IAPS

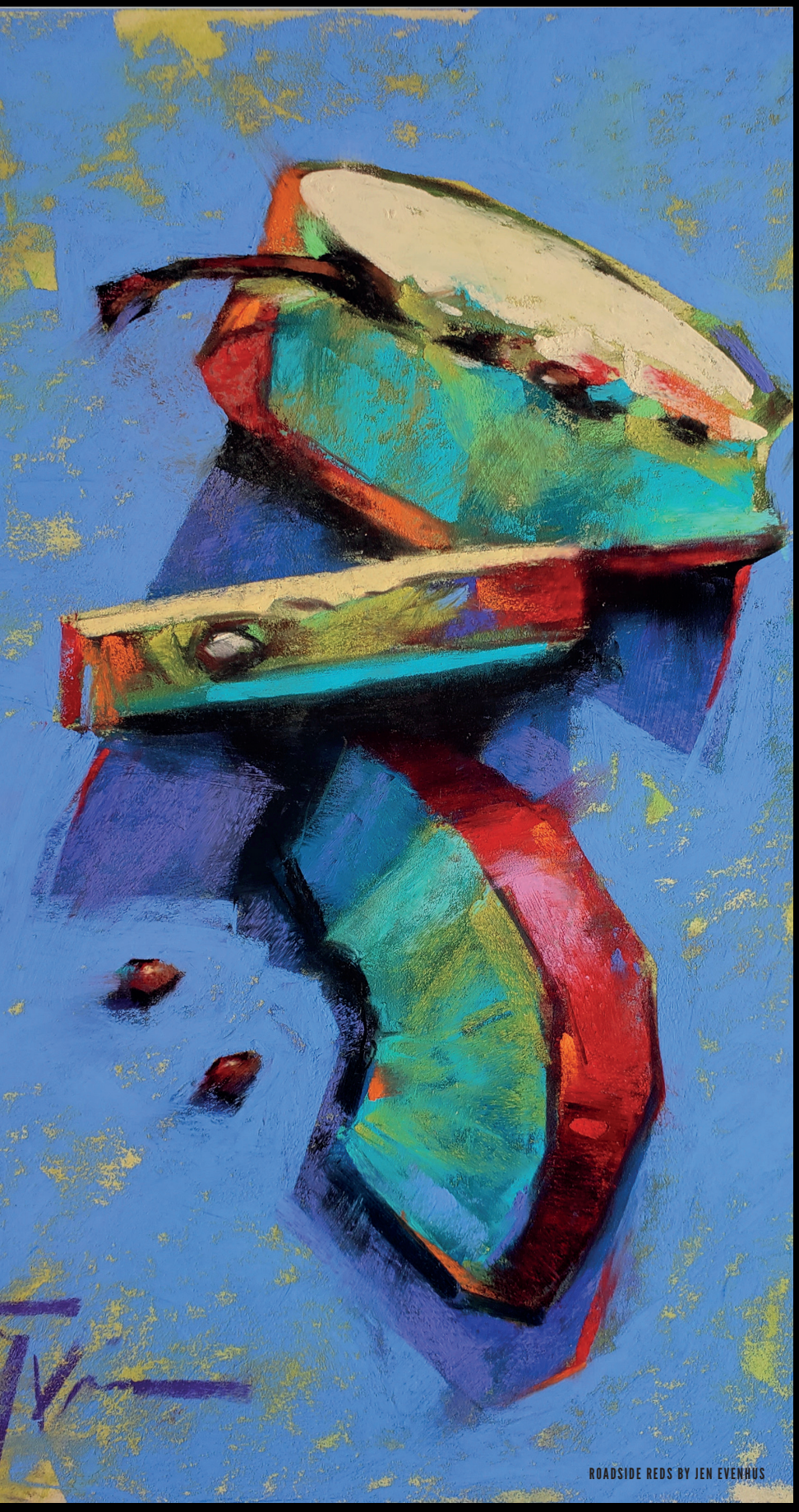
INTERNATIONAL ASSOCIATION OF **PASTEL** SOCIETIES

THE GLOBE



Nº 01

SUMMER • 2020



ROADSIDE REDS BY JEN EVENHUS

What are you

Waiting for? A

Web show?

