IAPS

INTERNATIONAL ASSOCIATION OF **PASTEL** SOCIETIES

THE GLOBE



Nº 02

FALL • 2020

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IAPS INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

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AUGUST 23–27, 2021









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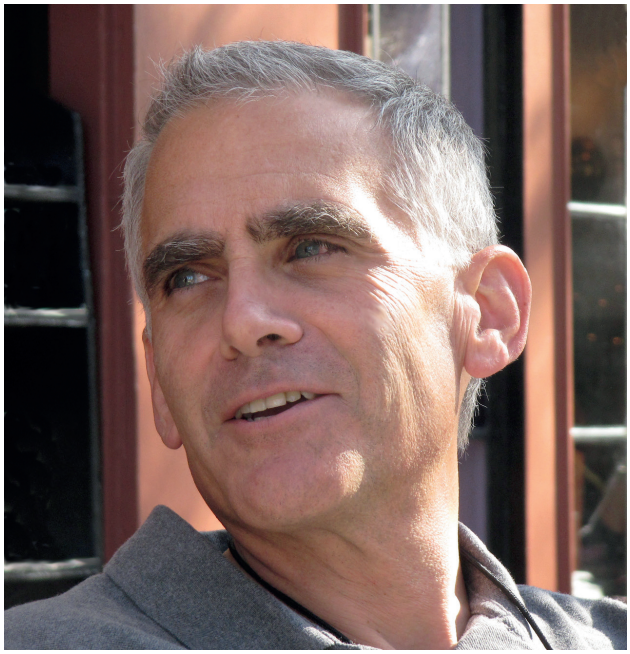






COVER ART:
SELF WITH SUN AND WIND
BY CAROL PEEBLES

LETTER FROM THE PRESIDENT



Here we are, at the three-quarters point of 2020, and the world is still grappling with the effects of an historic pandemic. Maintaining any degree of normalcy has been lost, our patience has been tested, and civility is on trial. Humans don't respond well to being in a state of limbo; we want to have some idea as to what to expect to remain calm. While some artists have been able to use this time to reorganize their studios and spend more time painting, others have found that the pandemic's emotional side-effect of depression has taken its toll with a lack of motivation. If you find yourself as one of the latter, don't feel guilty, as you are not alone. Personally, I have found comfort in revisiting my art library and doing expanded research online. Many major museums have wonderful virtual offerings. There is nothing like looking at inspiring works to remind us all why we paint.

Throughout all of this, artists, and the art community, have had their schedules turned upside down, funding curtailed, and the added stress of adapting to what has become a virtual world. Here at IAPS, we have had to make many difficult decisions this year, the first being the postponement of the 2021 convention, which was scheduled for the first part of June 2021. Happily, I can report that we have secured a date for 2022. The IAPS convention will be held in Albuquerque, New Mexico, Monday thru Sunday, June 20 - 26, 2022. This could not have been accomplished without the entire team here at IAPS giving so much of their personal time and knowledge. Thank you! Be sure to mark your calendars for June 2022 as we look to the future when we can all safely gather again in person to celebrate all things pastel. In the meantime, we are hard at work on making 2021 as useful and engaging for the international pastel community as possible and will be hosting a virtual President's Forum for our society members in the early fall of this year.

In conclusion, it is with a heavy heart that I learned of the passing of one of the true masters of pastel and someone I was fortunate to call friend, Elizabeth Mowry. To have known her in person was to truly see the gentle persona of a poetic soul, which is evident in everything she painted and wrote. This quote, one of her favorites, says it best, "He alone is great who turns the voice of the wind into a song made sweeter by his own loving." -- Kahlil Gibran.

RICHARD MCKINLEY
PRESIDENT, IAPS

LETTERS FROM THE CHAIRS



Our committees are working hard to keep everything moving forward at IAPS. Here are a few words from the committee chairs.

COMMUNICATIONS COMMITTEE: A message from Chair, Lisa Rico:
Art is a form of communication, and a time traveler. Historical art can express an artist's thoughts and emotions in a snapshot of that time. Just as newspapers can record the first drafts of history, art of the moment can reflect an artist's thoughts, feelings, concerns and inspirations. It communicates then to now.

As artists, it is challenging to keep our spirits high in the midst of canceled shows and events. However, many of our societies are working hard to think outside the box and keep members inspired. Perhaps their ideas will spark your creative thoughts. We hope this issue of *The Globe* may inspire you as well. Through the work of Claudia Seymour, or by reading about the upcoming MISA retreat, or by viewing the stunning award-winning pieces from the 37th Juried Exhibition featured herein, we hope this publication plays some small role in lifting your spirits, and your art.

I recently found inspiration from our own, Lyn Asselta—First Coast Pastel Society, IAPS-EP, who wrote in her weekly blog, "Inspiration needs solitude, some wonder and attention. Inspiration can, and will, come to us if we make the time to let it stop by and visit for awhile."
Please share with us on our Facebook page where you are finding inspiration these days.



EXHIBITIONS COMMITTEE: A message from Chair, Shirley Anderson:
The 37th IAPS Juried Exhibition - 2020 Webshow is now live on the website (iapspastel.org) and the award winners are included in this newsletter. The response to the exhibition was tremendous! Thank you to all who entered. We received more than 1,830 paintings from over 594 artists in more than 20 countries, representing 72 member societies. A huge thank you to our jurors, Ellen Eagle, Maria Marino and Kurt Weiser, and to the judge of awards, Sylvie Poirson. None of this would be possible if not for our sponsors, to whom we are eternally grateful:

- *Prix de Pastel* sponsored by IAPS
- *Gold Award* sponsored by Pastel Society of the West Coast in honor of Urania Christy Tarbet
- *Silver Award* sponsored by Friends of Maggie Price in honor of Maggie Price
- *Bronze Award* sponsored by David Patterson in honor of Paula Ford
- *Honorable Mention* - Four awards sponsored by ShowSubmit; Nancie King Mertz for Chicago Pastel Painters; Lynn Attig in honor of Hazen Folse; and Chris Ivers.

As always, we are grateful to Joe Baker with ShowSubmit who processes all the entries and manages the award process for our jurors. We salute all who entered, and congratulations to the award winners!



EDUCATION COMMITTEE: A message from Chair, Anne Strutz:
The IAPS Education Committee is committed to researching, developing, and administering educational and scholarship programs to further the purpose of the IAPS organization in elevating the medium of pastel. The committee would love to hear from societies around the world with suggestions of educational topics and programs you would like for IAPS to provide. Contact: annestrutzfineart@gmail.com

LISA RICO, SHIRLEY ANDERSON, AND ANNE STRUTZ
COMMITTEE CHAIRS, IAPS

IN MEMORIAM



ELIZABETH MOWRY (PHOTO CREDIT: LYNN ATTIG)

Elizabeth Mowry 1940 - 2020

We asked Lynn Attig, The Globe's copy editor, to reflect on the recent passing of Elizabeth Mowry because of her family's close artistic connection to Elizabeth. In addition to serving on the IAPS Communications Team, Lynn is co-founder and president emerita of the Pastel Society of Southern California.

