colorado, he was introduced to award-winning watercolorists, Bill Alexander and William "Bill" Condit. Both of them had a strong impact on Stan and his work. "Bill Condit and I became friends, and he even let me show my work in his gallery."

Throughout his career as an accountant, Stan collected numerous art books from artists. "Books, videos and then CD's – that's how I got my art education," he said. He learned a lot from those artists, but mainly he developed a deep love for painting and a desire to do things his way.

After retirement, he moved to New Mexico and lived near Albuquerque. It was in 2012 at a local art store that Stan watched his first pastel demo and loved it. "I thought, maybe I could put pastel on top of my watercolor," he said. The first painting to which he applied this technique won an award, so he decided it must not be too bad. "I really feel like my success is because they were different. I wasn't doing it the way anyone else was. All of my paintings are based on happy accidents with abstract beginnings."

He explained that he begins his work in watercolor: "When I don't like it anymore, I wash it off but leave just



BEGINNINGS BY STAN BLOOMFIELD



AUTUMN IMPRESSIONS BY STAN BLOOMFIELD

a touch of something behind. Then I paint on top of that. Sometimes I do this ten or more times until I finally like it. Then I paint with pastel on top of that. There's a lot of serendipity involved."

He spoke of a memory from a past IAPS convention when he delivered his paintings to the convention hotel early in the morning. "I was there really early and not sure I could drop off yet. I found one woman sitting at a table in a dark room, all by herself. I asked her if I could drop off. When I looked closer at her, I realized she was the same woman on the cover of the CD I had just purchased. It was Liz Haywood-Sullivan. 'It's you, it's you!' I sat down, and we had a nice chat. That is my best pastel memory from that convention. Although I do hope to attend in 2022."

Stan has achieved Signature level with the **Pastel Society of America** and with the **Pastel Society of the West Coast,** as well as the **American Impressionists Society**. Stan is a member of the Master Circle with IAPS and recently reached the level of Eminent Pastelist. When asked about any remaining art career achievements he is working on, he responded, "My only real goal is to do a good painting. But I would like to reach the level of Master Pastelist with PSA."

Stan paints every day from his home studio where he lives with his wife, Carol, in Flagstaff, Arizona.



ON PREVIOUS PAGE:
COLORADO MEMORIES
BY STAN BLOOMFIELD


IAPS

Pastel Immersion Retreat

A PRIVATE ISLAND RETREAT ON MADELINE ISLAND ON LAKE SUPERIOR

PUSHING YOUR CREATIVITY TO NEW LIMITS

BY ANNE STRUTZ





ALINE ORDMAN TEACHING AT MISA (ALL PHOTOS COURTESY MISA)

The IAPS Inaugural Pastel Immersion Retreat, scheduled for August 23-27, 2021, hosted by **Richard McKinley** at the Madeline Island School of the Arts located on Lake Superior, USA, is an opportunity for artists to devote their focus toward advancing their personal artistic goals. Three critically acclaimed pastel artists, **Dawn Emerson, Lyn Asselta** and **Aline Ordman,** will guide participants through this program in spectacular natural surroundings and expansive studio space.

When developing this Immersion program, IAPS President Richard McKinley wanted to create a new experience for artists beyond a technique-focused workshop: "This event is not your standard workshop; it is a creative retreat designed to bring diverse perspectives from three master artists and allow you to apply those perspectives to yourself as an individual artist. From my personal experience having worked on Madeline Island, it is the perfect venue for this type of retreat. Once you enter the island you go onto 'island time' which helps you to get into an introspective place and really tap into the quiet space that you need to push creativity. I am thrilled to again have the opportunity to be on Madeline Island, working with the MISA organization and its staff of professionals, who take care of all group necessities. The three collaborative master instructors all work in pastel and bring unique philosophical perspectives that will broaden each participant's personal artistic growth. My role will be as a mentor, overseeing the group experience. I am looking forward to the discussions, interesting presentations, and stunning locals that encompass this unique retreat."

Having multiple instructors with diverse approaches to their art was an important component of this retreat. Below are some insights from Dawn, Lyn, and Aline on how they intend to enrich the students.