Here it is!

IAPS 37TH JURIED EXHIBITION THE 2020 WEB SHOW

CALL FOR ENTRIES OPENS
July 1, 2020

DEADLINE
August 15, 2020

NOTIFICATIONS SENT
September 10, 2020

AWARDS AND OPENING OF SHOW ON WEB
October 1, 2020

www.showsubmit.com

IAPS GLOBE
A publication of the
International Association
of Pastel Societies
www.iapspastel.org
contact@iapspastel.org

BOARD MEMBERS:

Richard McKinley, President
Christine Ivers, Vice President
Ginny Burdick, Treasurer
Shirley Anderson, Secretary

Joe Baker
Anne Hevener
Robert Nelson
Nancy Nowak
Diane Rappisi
Rae Smith

EXECUTIVE DIRECTOR:
Sue "Red" Weber

COMMUNICATIONS COMMITTEE:

Lisa Rico, Chair/Editor
Sabrina Hill, Assistant Editor

Lynn Attig, Proof Editor
Christine Bowman, Social Media
Debby Rapoport, Production

Communications@iapspastel.org

Mailing address:
IAPS
182 Summer Street #117
Kingston, MA 02364

TABLE OF CONTENTS

FROM THE PRESIDENT 04.
Richard McKinley on the world of IAPS.

FROM THE EDITOR 05.
Lisa Rico on our first magazine newsletter and how we got here.

IN MEMORIAM 06.
Preeminent pastelist Daniel E. Greene and his legacy to the art world.

ONLINE WORKSHOPS 08.
Corey Pitkin and Carol Peebles on the benefits and disadvantages of teaching online.

12. MEET THE MASTERS
Meet Duane Wakeham, Master Pastelist.

16. SOCIETY SPOTLIGHT
Sylvie Poirson helps us shine a light on Art du Pastels en France.

18. VENDOR FOCUS
Meet the Vendors that help artists make art.

20. AWARDS & ACCOLADES
Pastelists from our member Societies are doing great work!





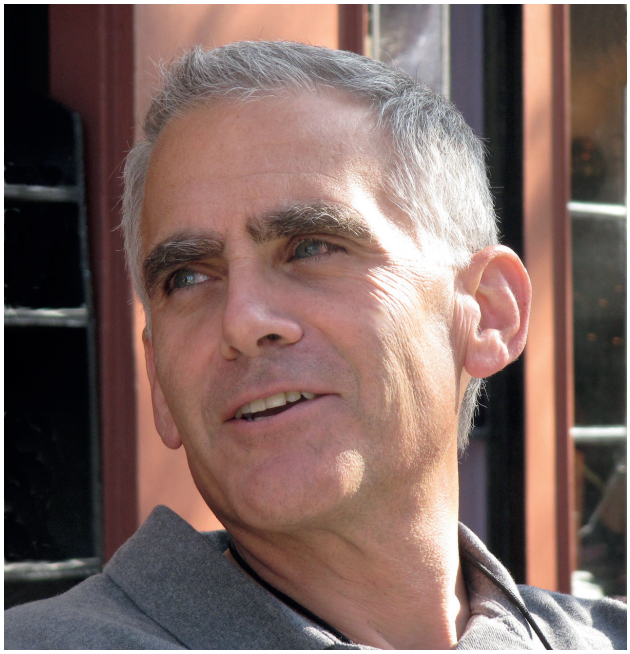






COVER ART: CLAM DIGGER BY SUSAN ELLIS

LETTER FROM THE PRESIDENT



Since our last newsletter we have all been dealing with the global Coronavirus pandemic that has systemically shaken our lives. We mourn for those who have suffered the loss of loved ones to the virus and share the concerns, and anxieties, of those struggling with the loss of income.