BY LYNN ATTIG

I will always remember Elizabeth Mowry with her sunbonnet on, standing at her easel in a lavender field, painting the French countryside. The venerable Grande Dame of Pastel passed away peacefully July 18 in a serene setting, leaving a mark on the heart of everyone who knew her. She was revered as one of the most profound painters and poets of her time. Like Kahlil Gibran, whom she often quoted, she had a deep understanding of the mysteries of life and could express them with originality and poignancy using both visual and expressive languages. Hers was a rare gift, and one she graciously shared with fellow artists, students and friends. The author of four books, including *The Poetic Landscape* and *Landscape Meditations*, Elizabeth received more than 40 major landscape awards

in national and international exhibitions, and her work appears in more than 50 books and magazines.

She was a PSA Master Pastelist/Hall of Fame Honoree, a Master Pastelist in the Art du Pastel en France, a Distinguished Pastelist in the Pastel Society of the West Coast, a member of the IAPS Board of Advisors and is listed in *Who's Who in American Art*.

A 15-year instructor at the prestigious Woodstock School of Art in New York, Elizabeth also taught numerous pastel workshops at home and abroad and served as invited juror for many national and international exhibitions. Her work was represented by Hardcastle Gallery in Centerville, Delaware and appears in corporate and private collections in the United States and around the world.



GOLDEN POPLARS BY ELIZABETH MOWRY

Born in 1940 in the Hudson Valley region of Upstate New York, she grew up near the Catskill Mountains and lived there until 2005, when she moved to Winterset West, Colorado.

I first met Elizabeth during a 2007 plein air trip to France. She and my parents, Roland and Hazen Folse, had experienced many art adventures since 1998 and regaled me with their stories: like the time in Scotland when my mom fell off a cliff and shattered her ankle; or in France, when Maggie Price chronicled their travels in *The Pastel Journal* ("Twelve Days in Provence," Nov./Dec. 2000); and in Italy, when their group was stranded in a small village during the 9/11 crisis. Mom and Dad adored Elizabeth and wanted me to join them on their next painting trip to Domaine du Haut Baran in the French Lot River Valley, one of Elizabeth's favorite places.

At Haut Baran, Elizabeth sat beside me in the barn and gave me a private lesson on how to paint a tree. She was exceedingly kind, patient and encouraging, treating me like a real artist even though I was an absolute beginner!

I understood then why my parents insisted I go along. After ten days of total immersion in pastel, making life-long friends and falling in love with the French lifestyle, we all parted ways. Elizabeth talked of traveling on alone to spend a month in seclusion -- writing, painting and planning her next book, *Surveys of Solitude*. I admired her courage in taking this quiet pilgrimage.

"'I truly enjoy working in an almost sacred silence,'" said Elizabeth, in an interview by *The Pastel Journal* ("Sacred Silence," June 2009). When asked what continued to surprise her about the artist's life, she replied: "'It's just how beautiful my life really is. I'm overwhelmed with gratitude. I love to paint, I love to write and I love to learn... I cherish the genuine friends I've made through art and the places I've traveled.'"

As much as Elizabeth loved solitude, she also embraced teaching, inspiring countless pastel artists through her personal interactions and instructional books.

In 2009 I was fortunate to take a second trip with Elizabeth to Haut Baran, where she continued to mentor us in pastel and provided invaluable counsel for another of my endeavors: the launch of our brand-new Pastel Society of Southern California (PSSC).

Four years later, I invited her to present a workshop for PSSC. Elizabeth stayed in our Redondo Beach home and, in the evenings after the workshop, we talked "art and life" as we strolled with my two border collies around the neighborhood. She did a demo of the Palos Verdes cliffs at sunset and asked me to gift it to my mom, who was having health issues.

The last time I saw Elizabeth was at the IAPS 2017 Convention, where we enjoyed a group dinner with my parents and PSSC colleagues on the patio.

At the trade show, she generously autographed her Girault "Poetic Landscape" pastel sets for adoring fans at the Pastel/Etc. booth.

Afterwards, wearing a white sundress, Elizabeth danced in the courtyard of the Hotel Albuquerque, enjoying the festive band. She seemed supremely happy to be surrounded by her long-time IAPS artist friends, which to her were an extended family.

On her website, Elizabeth wrote: "I continue to wonder where or when in life we cross over that tenuous edge between striving, pushing ahead, fighting wars and needing always to win the race of the prize, to where it is simply enough to create in cloistered silence some small painted memory of significant joy."

As I write this, her books grace my coffee table, and two of her paintings hang on my wall. But what I cherish most from Elizabeth is a hand-painted Christmas card of long-stemmed red roses that resides on my desk. It is the last one I received from her. I only need to look at it, this Proustian "madeleine" dipped in a cup of tea, to evoke her essence and unlock the memories in my mind.

May her legacy of beauty shine on through her exquisite poetic paintings and prose, which, like Elizabeth, now have a life eternal.

www.elizabethmowry.com



ELIZABETH MOWRY (PHOTO CREDIT: HAZEN FOLSE)

The outpouring of condolences and memories from pastel artists around the globe is a fond reminder of the many lives Elizabeth Mowry touched and the artists she mentored. Here are just a few of their comments:

"I will always treasure my workshop with Elizabeth. She inspired me not only to be a better artist but a kinder and better person." -- ***Karen Margulis***

"Her books are truly windows into her soul. They were very influential in helping me find my own voice." -- ***Barbara Archer***

"Oh!!! I'm so sad ... She was one of my most significant influence[s] in the landscape painting, especially with her way of seeing trees. Without her ever knowing, she was my most important teacher. The hours I spent studying her pastels, trying to figure out what it is that touches me so much. That takes my breath away." -- ***Suzanne Godbout***

"May each of us be as thoughtful in our efforts to bring beauty as was she. Landscape Meditations glimpses her wonderful perspective. -- ***Harley Talkington***

"Such sad news. I was lucky enough to arrange a couple of painting tours to Provence for Elizabeth, she was a joy to travel with, and a fantastic artist and friend." -- ***Susan Webster***

"Heartbreaking news ... she was the reason I embraced the poetic landscape expression ... I feel fortunate to have known her as a teacher and a friend, and share a lot of memories from our travels." -- ***Georgette Sinclair***

*"Her books were my 'bibles' when I first started using pastels. Her passing is a true loss but thankfully we have her soulful paintings and invaluable books to remember and inspire." --****Karen Tighe***

"The world has lost one of its great artists, and as folks have mentioned, a gentle, thoughtful, poetic soul." – ***Liz Haywood-Sullivan, IAPS president emerita***

"A great loss for the pastel community. Elizabeth Mowry was so gentle and lovely. RIP." -- ***Isabelle V. Lim***