DAWN EMERSON

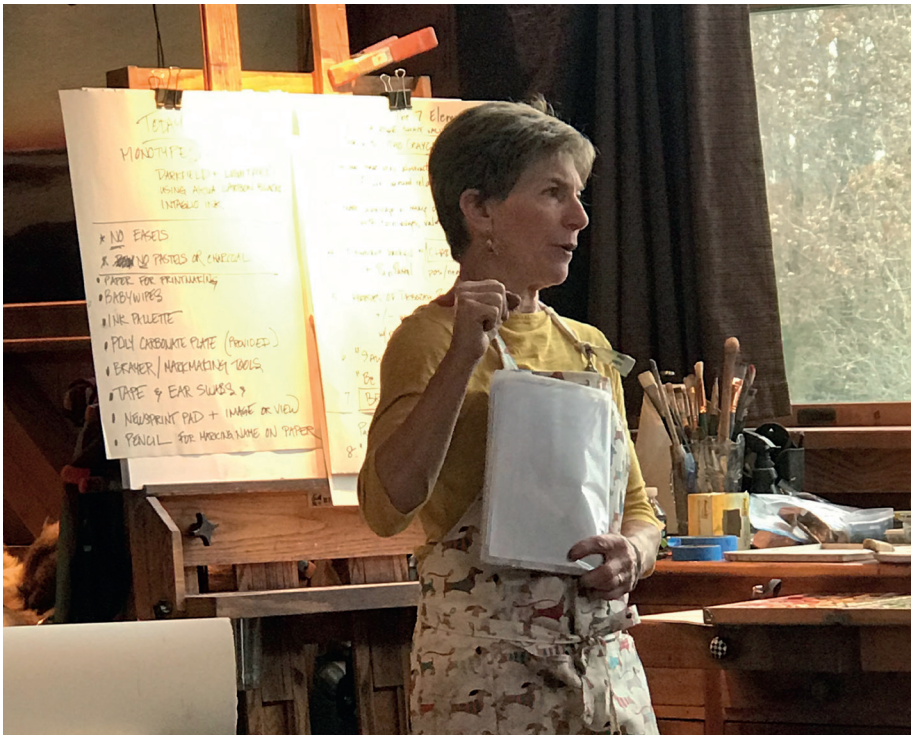
This retreat is an opportunity for participants to focus on understanding their unique process and purpose for making art, rather than learning any one instructor's technique. The intention of the instructors and venue is to foster an environment in which the opportunities for sharing deep discussions about art and goals can occur, in addition to time behind the easel. It will allow participants to express how they feel making art and how art makes them grow as a human without the intrusion of outside responsibilities.

LYN ASSELTA

Students will have access to three instructors all week long with countless opportunities to discuss art, to experiment on their own and to get feedback. This is similar to a mentoring experience in that it will be heavy on the combination of self-direction and instructor feedback. I am a firm believer that when one works hard and struggles with a project, finding ways through it creates confidence. Art requires confidence, and confidence can be built by personal success, it can also be built with the backing of community. A retreat is a perfect place for artists to encourage and be encouraged. The community support found at this retreat setting will create more confidence in each artist's ability to make strides that may have otherwise been intimidating.

ALINE ORDMAN

As an instructor I will look to see not only artists' work grow, but also their confidence. I intend to improve their understanding of what they want to do with their art, both in their painting skills and marketing skills. As mentors and teachers, we will help guide participants in a direction with their work through formal talks about our journeys as artists and lots of informal conversations during meals. We will share our stories as artists, our successes and failures, our insecurities, and strengths. Students will be able to come to any of us for any advice and use us as sources of information. We all love to be a part of this greater pastel community, and this retreat will create that kind of atmosphere, especially after months of working in near-isolation.



DAWN EMERSON TEACHING AT THE EASEL

"A retreat is a perfect place for artists to encourage and to be encouraged ... this retreat setting will create more confidence in each artist's ability to make strides that may have otherwise been intimidating without support."

- Lyn Asselta

Now, after reading about how the instructors intend to help you grow as an artist, imagine yourself on an island, surrounded by beautiful natural settings, instruction at your fingertips, sharing camaraderie and a glass of wine with fellow artists. I AM READY. The inspiration and growth experienced during this uninterrupted artistic immersion retreat, along with the guidance of Dawn, Lyn and Aline, not only will enhance your painting skills, but also will leave a lasting impact on your approach to art.

To register visit iapspastel.org



EN PLEIN AIR AT MISA



LYN ASSELTA WITH STUDENTS

This is not a workshop. IAPS developed the RETREAT for artists who are looking to strengthen their artistic voice and achieve their painting aspirations.. This week-long immersion experience will include demos, 1:1 instruction, easel time, critiques, breakout sessions, after-hours events, group discussions, videos, and presentations. Pastelists will take the thinking process beyond technique: learning to paint not just a picture, but a painting. Instructors will be aware of each participant's artistic path and use that information to bolster individual creativity and facilitate a deeper understanding of the artistic journey.