The unknown is without a doubt one of the greatest distresses humans encounter throughout their lives. As a species, though, we are surprisingly resilient, and this was evident when the United States began its shutdown to help contain the virus just as IAPS was poised to open the 36th Juried Exhibition in Dunedin, Florida. Accepted works had been shipped, travel arrangements were in place, educational programs organized, and then everything stopped. What a disappointment for all involved, but totally understandable in the circumstances. I immediately called for an emergency meeting of the IAPS Executive Committee, Exhibition Committee and Communications Committee to see what we could come up with as a means of supplementing the lack of physicality. Within days, plans were initiated consisting of numerous virtual or digital offerings comprising a panel discussion with the jurors of selection discussing the process, a video announcement of the award-winning paintings, numerous gallery tours, and production of a stunning catalog that covered a range of topics, including the entire selected exhibition works. Much of this content is currently available on the IAPS website as well as on the IAPS YouTube channel. Thank you to everyone who gave so much of their time and effort to make this exhibition such a success!

Beginning in early March, as things began to unfold, we sharpened our focus on how the pandemic could potentially affect the 2021 IAPS Convention. With an event of this size, we are never not focused on some aspect of the convention, with planning beginning three to four years in advance of the actual event. As humans, we are all tribal by nature, and this is no more evident than in the artistic community. There is a reason that the biennial IAPS Convention, first held in 1995 in Denver, Colorado, is referred to as a pastel family reunion, and while IAPS is more than just a convention, it is definitely a big part of our identity. For the time being, we continue to closely monitor the situation while working with all involved. Our utmost consideration is with the safety and well-being of potential attendees, and periodic updates will be forthcoming. In the meantime, we are here continuing our work of uniting pastel societies as they serve their membership and together, we all advance the cause of pastel globally.

Be safe, vigilant, creative and well!

RICHARD MCKINLEY
PRESIDENT, IAPS

LETTER FROM THE CHAIR



I had the pleasure of working with Chris Ivers who served as Chair of the IAPS Communications Committee for the last few years. When it came time for her to wear one less hat, I was honored to take over the reins. Let me introduce the Communications Team; Lynn Attig is our proofing editor and Christine Bowman handles social media. Sabrina Hill is in charge of design, layout and production. Debby Rapoport rounds out the team and assists with writing and production as needed. In the spirit of, "it takes a village," I'm so grateful for this village.

The Team has been busy planning and creating. We hope that you enjoy our efforts. First, we introduce you to this publication, The IAPS GLOBE – a quarterly publication focusing on our member societies, both domestic and abroad, their exhibitions, events and news. The GLOBE will also feature information important to pastel artists such as new products, happenings in the world of pastel, major events, our biennial convention and IAPS-sponsored exhibitions. This publication is available in digital format as well as in print. Second, we are excited to unveil the new IAPS logo in this issue. The new design is focused on the fact that we are an International organization dedicated to pastel artists.

Meet the Masters, one of our new features, will feature one of the pastel "Masters" among us. They have so much experience to offer and really good stories to tell as well. I had the honor of interviewing Duane Wakeham as our first "Master." Duane has a great reputation of inspiring and encouraging others to be their best. I had met Duane years ago through the PSWC. Years later I ran into him at the 2019 IAPS convention. I was honored to have a piece in the show. Duane congratulated me on the entry, and as we leaned-in for a hug, he whispered in my ear, "I like your piece, congratulations, but if you don't mind my saying...too much green." I didn't mind at all. Like most, we yearn for feedback and input to make us better. I immediately went back to the exhibition and stood in front of my piece...and he was absolutely correct. It takes courage for artists to offer that kind of advice to others. I'm so grateful he did so. It was a gift.

Additionally, I would like to thank Sylvie Poirson, President of Art Du Pastel en France, Corey Pitkin with Adirondack Pastel Society, Carol Peebles with Pastel Society of America, and Ron Whitmore with Artisans for their assistance and contributions to this publication.

Communications go both ways, so please help us communicate better with you and your society by sending us your news, events and exhibition information. Email us at Communications@IAPSpastel.org.