"I was fortunate to take a short workshop with her at IAPS one year and her spirit of grace and beauty were so evident in her paintings as well as in her connection with others." -- Charles Peer

"Her books were my first pastel teacher, and when I got to spend an afternoon with her years later in her home studio, I truly felt like I was in the presence of a beautiful soul. Her generosity and kindness shines through in her work and books. She will be missed." -- ***Jeanne Rosier Smith***

"Elizabeth was a gentle and kind spirit. It was an honor to attend two of her workshops at Dakota Art Pastels. She inspired her students with a lady-like graciousness of humble dignity. May we remember her always." -- ***Christine Troyer***

"It was in Elizabeth's Albuquerque workshop in Nov 1998 that Maggie Price and I conceived the idea and plans to publish The Pastel Journal magazine. Because of her inspiration, we placed her on the cover of our first PJ issue. She was such a grand lady." -- ***Janie Hutchinson, former publisher, The Pastel Journal***

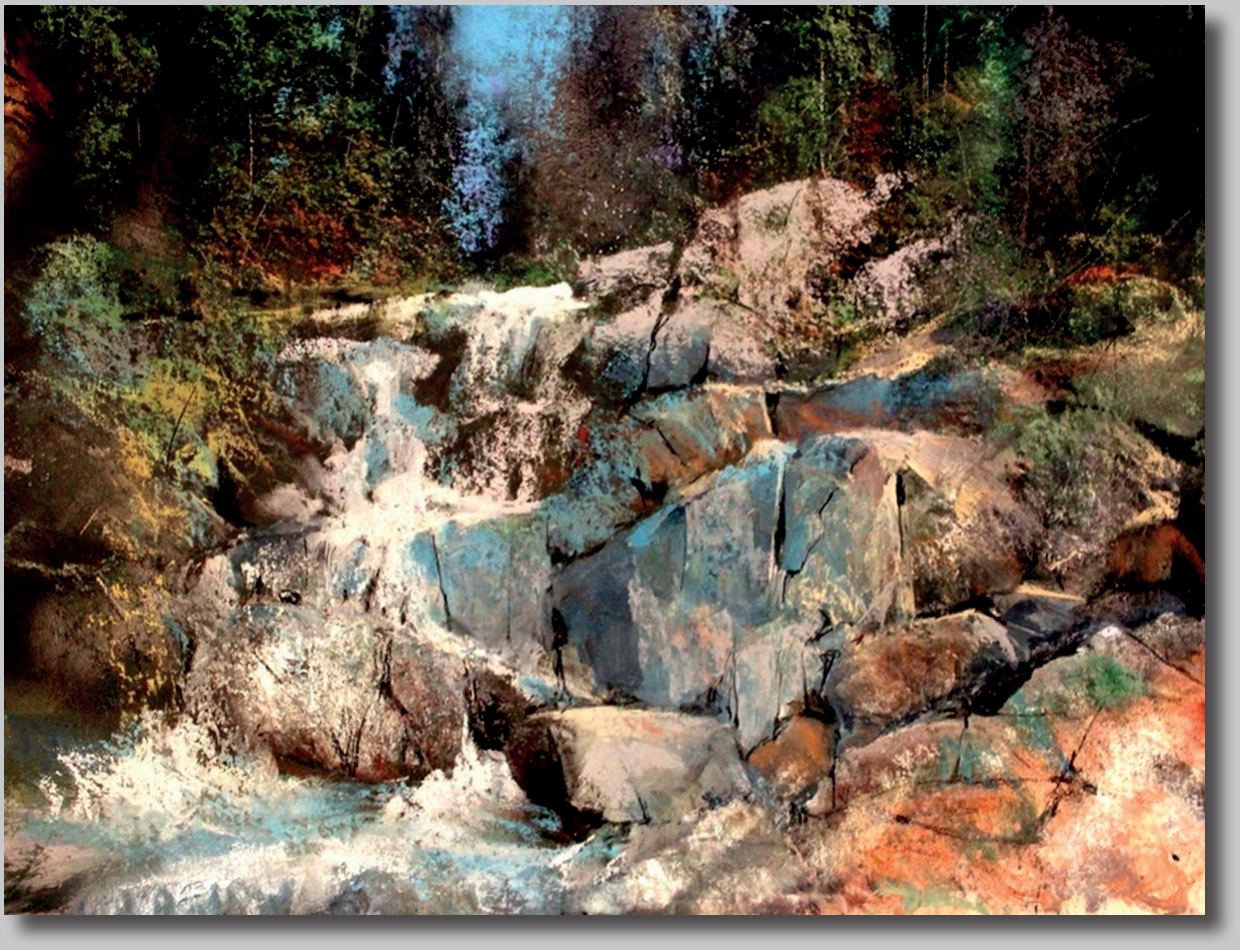
THE SHOW

IAPS 37TH ANNUAL JURIED WEB SHOW

"It is a great honor for me to have been chosen as the IAPS International Judge. Having to choose, alone, the eight winners among so many high-quality works selected is also a great responsibility. It's a very personal judgment. Why a work, rather than another which nevertheless has so many technical and artistic qualities? I let my heart and my sensitivity speak. A great experience!
Well done to all the selected artists and to the lucky winners."
--Sylvie Poirson

PRIX DE PASTEL

SPONSORED BY IAPS



Tumbling by Stan Bloomfield



GOLD AWARD

SPONSORED BY
PASTEL SOCIETY OF THE WEST COAST
IN HONOR OF
URANIA CHRISTY TARBET

The Door Into Summer
by Olga Abramova

SILVER AWARD

SPONSORED BY
FRIENDS OF MAGGIE PRICE
IN HONOR OF MAGGIE PRICE

Perseverance
by Pi-Yen Chen



BRONZE AWARD

SPONSORED BY
DAVID PATTERSON
IN HONOR OF PAULA FORD

Sunday Walk On The Pier
by Nancy Nowak



HONORABLE MENTION

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Waterfall
by Lin Chi-Kuang Hukou