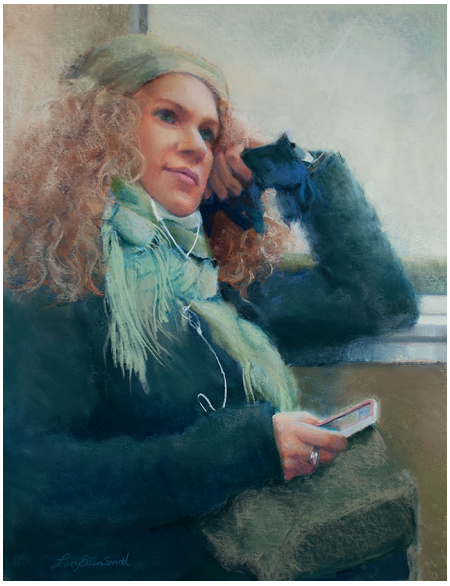
SOCIETY SPOTLIGHT

CHICAGO PASTEL PAINTERS (USA) GROWING – ADJUSTING – AND THRIVING!

BY MOZELLE FORMAN

Strolling through the gallery of the **Chicago Pastel Painters** (CPP) "Strokes 8" show was an unexpected pleasure. Oh, wait … did I say stroll? I meant scroll. The user-friendly, virtual exhibit platform that this IAPS member society used to exhibit its show gives the viewer the experience of "walking" through a gallery, with the artwork hanging on "walls," including the option to stand "up-close and personal" with each painting.

According to CPP President **Tatijana Jacenkiw,** because of the geographic dispersion of the society's membership, for the past 16 years, "Our annual juried exhibition has been the main event of the organization, and the reception always drew a crowd. We also organized at least one lengthy workshop … taught, if a national show, by our judge of awards. Of course, COVID-19 upended the routine." With all pastel shows shifting to the online format, CPP wanted something unique. "We wanted viewers to feel the show … to have an immersive, 'you-are-there' experience, and we achieved that courtesy of the Kunstmatrix virtual platform. This platform also ensured that the judge was able to view the works as if they were in a gallery and not as a slide show with no ability to consider proportions and scale."



ANOTHER WORLD BY LUCY SMITH

A group of 12 pastelists from the Chicago, Illinois area founded CPP in the fall of 2004 from the remnants of the former Midwest Pastel Society. It now has approximately 120 members. The changes necessitated by the pandemic have, in many ways, benefitted this group, whose members live throughout the vast metropolitan area known locally as "Chicagoland," which extends into the states of Wisconsin and Indiana. Tatijana acknowledges the challenges but adds that the jolt into new technology has been "extremely satisfying, to the surprise of many of us. Coming from such a large area, some board members would spend over an hour traveling in one direction. Now with Zoom, board meetings will be shorter and more frequent." Because live demos were no longer feasible, CPP offered three, free-to-all-members Zoom demos conducted by CPP members: **William Schneider**, IAPS Master Circle awardee, presented "Painting the Eye;" **Nancie King Mertz,** IAPS Eminent Pastelist, demonstrated the "Urban Landscape;" and **Mark Price** focused on multimedia. Although Nancie King Mertz felt comfortable with the Zoom platform, she still was concerned that the experience of online teaching might be too stiff and impersonal. "My goal … was to make it replicate face-to-face as much as possible."

Building on the success of the demos, CPP created a YouTube channel to post the awards ceremony and will use it in the future to upload videos, demos and virtual visits with members in their studios. Tatijana summarizes the technological shift: "In many ways the virtual world has been a gift to artists, bringing our far-flung membership closer together throughout the year. We look forward to continuing to use the tools and means that we have learned this past year to make our members happy."



C20 BY ARLENE TARPEY

SOCIETY SHORTS

A BIT OF NEWS FROM OUR MEMBER SOCIETIES

Tell us what your society is doing that is new, unique, fun and exciting.

Around the globe, societies are using the internet to keep in touch with members. With the use of online shows and Zoom meetings, these societies have used a little creativity to make the most of technology! And sometimes, members decided to practice social and media distancing and met in-person.

SOUTHEASTERN PASTEL SOCIETY

Southeastern Pastel Society, Georgia, USA uses Zoom meetings to keep its members connected. A recent Zoom meeting featured a presentation of virtual studio tours from three fantastic artists, **Marsha Savage, Margaret Dyer,** and **Luana Luconi Winner.** The meeting started with socializing for about 15 minutes before getting down to business. It was a great opportunity for artists to share stories, ask questions and laugh together. After a little society business up-front, the presentations began, and they were terrific!

Marsha has a studio in a very spacious in-law quarters, but it is chock-a-block full of art, art supplies and all the supporting materials and requirements! Not only was the art gorgeous, but the organization was unbelievable. One great take-away from this tour was her paint-brush organizer, which a friend made for her. It looks like a shoe organizer, but the slots are paintbrush-sized, and she owns hundreds of paint brushes! She has converted the bedroom into a custom framing area, complete with a glass cutter. She typically buys frames, but then cuts her own glass. She also recommends using clear bags to store paintings.