Back to the easel,

LISA RICO
CHAIR, COMMUNICATIONS, IAPS

IN MEMORIAM



CIRCUS VOLTINI BY DANIEL E. GREENE

Daniel E. Greene 1934 - 2020

BY LISA RICO

Daniel E. Greene, considered to be one of the preeminent pastelists in America, died of congestive heart failure on April 5, 2020 in North Salem, New York. He was born in 1934 in Cincinnati, Ohio, and studied at the Art Academy of Cincinnati 1944-46, and the Art Students League of New York 1953-55. He was the author of the book, *Pastel,* that was in print for 25 years, and *The Art of Pastel,* which was published in English, French, Spanish, Italian and Chinese.

Greene lived and worked in New York State. His popular workshops were held each summer in his studio in North Salem, New York. He was married to Wende Caporale, who is also a portrait artist. Daniel Greene was an instructor as much as he was an artist, and according to Wikipedia, he has taught more than 10,000 students in the United States and abroad.

He has inspired countless artists, among them our own President, Richard McKinley who wrote the following on Daniel's passing:

Richard McKinley, IAPS President

I, along with everyone associated with IAPS and the entire art world, mourn the loss of one of the most influential artists of our generation, Daniel E. Greene.

I was personally introduced to Daniel's work in the early 1970's through the iconic pages of *American Artist Magazine* and author Joe Singer's series of books which featured some of the finest portrait/figurative artists working in pastel at the time. When Daniel's book, *Pastel: A Comprehensive Guide to Pastel Painting,* was first published in 1975 by Watson-Guptill Publications, it became my constant studio companion and, like thousands of his other admirers, I have been, and continue to be, greatly influenced by his mastery.

While impossible for me to pick a favorite from the decades of masterpieces produced by Daniel, his 1976 pastel painting of artist/instructor/curator Robert Beverly Hale, which hangs at the Art Students League in New York City would have to be near the top for consideration. It was a pivotal painting for his career and considered by many to be one of his finest works. Whenever in New York City, I stop at the League to visit that painting. It never ceases to take my breath away.

Reflections from others regarding Mr. Greene's career and influences:

Jimmy Wright, PSA President

For more than 47 years, Daniel E. Greene set the standard for the art included in the Pastel Society of America's annual exhibition. Serving as its first award juror and, in following years, participating as an exhibiting artist, Daniel garnered a significant award virtually every year that he exhibited. Like his friend, PSA founder Flora B. Giffuni, Daniel had studied with the influential teacher Robert Brackman. Daniel and Flora shared a passion for working in pastel from a live model, for contemporary realism rendered in the traditional technique, and for advocating as teachers the values that make for lasting art. These three principals are the bedrock upon which the Pastel Society of America rests. All contemporary pastel artists are deeply indebted to Daniel's extraordinary talent and influence.



ANTIQUE RUG BY DANIEL E. GREENE

Luana Luconi Winner

Pastel Society of North Carolina, Signature Member PSA

Well-known and accomplished portrait artist, Luana Luconi Winner, studied with Daniel Greene in the late 1980's. She recalled her experience and reflected on the impact he had on her art career. Her family had just experienced the total loss of everything, her studio, paints, supplies, and home. All possessions were completely destroyed in a horrific tornado. She could have given up art at that stage. But studying with Daniel kept her on track. She was determined to move forward. Luana reflected: "The storm could have been a powerful deterrent to a future art career. But Daniel took time to care about my art and my skills. With that low, modulated, carefully crafted voice and words, he inspired me to move forward. During my instruction with him, we had many long talks in which he saw enough in me to encourage and reassure me that art is who I am, not just what I do. His succinct critiques were exactly what I needed. And his quote, "The likeness has a great deal more to do with proportions of length than it does with drawing a perfect nose, a perfect eye, or a perfect mouth," lingers on as I recall his perfection.

Kippy Hammond

Signature Member PSA and Southeastern Pastel Society

Kippy Hammond studied with Daniel Greene for several weeks in the mid 1980's. She was scared to death but quickly admits, "Studying with him was the biggest thing I ever did for my career. He was the best. He simply didn't show any favoritism and didn't hold anything back. He shared everything, all his thoughts with you. He was honest, and so organized about each aspect of the painting. I don't think there could be a better instructor than Daniel Greene."

ONL

PANDEMIC? NO PROBLEM.