HONORABLE MENTION

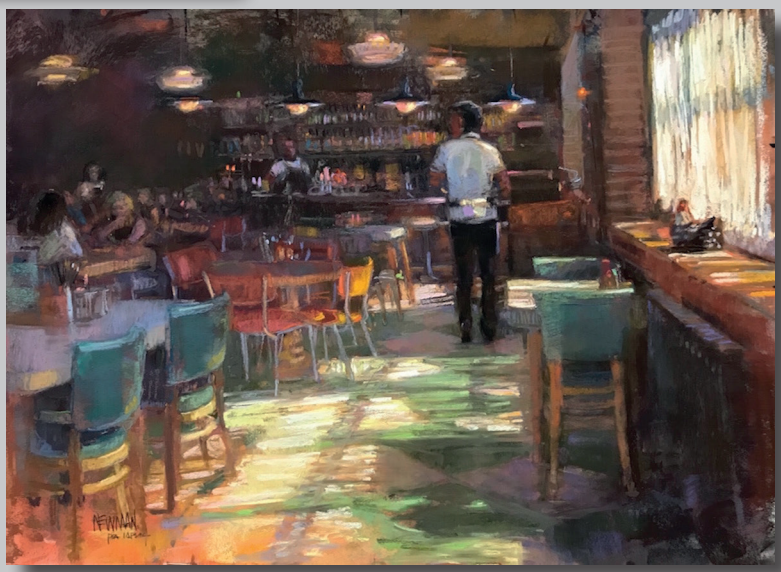
SPONSORED BY
NANCIE KING MERTZ
FOR CHICAGO PASTEL PAINTERS

Pays De L'aven
by
Veronique Du Boisrouvray

HONORABLE MENTION

SPONSORED BY
LYNN ATTIG
IN HONOR OF HAZEN FOLSE

On The Side
by Kathleen Newman





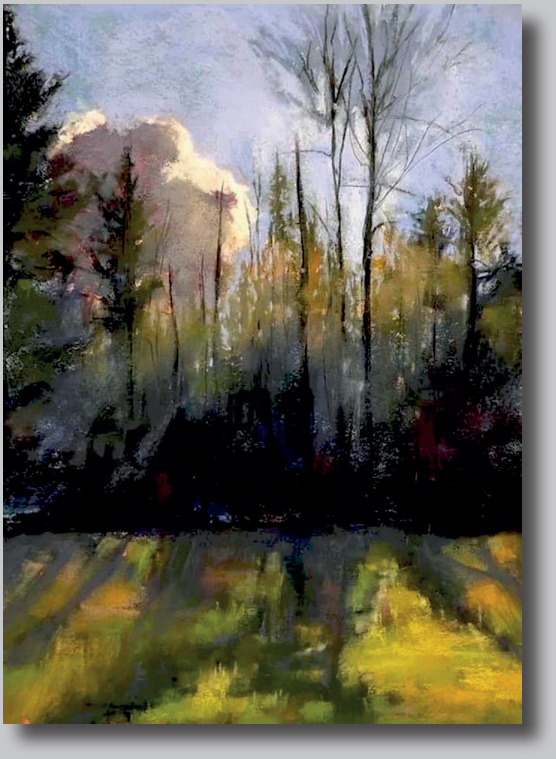
HONORABLE MENTION

SPONSORED BY CHRIS IVERS

Uplift
by Colette Odya Smith

JURORS COMMENT ON ACCEPTED WORKS

We asked our jurors to comment on a stand-out painting that was not chosen for an award.



Morning by Kim Eshelman

Juror Kurt Weiser says, “Love this piece. The emerging light from behind the cloud gives you a sense of hope, being the lightest value against the black shadows.”



Lilacs by Silja Salmistu

Juror Maria Marino comments, “Beautiful use of lost and found edges as well as the handling of the raking light across the image.”



Just Like Dad by Jody Martin

Juror Ellen Eagle remarks, “This is a very visual artist who loves all the forms of the boy, hat, and collar. The artist is also sensitive to light, allowing edges to melt. He or she trusts his/her eye, never over-rendering. I believe this artist loves line, plane, color, design, and the joyful manipulation of pastel.”

IAPS PRESIDENT'S RECOGNITION

There are only so many first times in life, and one of the most exciting for an artist is to be accepted into a major exhibition. As the popularity of the pastel medium has continued to grow, the odds of being selected have diminished. Even today's master pastelists often feel the sting of rejection. IAPS has decided to start a new program to acknowledge several of the first timers who have had work accepted into an IAPS exhibition.

In the IAPS 37th Juried Exhibion, there were 30 first time artists. IAPS President, Richard McKinely has selected several paintings to recognize from that pool. Enjoy!



ANNA SINGER - MARYLAND PASTEL SOCIETY, "THE FABULOUS FROWNIE-FACED NELLIEBELLE"



ANNA LAPYGINA - NATIONAL PASTEL SOCIETY OF RUSSIA, "MY BOY"



DEBORAH BREEDON - PASTEL SOCIETY OF THE WEST COAST, "RIVER VIEW PARK"



GREG STONE - OKLAHOMA PASTEL SOCIETY, "THE EDGE OF THE YARD"

MEET THE MASTERS

REFLECTING ON THOSE WHOSE ACCOMPLISHMENTS HAVE LED THE WAY FOR OTHERS



BALANCING ACT BY CLAUDIA SEYMOUR

CLAUDIA SEYMOUR

BY SABRINA HILL

In a year filled with a pandemic, violence, wildfires, and hurricanes, my interview with Claudia Seymour was a much-needed vacation from the perils of everyday life. We spoke from our respective homes in Connecticut and California, on a summer afternoon, chatting like two old friends going on about art and technique and pastels and watercolors and kids and jobs and teaching and painting.

One of the first things Claudia said to me was, "That there are no second chances is hooey." She was referring to herself, but she could have been talking about many of the artists I interview who have come to art a little later in life. In her case, though she was always interested in art and had an aptitude for it, she did not really begin a pursuit of making art until about 22 years ago. Prior to that she had collected art and tried her hand at stenciling and faux finishing. She began pursuing art in earnest when her son finished high school. She took a drawing class through the Silvermine Guild and dabbled in drawing and watercolor. She then took a watercolor class with Wendy Shalen who suggested she try pastels. Like many of us pastelists, she was hooked. "I love the immediacy of pastels, they don't have to dry or harden and so on. Not working with an implement like a brush or a palette knife is very tactile and rewarding."

Claudia considers herself a realist painter, and review of her work here in these pages and on her website will tell you that is true. She does mostly still-lifes and florals and works primarily in oil and pastel from set-ups in her studio. She tells the same story we hear from other artists, that galleries prefer the permanence of oils over the perceived impermanence of pastels. As a result, she paints about 70 percent of her work in oil. Always an avid bookworm, she has an encyclopedic knowledge of art and art supplies. We had a long discussion about some of her favorite brands and what makes them work for her.

For six years, Claudia was the president of the Salmagundi Club in New York City. Such a prestigious position in such a prominent group was an incredible learning experience for her as an artist and a person. She gained tremendous confidence in her ability to manage such a diverse group, and in the value of art and being an artist. The best part of the job was being a voice for art and emerging artists.

Competition is still a strong part of her art game. She feels that entering competitions keeps her fresh. She encourages artists to enter competitions with the following advice: "Start local. Enter contests in your general area. Not every work you do may be accepted, but the more you enter, the more confidence you will gain, and you will have a better ability to read where your art fits. Once you have some success, expand to regional, national or international shows." She believes that competing helps you to see where you fit in with other artists, not as a comparison to yourself, but as a way of judging your growth. It also keeps your name out there, on websites, in publications, and perhaps even in galleries. Entering shows also gives you time to develop the physical aspects of handling the materials and the emotional growth to develop your style. The emotional growth she is referring to is learning to have the patience to see and create well-constructed values, which make the painting make sense. She quoted Richard McKinley's very famous comment on value versus color, "Value does all the work, while color gets all the glory."