The next tour was from Margaret, who guided attendees to her lovely garage studio which overlooks her vegetable garden. She also has a studio in College Park where she had planned to paint more often but got sidelined because of COVID-19. She paints from a live model and teaches her Zoom classes there.

Luana was last on the agenda. Her studio is a three-story building that overlooks a beautiful lake on her property. Her philosophy is, "My life is a work of art. I look for beauty everywhere." Her 700-sq.-ft. main studio has wonderful light and outstanding organization. Pastels are stored in tubs with trays that are easy to grab when painting. Nearby is a closet full of fabrics to drape when arranging still-lifes or posing one of her many commissioned portraits. She is a big fan of the new LED lights and has large and small ones to help set the right lighting on a subject.

It was a great meeting; society members got to visit and see how some are using new tools during this pandemic.

VERMONT PASTEL SOCIETY

In 2017, the **Vermont Pastel Society** (VPS), USA took its 100-member roster, divided it up geographically, and assigned each member-artist to an area called a regional "hub." VPS found that its membership naturally clustered into six areas, and each region selected a point-person or point-people to help the regional hub plan for and facilitate activities.

The goal was to provide member-artists with the richest community experience possible by promoting member involvement and participation in local art-related happenings, networking opportunities and art-making endeavors.



VERMONT PASTEL SOCIETY MEETING

Before the COVID-19 pandemic, hubs met every one to three months and did a wide range of activities together, such as plein-air painting, critique sessions and putting on local shows. Many offered challenges to members, asking them, for example, to do an abstract painting, to paint a green painting without using green pastels, to do a self-portrait, and so on. Then the group gathered to show everyone what had been discovered in the process.

In March 2020, hubs by-and-large stopped meeting. However, one of the six hubs continued to meet remotely every month via Zoom. Recently, another



VERMONT PASTEL SOCIETY MEETING ONLINE

began Zoom meetings, and a third is planning to do the same.

The VPS holds two member shows every year: the Members' Exhibition where everyone gets to hang one or two paintings, and a Juried Show in which jurors decide which paintings are admitted, and a judge chooses from among those pastels for awards. Because of the pandemic this year, VPS decided to inaugurate its first Online Juried Show 2020, which is displayed on its website November through January. A total of 45 VPS member-artists submitted 85 paintings, and Jurors **Lyn Asselta** and **Jeanne Rosier Smith** chose 35 paintings for the show. **Alain Picard** served as judge. The full show is available for viewing at https://vermontpastelsociety.com/2020-members-online-show/.

NATIONAL PASTEL SOCIETY OF RUSSIA

The **National Pastel Society of Russia** (NPS) was started two years ago with much encouragement from Russian members. This year when the world faced a pandemic, it had to find the solution to continue exhibition activities as well as educational programs.

In 2020 the society offered its members a lineup of exhibitions, workshops and plein-air events, and was pleased that many professionals participated--some from as far away as the USA. As an experiment, NPS gave its members the opportunity to share their art in "De Profundis" exhibition, a co-project of the NPS and the Moscow Union of Artists (MUA). The exhibition was located in the exhibition hall of MUA's old mansion, with both pastels and mosaics on display. The idea was to show the connection and modernity of two mediums.

Since 2018 NPS has held six exhibitions, four of which were judged:

- The 1st Online Exhibition (April 17, 2019 - May 17, 2019);
- "Between the Colour And the Line" Exhibition (December 13 - 16, 2019, Moscow);
- The 3rd Juried Online Exhibition (April 25 - May 31, 2020). NPS was pleased to have Liz Haywood-Sullivan serve as awards judge.
- The 4th Juried Online Exhibition "Wild Nature" (August 20 - September 20, 2020);
- "De Profundis" Juried Exhibition (September 20 - 25, 2020, Moscow); The NPS "Cross Pastel" Exhibition (December 3 - December 6, 2020, Moscow). To view the shows and winners, or for more information, visit www.pastelsociety.ru or National Pastel Society of Russia on Facebook.

PASTEL SOCIETY OF THE GOLD COAST

The **Pastel Society of the Gold Coast** (PSGC), California, USA has met COVID-19 head-on with creativity. Its members came up with the idea, "Challenge of the Masters," which asked artists to replicate one master they admired and send the image along with their motivation via email to PSGC members. **Pamela Salem** stated, "I enjoyed the challenge; I love Monet's work, a style I am not comfortable doing, but admired. I was happy in my attempt at one of his masterpieces." She attached Monet's Woman with a Parasol to her email. Many did awesome re-creations that kept their creative juices flowing.