Finally, I asked her what advice she would give to her 20-year-old self. "Be braver, have more confidence in your own ability. Be a little quicker to put work out there. Don't be afraid of failing." Perfectly said.

From her website: Claudia Seymour is a widely collected artist in oil and pastel. From 2007 through 2013 she was president of the historic Salmagundi Club in New York City, a period of great growth and renewal for the organization. Claudia is a Master Signature Member of the Pastel Society of America and has been awarded Master Circle status by the International Association of Pastel Societies. She is also an Associate Member of the Oil Painters of America.

Her classic still-lifes in oil and pastel have been shown in nearly 200 juried national and international exhibitions, and she has won numerous prizes, including first-place and best-in-show awards. She works only from life, creating scenes that portray a timeless elegance and serenity through her concentration on radiant light and her choice and arrangement of antiques and ceramics, natural objects, fabrics, flowers and plants, and other materials.

Claudia is a juried member of the Allied Artists of America, American Artists Professional League, American Women Artists, Audubon Artists, and Catharine Lorillard Wolfe Art Club. She is represented by Handwright Gallery in New Canaan, Connecticut; J.M. Stringer Gallery in Vero Beach, Florida; Susan Powell Fine Art, Madison, Connecticut; and Gladwell and Patterson, London, England.



ROBIN'S EGG BY CLAUDIA SEYMOUR



BITTERSWEET WITH PEARS BY CLAUDIA SEYMOUR

IAPS' Pastel Immersion Retreat

A PRIVATE ISLAND RETREAT ON MADELINE ISLAND ON LAKE SUPERIOR

PUSHING YOUR CREATIVITY TO NEW LIMITS





Picture an island known for its magnificent light and colors, creating an unparalleled setting for artistic inspiration and creativity. To get there, visitors board a ferry for a half-hour ride, which creates a sense of separation and peacefulness. It is a perfect opportunity to hit the reset button, take a deep breath, look at the waves and smile.

Artists who register for **IAPS' inaugural Pastel Immersion Retreat,** scheduled for August 23-27, 2021, will have the opportunity to experience this "island magic," while pushing their creativity to new limits.

This art-changing Retreat will be held at Madeline Island School of the Arts (MISA), which is ranked among the top five art and craft schools in the United States and is located on Madeline Island, the largest of the 22 Apostle Islands on beautiful Lake Superior.

Charles Meech, the school's founder and president, conceived the idea of an art school on Madeline Island. Like the famous line, "If you build it, they will come," (from the movie, "Field of Dreams"), guests regularly flock there to experience the school, the teachers and particularly the island setting.

Meech's family owned a summer home on the island and had vacationed there since his youth. Nine years ago, he and several partners purchased the MISA property, which was an old dairy farm with only the farmhouse and remnants of an apple orchard still standing. Utilizing his extensive development background to create a plan, he did his due diligence and watched his vision bloom into a top-rated, award-winning school, which now hosts immersion experiences in painting, quilting, writing, and photography.

MISA's immersion experiences are recognized for their world-renowned instructors. This Retreat features Master Instructors Aline Ordman, Dawn Emerson and Lyn Asselta; along with IAPS President Richard McKinley as host, and staff members Red Weber and Anne Strutz. Red is IAPS' Executive Director and Anne is chair of the IAPS Education Committee.





ALL PHOTOS COURTESY MISA

To set the scene, guests are invited to stay on the grounds where they will enjoy exceptional lodging and the camaraderie of fellow students and teachers. Three spacious studios – 2,000 square feet each – span the campus, along with a large two-story dining hall. MISA provides delicious daily meals on-campus, including breakfast, lunch and dinner, as well as unlimited refreshments and healthy snacks.

The 5-night stay begins Sunday evening with a wine-and-cheese welcome reception. The staff ensures an unforgettable experience, paying attention to details from arrival through departure.

"The retreat experience on the Island is better than anywhere else," says Meech. "Our Nature Studios for plein-air painters are very special. We have unique light here with the lake's reflection and its effect on the colors and shapes of the clouds. An added plus for painters is the Island's narrow shape, which means our campus location is only five minutes from both sensational sunrises and sunsets. Our iconic 'Lagoon' is always the favorite location for our students, particularly with the early morning light."

Plenty of learning opportunities await participants (see sidebar), along with free time to explore the island. Whether one wants to paint colorful clouds, rocky shorelines, sandy beaches, sea

caves, buildings or boats -- endless opportunities exist, most within a one-mile radius. And for those who like to paint architectural structures, classic Norman Rockwell buildings fascinate everyone on the island.

Additional activity options include bicycling, hiking, golf (Madeline Island Golf Club, designed by Robert Trent Jones), fishing, kayaking, canoeing, tennis, boating, beaches, and more.

The Island has about a dozen restaurants, providing tasty options from vegan and vegetarian (locally sourced when possible), to classic Wisconsin supper club fare and local bistro meals. Virtually all dining locations offer a sunset view overlooking the lake, as well as live music during the summer months.

MISA provides a shuttle service from the airport, or guests may rent a car, which they may bring to the island on the ferry. The latter is recommended for those who wish to control their own schedules and visit unique towns along the way. Upon check in, all buildings are open and accessible to guests 24/7.

"You've never experienced anything like this," says Meech. "Once you're on the Island, you will feel the stress melt away and realize that you're there to soak it all in. When you leave, you'll feel grateful to have invested in yourself and to have benefited from participating in this amazing experience."

To register, visit madeline school.com. Non-participating spouses or friends are welcome to stay at no additional cost, unless they choose to purchase a meal plan.

About the Instructors

Aline Ordman received BFAs from Cornell University and The Academy of Art in San Francisco. She is a Master Pastelist with the PSA, a Signature member of the AIS, and a member of the OPA. She has been featured in *The Pastel Journal* and is on the faculty of the national Plein Air Convention demonstrating pastels. Aline has juried international shows and *The Pastel Journal's* art competitions. She also teaches workshops throughout the country and in Europe. alineordman.com

Dawn Emerson has been exploring the possibilities of pastels for more than 20 years, always seeking to expand the expressive range of the medium. Her work with monotypes and other forms of printmaking have opened new vistas and imagery. As a teacher, she is always exploring how new tools and techniques like monotypes can nurture the creative growth of her students. Dawn is the author of the instructional book *Pastel Innovations*. dawnemerson.com

Lyn Asselta's extensive background ranges from calligrapher to elementary school art instructor to writer, but the past 15 years have been devoted exclusively to the art of pastel. She is founder and past president of the First Coast Pastel Society, has had her work featured in exhibitions worldwide and in several art publications, has judged and juried shows for numerous pastel societies, and has taught a full slate of pastel landscape workshops for the past five years. Lyn is an IAPS Eminent Pastelist, a Signature member of PSA, a member of the Salmagundi Club, and has been an Artist in Residence for the National Park Service. lynasselta.com

FOR MORE INFORMATION

Charles Meech is the director charles@madelineschool.com • 715.747.2054

Meghan Dennison is second in charge meghan@madelineschool.com







This is not a workshop. IAPS developed the RETREAT for artists who are looking to strengthen their artistic voice. This week-long immersion experience will include demos, 1:1 instruction, easel time, critiques, breakout sessions, after-hours events, group discussions, videos, and presentations. The three instructors will collaborate, using their ideas on what is vital to them as artists, and impart that knowledge from a philosophical perspective to each individual artist. 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. Everyone will be encouraged to challenge themselves, step out of their comfort zone and broaden their scope as an artist to lay the groundwork for achieving their painting aspirations.

SOCIETY SPOTLIGHT

PITTSBURG PASTEL ARTISTS LEAGUE SHARES THEIR THOUGHTS ON PASTELS, PEOPLE, AND THE PANDEMIC

BY CHRIS IVERS



BAGGETTA LESSON 1 BY J. PINI



QUEEN ANNE'S LACE BY C. GILBERTI

How are societies coping with the Global Pandemic? One group, the Pittsburgh Pastel Artists League (PPAL), decided to think "outside the box" and get creative. This past spring, PPAL started a Quarantine Gallery on its website (www.ppal-artists.com) The group also decided to issue a Members' Challenge, which has a monthly theme. For example, August was "My Favorite Pre-Covid Vacation," and September was "Urbanscapes." In addition, PPAL is planning ahead for member and juried shows.

For now, like many societies, the group is meeting on the digital platform, "Zoom," and members are hoping to see one another in person soon. Their last in-person gathering was in February 2020, and they look forward to the time they can safely be together again.

Marking 18 years, the society is bonded by a rich history and many activities. Dr. Patricia Bianco started the PPAL in 2002. At the time, she was a theater professor at the University of Pittsburgh and an artist working in a variety of media. Patricia put an ad in the "Call for Artists" section of the *Pittsburgh Post-Gazette's* Friday arts supplement, asking for local pastel artists who would want to meet together. When quite a few people responded, she formed a loose-knit group. They met in a variety of outdoor locations, conducting communication mainly by email with information on exhibits, supplies, websites, and artists' accomplishments.

Currently, PPAL's roster has more than 100 members, of which 40 to 50 are active.

In non-pandemic times, the society holds one or two

member shows every year in various local venues. In addition, it periodically sponsors larger, juried exhibitions in such venues as the Butler Institute of American Art in Youngstown, Ohio, and the Artsmith Gallery in Pittsburgh, Pennsylvania. Recently, PPAL hosted a joint exhibit with the Central Pennsylvania Pastel Society at The Southern Allegheny Museum of Art in Ligonier, Pennsylvania.

PPAL tries to sponsor one major workshop each year, along with several mini-workshops taught by members who have a specific expertise: Christine Swann on portraiture, Gail Beem on expressive landscape, and Diane Grguras on plein air. The group frequently gets together to paint in the region. Western Pennyslvania is a beautiful and varied setting, with wooded mountains, urban areas, rivers, lakes and farmland, plus industrial and historic sites which lend themselves to the groups' frequent excursions to paint. PPAL functions provide considerable comradery and the opportunity for members to interact. They frequently share their recent works and enjoy informal critiques.

PPAL is a proud member of IAPS. Over the years, its members have attended the biennial convention and several have had work featured in IAPS events. Many are looking forward to, and hoping to attend, the upcoming IAPS 2022 convention in Albuquerque.

To learn more about PPAL, please visit www.ppal-artists.com.



PITTSBURGH TUNNEL VISION BY L. BARNICOTT



GLACIER BAY NATIONAL PARK BY B. CERIANI



.OVERHEAD BY K. DIVERS



SEDUM, WINTER
BY D. GRUGRAS



SOCIETY SHORTS

A BIT OF NEWS FROM OUR MEMBER SOCIETIES

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

PASTEL SOCIETY of HONG KONG (PSHK)

Society President Cissy Chung reports that a group of passionate artists, fascinated by the uniqueness of soft pastels, has formed a society in Hong Kong. PSHK aims to bring awareness and share the love of this medium to other local artists. We welcome Cissy and the Pastel Society of Hong Kong into the IAPS pastel family and look forward to assisting your society as needed.

ZHUHAI XIANGZHOU PASTEL ALLIANCE (ZXPA)

ZXPA announces the 6th edition of the Zhuhai International Pastel Exhibition to be held this fall. Due to COVID-19, it will be a web show, showcasing approximately 100 paintings, 85 of which will be by Chinese artists and the remaining 15 by international artists.

Last year, in the 5th edition of this exhibition, the 15 international artists represented 10 different countries and included artists Rita Kirkman, Helen Kleczynski, Kurt Weiser, Sylvie Poirson, Joanne Power Cotton, Suzanne Godbout, Margaret Evans, Roberta Lin, Jack Liang, Anseok Cho, Veronique Theunissen, Jian Wu, Tai-Meng Lim, Teresa Wong and Isabelle Lim. These artists represent a long list of pastel societies, including the Austin Pastel Society, Art du Pastel en France, Pastel Society of Australia, Pastel Artists Canada, Great Lakes Pastel Society, Pastel Society of America, Pastel Painters of Cape Cod, Connecticut Pastel Society, Degas Pastel Society, Pastel Society of Eastern Canada, Pastel Guild of Europe, Societe des Pastellistes de France and the Pastel Society of the West Coast.

The ZXPA's efforts to involve such a diverse and global group of award-winning artists is outstanding. The organization is devoted to promoting the awareness of pastel and uniting Chinese artists locally, as well as motivating exchanges between artists from around the world who share the love for this medium.

PASTEL SOCIETY of SOUTHEAST TEXAS (PSST)

Thanks to the creative idea of Society Vice President Kouida Putman, a former schoolteacher, the PSST has launched a new monthly challenge for its members. Using an animated "Wheel of Fortune" concept, with categories such as abstract, animals, portrait, landscape, etc., it selects a theme for each month. The 1st place winner receives a $75 gift certificate and 2nd place wins $50 from Dakota Pastels. Winners from the previous month judge the entries for the next month. At the end of the year, the submissions from the monthly challenge will be used to help curate its Membership Show. Society President Liz Czerewaty reports that the response and quality of work have been outstanding!

MIDATLANTIC PASTEL SOCIETY (MAPS)

As reported by Society President Carol Cullinan, MAPS has had a full and active five years. Formed in 2015 with 64 charter members, they have grown to 86 current members. MAPS has held 14 exhibitions, three of which were judged. A long and impressive list of nationally known artists such as Liz Haywood-Sullivan, Desmond O'Hagan, Alain Picard, Lyn Asselta and Marla Baggetta have conducted workshops for the society. Because of COVID-19, MAPS is shifting to virtual workshops and exhibitions. Rita Kirkman will be conducting their first ZOOM workshop this fall. After five years as President, Carol handed over the reins to incoming President Joan Dreicer on September 1. Congratulations, Carol!