PAMELA SALEM'S MONET: WOMAN WITH A PARASOL


HOME OF DONNA VIS: MASKS & SOCIAL DISTANCING

The subject of plein-air painting arose, but where to have it? How many artists would come? Safety? At the Somis, California home of Donna Vis, seeing the beauty, gardens, scenery and spacious grounds, the Board decided it was the perfect place! They set a maximum of four to five artists for social distancing and required masks. Of the members contacted, the four that participated were **Lynn Byrne Simon, Sydney Kopeikin, Donna Vis,** and **Judy Klement.** Plein-air work was displayed around the garden.

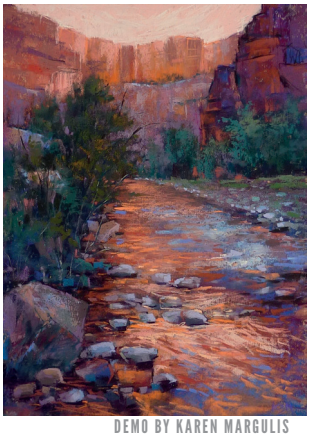
As daylight faded, **Nelda Gruenthal**, the PSGC founding member, arrived. Rudy Vis surprised everyone with a salmon dinner he had prepared. With snack tables set eight-feet apart, candles glowing and friends sharing wine, everyone had a fantastic time at this lovely event.

Questions, contact **Judy Klement**, PSGC President, 805-525-3411 or cell 805-330-7782.

RED ROCK PASTEL SOCIETY OF NEVADA

Red Rock, USA is still rocking it virtually. The society held its last meeting via Zoom on November 29th featuring an amazing demo by **Karen Margulis.** The meeting featured three pieces from any artist member who submitted the art to **Dasha Jamison** ahead of the meeting. It was wonderful to see so many beautiful pieces, even by an artist from Finland! The demo with Karen was excellent, and she also conducted a virtual workshop in December. Meanwhile, the Red Rock team is working on planning 2021 virtual

events and options to move it "Live" whenever possible. After Black Friday,



DEMO BY KAREN MARGULIS

the society featured an Early 2021 Membership Renewal Event offering a discount for early renewals.

Email: contact@redrockpsnv.org for more information.

PASTEL SOCIETY OF AMERICA

The **Pastel Society of America** (PSA) has announced that its 49th Annual Exhibition, "Enduring Brilliance!" will be for PSA members. However, there is still an opportunity for artists to become a member before the deadline. Visit their website at pastelsocietyofamerica.org/membership for details.

PASTEL SOCIETY OF SOUTH CAROLINA

The Pastel Society of South Carolina (PSSC) USA opened 2020 with a **Kathryn DuTremble** presentation relating etchings and pastels, historically and in her art, in advance of a May Charleston Museum/PSSC Exhibit. Preparations with The Charleston Museum to celebrate the "Centennial of the Artists of the Charleston Renaissance" advanced with an outdoor delivery of entries at the March meeting due to sudden COVID-19 closure of its meeting space.

Amy Minson was a presenter at what turned out to be the last meeting before quarantining for COVID-19. Recently returned from exhibiting with South Carolina Plein Air Artists beside the Van Gogh Exhibit in The Columbia Museum of Art, Amy demonstrated her plein air gear and dispensed many helpful tips at this impromptu gathering. So began PSSC's early recess.

Drawn from their Works On Paper Collection, "Etchings To Pastels" opened in mid-June as the museum did, and continued through November. Following the opening of "Pastel Passion," the 2020 Judged Member Exhibit in NCAA Park Circle Gallery on November 2, PSSC zoomed for its third and final 2020 meeting. Arrangements for the January 2021 Meeting await completion. It was a busy year, COVID-19 notwithstanding,



AMY MINSON DEMONSTRATES AT PSSC'S LAST MEETING

and now it is getting busier as small groups social distance to paint, and the society seeks Zoom demonstrations.

PASTEL SOCIETY OF SOUTHERN CALIFORNIA

Due to the COVID-19 challenges, the **Pastel Society of Southern California** (PSSC) USA reimagined the way it approached its exhibitions, meetings, workshops and member interaction. Back in March, when the pandemic hit, the society slowly emerged from an initial shock over what was happening and then moved into action.

With a full slate of in-person workshops already lined up for 2020 and 2021, including ten well-known pastel instructors, the board realized it would be unsafe to continue as planned. One by one, PSSC canceled, and then rescheduled the workshops for a future date. The president, **Otto Stürcke,** struck a tone of "uniting as a pastel family and getting through the pandemic together."