ZHUHAI XIANGZHOU PASTEL ALLIANCE 5TH EXHIBITION.

TOP PHOTO:
ARTIST WILLIAM JI ON THE RIGHT RECEIVING HIS AWARD FOR 1ST PLACE IN THE EXHIBITION. HIS AWARD-WINNING ENTRY IS BEHIND HIM.



BELOW: A PORTION OF THE EXHIBITION.





CYNTHIE HANKS, HONORABLE MENTION AUGUST CHALLENGE (PSST)



LINDA DELLANDRE, BEST OF THE MONTH (PSST)

TWO SOCIETIES – ONE EXHIBIT

Vermont Pastel Society teamed up with the Pastel Society of New Hampshire earlier this year for a joint members' exhibition. Both societies thought it would be fun to share the responsibilities and expand the exposure of both groups, all the while meeting new artists from the neighboring society. Geographically, the two societies are near each other, and by holding the exhibit close to the shared state border, it was convenient for all.

PASTEL SOCIETY of NEW MEXICO (PSNM)

Society President Susan Roden poses a question to other presidents, "Have you discovered alternate creative means to engage your members through the pandemic crisis?" Like many other societies, they have ventured into the virtual world for meetings and exhibitions. The PSNM recently gave its members an opportunity to share the impact of the pandemic in the society newsletter, in images or words. No restrictions or requirements. All submissions were published in a Show & Tell special section of the PSNM May newsletter. Additionally, the PSNM has begun posting short demostrations on its YouTube channel and is encouraging members to paint along with the video.

GOT NEWS? LET US KNOW!

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



KOUIDA PUTMAN, HONORABLE MENTION (PSST)

VENDOR FOCUS

A LOOK AT THE VENDORS THAT HELP US MAKE THE ART



Jack Richeson is an entrepreneur, an author, a character, and a legend. Pat Suggs, PSA-MP, IAPS-MC, and founding IAPS board member, summed it up when asked about Jack: "If you've met Jack, you love Jack. Generous, lots of fun, always telling jokes and offering help. He is just a great guy."

His eponymous company, Jack Richeson & Co., is equally great. From pastel sticks to easels, paints to brushes, its product line never disappoints. Founded in 1981 and located in Kimberly, Wisconsin, the Richeson company continues today as a family-run-and-operated business. Jack and his company have been honored by numerous art organizations for his support and philanthropy for artists and the medium of pastel.

Jack Richeson was involved with IAPS from its inception. He and the founder of IAPS, Urania Christy Tarbet, along with her first husband, Bob, worked very closely in the early formative years of IAPS in the 1990s. The Richeson company's support has been invaluable as IAPS has continued to grow and further its cause of education based in the fine art medium of pastel.

The company acted as the American importer for Unison pastels, a handmade pastel from Northumberland, England. Today, the Richeson company has developed its own name-brand line of hand-rolled pastels, with both medium-soft and medium-hard sticks. It manufactures the sticks in a more compact length, allowing plein air artists to utilize more colors in their palettes. These beautiful, rich colors have garnered great popularity among many master pastelists.

Besides pastels, the company

VENDOR FOCUS CONT'D

represents many diverse fine art materials, including more than 110 different easels and taborets, some manufactured from red oak in its Wisconsin factory, and others, made from lyptus, in Brazil. It also offers a line of pochade (portable) boxes under the brand name Sienna.

"We are interested in quality and how our products work for the artist," said Colleen. "Quality and feedback are more valuable than total sales. We want customers to know that we are always approachable, and we want to hear about their experiences." Colleen and many other Richeson staff are always welcome faces at the trade show at the IAPS convention, and artists are encouraged to stop by and talk to them about their products.

When asked what stands out about the IAPS convention, she said: "When Urania named the exhibitors' space 'The Candy Store,' it stuck! I think everyone who visits the trade show feels this way."

She added, "The whole convention provides a warm, fuzzy feeling, and I always feel welcomed. I also enjoy checking out all the products that are available to pastelists, watching the artists work, meeting other vendors, and feeling all the positive energy."

Richeson is a member of the fine art material subcommittee of ASTM, an international research group focused on developing standards for art supplies, including testing standards for pastel products.

For further information about the Richeson company and products, visit richesonart.com.

In 2005, the company created the Richeson School of Art & Gallery. It features more than 700 original works of art composed of the Richeson Permanent Collection, regional and local artwork, and two rotating exhibit spaces (richesongallery.com).

In addition, Richeson75 International Art Competitions hosts five annual shows: figure/portrait, animals/birds/wildlife, small works, still life/floral, and landscape/seascape/architecture. Because of COVID-19, all competitions are currently online. The winner of each show receives a $5,000 award. Because of Jack's love of art and artists, he wanted to find a way to be supportive and to further their creative aspirations by keeping them reaching and achieving.

Jack Richeson, the Author

This man of many talents is also the author of two books. In *Confessions of a Brush Peddler*, 2007, he shares tales and memories from his varied and interesting past, and how he ended up in the art materials industry.

In 2003, Jack wrote *Kate's Legacy*, a deeply personal story surrounding the mysterious death of his children's grandmother.

Both books are available on Amazon.



"ART OF THE PASTEL" INTERNATIONAL WEB SHOW

Kim Lordier, Juror/Judge | $2500 in Cash Awards

Best of Show, 1st, 2nd, 3rd Place, + 10 Honorable Mentions

Online Entry Deadline: Sunday, October 11, 2020

For eligibility requirements, entries, and more information:
www.onlinejuriedshows.com

AWARDS & ACCOLADES

HIGHLIGHTING RECENT ACCOMPLISHMENTS OF ARTISTS FROM MEMBER SOCIETIES.



Counting on the Man Upstairs by Carol Arnold

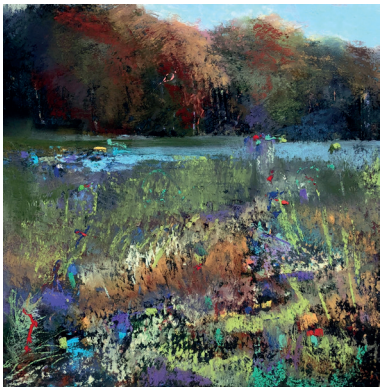


Intents by Rita Kirkman

AUSTIN PASTEL SOCIETY'S 2020 JURIED MEMBERS' EXHIBITION

Carol Arnold's painting Counting on the Man Upstairs received 1st Place in the landscape category, **Rita Kirkman's** painting Intent received 2nd Place, and **Enid Wood's** painting Renewal received the UART Award.

PINTORES PASTELISTAS ESPANOLES



Looking East by Eve Miller

Eve Miller's painting Looking East received the Apas Lyra Award in the Pintores Pastelistas Espanoles' 5th International Biennial Pastel Exhibition in Oviedo, Spain in March 2020.