For the 11th Annual Spring Members' Show, the society flexed and took it online instead, creating a beautiful webshow juried by **Stephanie Birdsall**. Fortunately, the PSSC's 2nd annual "Make Your Mark!" online open juried show was already virtual, and it went live as scheduled in the month of August, juried by international pastel artists **Dianna Ponting, Niall O'Neill** and **Isabelle V. Lim,** with **Lorenzo Chavez** as judge of awards.

Otto and webmaster **Lupe Backe** created a brand-new society website including a beautiful members' gallery of work, which is available at psscwebsite.org. Exhibitions are available under published shows at onlinejuriedshows.com.

PIEDMONT PASTEL SOCIETY

Piedmont Pastel Society 2020 Member Show held in November was a "Show & Tell" exhibition. Each member entered a favorite painting from the past year and then voted online for their three favorites. Thanks to Zoom and a coordinating slide show, a wonderful silver lining came out of this COVID-19 cloud! Members were able to reconnect with each other, and in many cases, formed new friendships in ways they had not anticipated. In a fast-paced two hours, 38 artists were allotted two minutes to "show and tell" about their painting.

Members were fascinated to hear as each artist shared their inspiration, subject stories, and painting techniques. A coordinating slide show was viewed, thanks to webmaster, **Regina Burchett.** To close out the event, the grand prize painting and six members' choice paintings were awarded. A follow-up survey already indicates that this was enjoyed and the members look forward to doing it again.

HAVE NEWS? LET US KNOW!

Email communications@iapspastel.org and your story might be selected as a future feature in this section.

VENDOR FOCUS

A LOOK AT THE VENDORS THAT SUPPORT THE ART

SHOWSUBMIT.COM

BY MOZELLE FORMAN



JOE BAKER

Any artist who has found the courage to enter a juried competition knows there are lots of criteria to meet, rules to follow and technology to navigate (what is a dpi and pixel anyway?). And even after one has successfully navigated an entry, the rules change! What is an artist to do? The answer for many is ShowSubmit.com, a premier website for online submission of artwork to juried exhibitions.

ShowSubmit.com creator, **Joe Baker,** is a software developer since 1995, a signature member of PSA and **Connecticut Pastel Society** (CPS), and an active board member of both the CPS and IAPS. In 2012, CPS asked him to create an online entry system for its "Renaissance in Pastel" national show in order to simplify the process for its members. The result was so successful that, after modifying the system to handle entries for other organizations, he created his own web-run business.

Although artists are the users, Joe explains, the art organizations are the actual clients. ShowSubmit.com acts as the entry portal for artists submitting to the show, verifies entry information, digital images and entry fee payments, and sends the data to the organization.

"Online entry has become the norm now, with fewer organizations still doing the entry work manually. Because individual organizations have varying requirements, the demands on the entry system have become more complex, necessitating more options and customization."

For the artist using the system, the focus has been on becoming more efficient and user friendly. Every artist can create an account, with a single login password, giving the artist access to all current and past entries, as well as selection results. It allows the artist to make changes to an entry right up until the entry deadline. Addressing what Joe calls the "stumbling block" of many artists, the site offers detailed instructions on how to prepare an artwork image. Best of all, the site offers a comprehensive list of all current online competitions with the complete prospectus.

With the COVID-19 pandemic forcing a shift to online-only exhibitions, ShowSubmit.com has seen an increase in the number of artists submitting to national shows. "Artists realize that since they would not be incurring the cost of packing and shipping their work if accepted by the jury, it may be more worthwhile to enter the shows with the possibility of winning an award, some prize money or just for the exposure," Joe explains.

When asked about his prediction for the future of ShowSubmit.com, Joe says, "I don't know of any art organization that would go back to manual entries again once they have experienced using an online system. As long as art exhibitions continue, there will be demand for this type of entry system. In fact, the systems will need to become more comprehensive, perhaps incorporating things such as image-sizing software, handling video uploads, including other offerings such as virtual workshops, classes and critiques, and so on. Technology is growing and improving at a rapid pace; the expectations and demands for using it will do the same." ShowSubmit.com is committed to helping artists keep pace.



PROGRESSION BY JOE BAKER

NOTEWORTHY

EDUCATION COMMITTEE NEWS



COMING SOON!

The IAPS Education Committee announces an ONLINE VIDEO LIBRARY on YouTube!

Watch for the first release in March, "Evaluating the Prospectus When Entering IAPS Exhibitions."

SOCIETY GRANT OPPORTUNITY



THREE GRANTS for $1000 each will be awarded soon! Your society could be the recipient of a new IAPS Global Society Grant. IAPS developed these grants to help our member societies around the world advance the knowledge of pastel to their members and spread the appreciation of the pastel medium to the public.