PASTEL SOCIETY OF NEW HAMPSHIRE

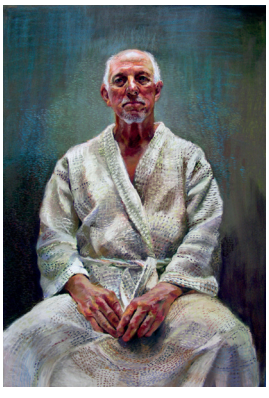
Keith Demanche's painting Morning Shadows received the 1st Place Award, **Maggie Smith's** painting My Side of the Lake received the Landscape Award and **Patricia Schappler's** painting The Guardian received the Portrait Award in the 2020 Online Members' Exhibition.



Morning Shadows by Keith Demanche



My Side by Maggie Smith



The Guardian by Patricia Schappler

PASTEL SOCIETY OF NEW JERSEY

Lisa Cunningham's painting Renewal received the Jerry's Artist Outlet Award in the Pastel Society of New Jersey's 15th Annual Members' Exhibition in 2020.



Renewal by Lisa Cunningham

AWARDS & ACCOLADES

PASTEL SOCIETY OF CENTRAL FLORIDA

Orit Reuben's painting Evening Prayers won 2nd Place in the 2020 Members' Exhibition.



Evening Prayers by Orit Reuben

ADIRONDACK PASTEL SOCIETY

Jeri Greenberg's painting Glass and Shadows received the Best Still Life Award, and **Mary Tallman's** painting Sam Houston Monument Studio received the Outstanding Landscape Award in the 2020 Annual Juried Show.



Glass and Shadows by Jeri Greenberg

SOUTHEASTERN PASTEL SOCIETY

Ronnie Offen's painting The Engineer received the Members' Choice Award in the Southeastern Pastel Society's 2020 International Exhibition.



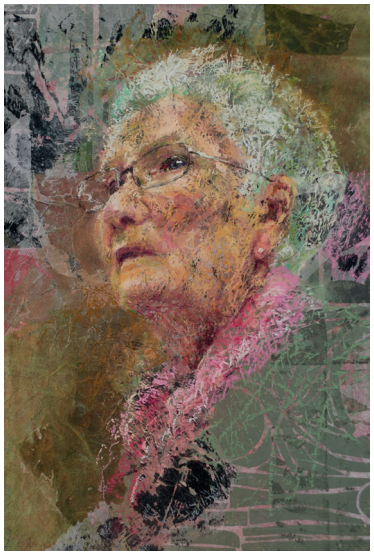
The Engineer by Ronnie Offen

PASTEL SOCIETY OF AUSTRALIA

Louise Corke was named Pastelist of the Year and her painting Graceful Aging received the 1st Place in Portraiture, and **Tricia Reust's** painting Stale News on a Cold Day received 3rd Place in Portraits in the Pastel Society of Australia's 2020 Annual Awards.



Stale News by Tricia Reust



Graceful Aging by Louise Cook

CENTRAL MASS PASTEL SOCIETY

Laura Mocnik's painting Morning Memories received the Richeson 1st Place Award, and Jory Mason's painting Portrait of COVID-19 received the Great American Artworks Award in the 2020 Marks of Distinction Exhibition.



Morning Memories by Laura Mocnik



Walking on the Moors by Solene Tartivelle

RED ROCK PASTEL SOCIETY OF NEVADA

Solene Tartivelle's painting Walking on the Moors won 3rd Place in the Red Rock Pastel Society of Nevada's 2020 Members' Exhibition.

ARIZONA PASTEL SOCIETY

Karen Israel's painting Out of a Dream won Best in Show in the Arizona Pastel Society's 2020 Open National Exhibition.

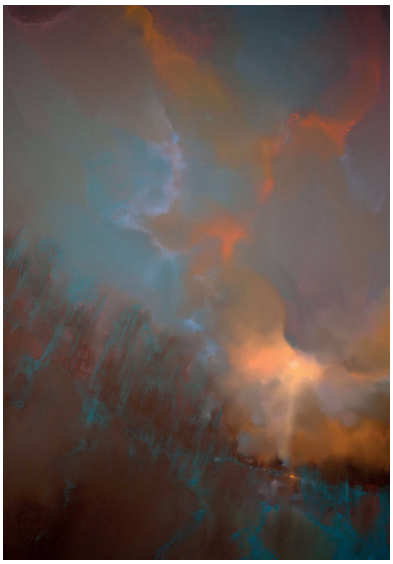


Out of a Dream by Karen Israel

AWARDS & ACCOLADES

PASTEL SOCIETY OF AMERICA

Rob Gregoretti's painting Drift received the Pastelagram Award in the Pastel Society of America's 47th Annual Enduring Brilliance Exhibition.



Drift by Rob Gregoretti

PASTEL ARTISTS OF NEW ZEALAND

Karen Neal's painting Boss...Incoming won Runner Up and the People's Choice Award in the 2020 National Exhibition.



Boss...Incoming by Karen Neal

CENTRAL TEXAS PASTEL SOCIETY

Vicki Smith's painting Insular won Best of Show in the Central Texas Pastel Society's 2020 Symphony of Images Exhibition.



Insular by Vicki Smith

CONGRATULATIONS

to the following artists who were recently recognized by their society for outstanding achievements:

Shuk Susan Lee, Signature status with Pastel Society of Maine

B. F. Reed, Signature status with Pastel Society of North Carolina

Jakki Kouffman, Signature status with Pastel Painters Society of Cape Cod

Lana Smyer, Member of Excellence with Southeastern Pastel Society

Nancy Silvia, Distinguished Artist with Pastel Society of New Mexico.

IAPS proudly announces the following artists have recently received their Master Circle status:

Susan Ellis (PSA), **Julie Friedman** (PSA), **Joe Kluck** (PSA), **Corey Pitkin** (Adirondack Pastel Society) and **Stan Sperlak** (PSA)

Gwenneth Barth White (Societe Des Pastellistes De France), **Jane McGraw-Teubner** (PSA) and **Nancy Nowak** (Southeastern Pastel Society) have recently achieved the status of Eminent Pastelist with IAPS.

RED ROCK PASTEL SOCIETY OF NEVADA

Irina Klimova's painting On the Kitchen Shelf won Best in Show in the Red Rock Pastel Society of Nevada's 2020 Juried Exhibition.



On the Kitchen Shelf by Irina Klimova

ARIZONA PASTEL SOCIETY

Diane Fechenbach's painting Middle Fork Afternoon received Best in Landscape in the Arizona Pastel Society's 2020 Exhibition.



Middle Fork Afternoon by Diane Fechenbach

PASTEL SOCIETY OF PAKISTAN

Naveed Khan's painting Sonia received the Gold Award in the Pastel Society of Pakistan's 2nd National Pastel Exhibition.



Sonia
by
Naveed Khan

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