To apply, societies may submit a proposal explaining how they would spend these funds to accomplish that goal. Using a jury process, IAPS will award three grants of $1000 each. Watch for more information and details on the IAPS Facebook page, Presidents' Forum and in your email.

CHICAGO PASTEL PAINTERS

PASTELS CHICAGO 2021

EIGHTH BIENNIAL NATIONAL JURIED OPEN EXHIBITION

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OCTOBER 1 - NOVEMBER 15, 2021

~ DEADLINE - AUGUST 15, 2021 ~

Online at ShowSubmit.com

For more information, visit ChicagoPastelPainters.com, beginning May 1, 2021

AWARDS & ACCOLADES

HIGHLIGHTING RECENT ACCOMPLISHMENTS OF ARTISTS FROM MEMBER SOCIETIES

Due to an overwhelming response to this section and limited space, not all submissions were published. We congratulate all artists for their many accomplishments.



Coco in Sunlight by Heather Peberdy

PASTEL SOCIETY OF VICTORIA, AUSTRALIA member **Heather Peberdy** won Best in Show for *Coco in Sunlight* and member **Lynda Robinson** won Best Portrait for *Artistic Conversation* in the society's 33rd Annual Exhibition.



Artistic Conversation by Lynda Robinson



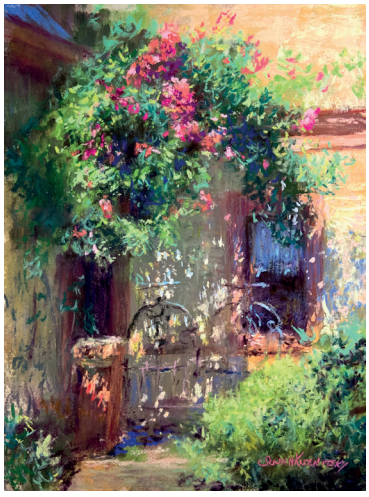
Battery Eggs by Julie Freeman

Julie Freeman with the **PASTEL SOCIETY OF AUSTRALIA** won 2nd Place for *Battery Eggs* in the society's Annual Exhibition.



Winter Tapestry by Lynda Conley

Lynda Conley with **PASTEL SOCIETY OF THE SOUTHWEST** won Best in Show for Winter Tapestry and its 39th Annual National Juried Show.



Summer Light by Susan Kuznitsky

Susan Kuznitsky with the **PASTEL ARTISTS OF OREGON** won Best of Show for *Summer Light* in the "Spirit of Pastel" Exhibition.

Michael Freeman with the **PASTEL ARTISTS OF NEW ZEALAND** won 1st Place for *Heart Broken* in the Pastel Society of Australia's Exhibition.



Heart Broken by Michael Freeman

AWARDS & ACCOLADES



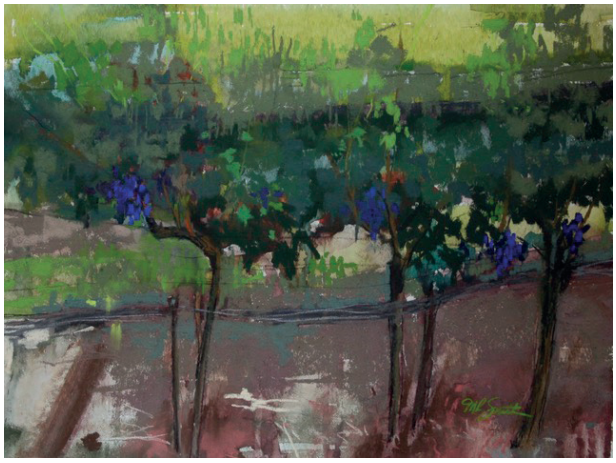
Beginnings by Sally Strand

Sally Strand with **PASTEL SOCIETY OF THE WEST COAST** won the Dakota Arts Award for *Beginnings* in the PSWC Pastels USA Exhibition.



Tea with Gran by Marilyn Drake

Marilyn Drake with the **PASTEL SOCIETY OF NEW MEXICO** won 1st Place for *Tea with Gran* in the PSNM 28th National Pastel Exhibition.



Bragg Hill Bounty by Mary Rinderle Smith

Mary Rinderle Smith with the **PHILADELPHIA PASTEL SOCIETY** won the Red Rock Pastel Society of Nevada Award for *Bragg Hill Bounty* in the Pastel Society of Southern California's "Make Your Mark!" Exhibition.



Towards Morning by Dug Waggoner

Dug Waggoner with the **PASTEL SOCIETY OF THE WEST COAST** won the Terry Ludwig/UART Award for *Towards Morning* in the Pastel Society of Oregon's "Spirit of Pastel" Exhibition.



Sphere 1 by BF Reed

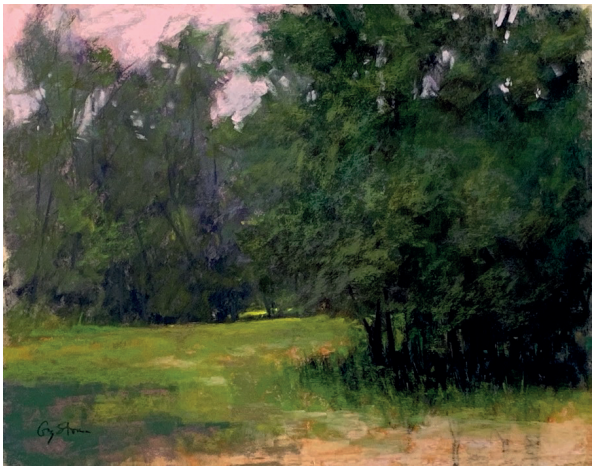
BF Reed with the **PASTEL SOCIETY OF NORTH CAROLINA** won 1st Place for *Sphere 1* in the Pikes Peak Pastel Society's Exhibition.



Tractor Study 5 by Robert K. Carsten

Robert K. Carsten with **PASTEL SOCIETY OF AMERICA** won 2nd Place for *Tractor Study #5* in the Connecticut Pastel Society's "Renaissance in Pastel" Exhibition.

AWARDS & ACCOLADES



The Edge of the Yard by Greg Stone

Greg Stone with the **OKLAHOMA PASTEL SOCIETY** won 1st Place for *The Edge of the Yard* in the Pastel Society of North Carolina's "Pure Color" Exhibition.



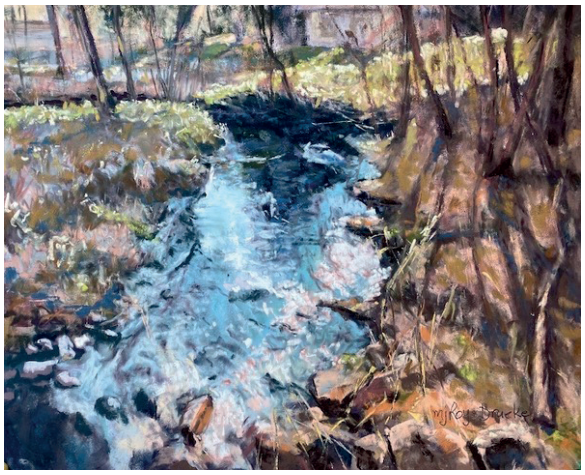
Dawn Manzanita by James DeBoer

James DeBoer with the **NORTHWEST PASTEL SOCIETY** won the Barbara Benedetti Newton Award for *Dawn Manzanita* in their International Exhibition.



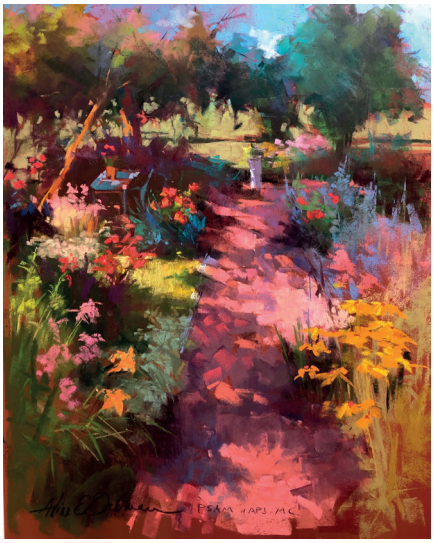
Just Ambling Along by Sharyn Lightfoot

Sharyn Lightfoot with the **PASTEL SOCIETY OF CENTRAL FLORIDA** won Best in Show for *Just Ambling Along* in the society's recent exhibition.



Winter into Spring by Mary Jo Drueke

Mary Jo Drueke with the **GREAT LAKES PASTEL SOCIETY** won the Great American Artworks Award for *Winter into Spring* in the Pastel Society of Oregon's "Spirit of Pastel" Exhibition.



Susan's Garden by Aline Ordman

Aline Ordman with **PASTEL SOCIETY OF AMERICA** won the 4th Place Great American Artworks Award for *Susan's Garden* in the PSA 48th "Enduring Brilliance" Exhibition.

Doug Dawson with **PASTEL SOCIETY OF COLORADO** won 1st Place for *Short Bridge* in the society's recent International Exhibition.



Short Bridge by Doug Dawson

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