ART TEACHERS AROUND THE WORLD, AND IN ALL MEDIUMS, ARE TRYING
BUT SHELTERING-IN-PLACE HAS EVERYBODY LOOKING TO EXPAND THEIR
WHO THEY REACH. (AND GUESS WHAT? THEY ARE

.INE

ART WORKSHOPS GO ONLINE.

THEIR HAND AT ONLINE CLASSES. THERE'S A BIT OF A LEARNING CURVE, SKILLS, AND IT WILL CHANGE HOW WORKSHOPS ARE CONDUCTED AND REACHING A YOUNGER DEMOGRAPHIC!)

AN ONLINE STATE OF MIND

BY SABRINA HILL

March, famed for coming in like a lion and going out like a lamb, reversed its usual approach in 2020. A virus crept in and blew through carefully organized plans, telling (not asking) us to be adaptable in new ways. Historians are calling the COVID-19 virus one of the most influential events in history.

As venues shuttered, flights were grounded, and we all sheltered in place, the business fall-out of this virus became apparent and inevitable. Art workshops simply couldn't survive in this new reality. There seemed to be no safe way to bring people together and maintain social distancing while strengthening social ties and artistic skills.

Then came Zoom.

Our Teaching Artists saw two things coming together: a need to replace lost revenue from cancelled classes and the need of students to take classes—even if it was in their spare bedroom or garage studio. And so Zoom classrooms began popping up.

Artist Corey Pitkin decided to give Zoom a try after taking an online class with Scott Conary. The class was great, and Corey decided to try his hand at online teaching with some small group instruction.

GETTING READY TO ZOOM

According to Pitkin, there was a bit of a learning curve to get used to Zoom. In addition to understanding the Zoom platform and what the benefits are for teachers and students, Corey had to play with lighting and camera angles. He worked out a two-camera system, using the camera on his Mac computer, mounted on a movable arm to easily change the view of his painting, and a tripod-mounted iPad with a camera so that the students could look over his shoulder. He also had to make lighting adjustments.

Zoom offers several methods to conduct meetings:

Classic Meeting Format. Perfect for small groups. Everyone sees each other's screen. Everyone can talk and hear each other; however, the group leader/teacher controls a universal mute button to maintain some control.

Webinar Format. The Webinar format allows for one to one-hundred panelists and hundreds of viewers. Only the Main Screen and the panelists are visible. Great for large group presentations with little audience participation.

Break-out Rooms. Using this feature, the teacher can give each student a private "virtual" room for one-on-one discussions.

For his classes, Pitkin chose a combination of classic meeting rooms and break-out rooms. He starts the class with a demo for all students and open discussion, and then students click into "private break-out rooms" where Pitkin talks about their painting and offers critique. He also has students email a photo of their work-in-progress for further access to his iPad. There, he uses the stylus pen and shows them his suggestions for improvement. The beauty of this is it's totally private and other students are painting away in their own studios and private break-out rooms. At the end of class, all students and the teacher meet again for a round-up of skills learned. The classes are typically two hours long with about 15 minutes per student for critique.

There are definitely challenges for both student and teacher in this format. Set-up takes longer, lighting has to be excellent. All the cords and cables have to be up and working. Consideration has to be given for ambient noises such as phones, children, dogs, and even traffic or lawn-mowing. Students do not get to interact with each other as they would in an in-person class. On the plus side, many instructors cannot travel the world to teach, and online classes offer an opportunity for students to study with an artist without the hassle and expense of travel. Another plus, the tech-savvy younger generation is discovering the pastel medium earlier than past generations who tend to be older when they try pastels.

ON THE OTHER HAND...

Artist Carol Peebles owns and operates the Blue Easel Club in New Orleans, Louisiana. She runs a classic atelier, focused on developing drawing skills from life. Since the pandemic, she has closed her studio and spends her days working on the many commissions she has received.

While Peebles is not opposed to online learning, she is more in favor of learning and practicing drawing from life. She believes that the nuances you see in real life, with real lighting, are just different than a photo or a screen.

She has been encouraging students to set up a still-life or sit in front of a favorite window and capture the view. "Go outside and draw the garden, a fence, whatever you see. Practice seeing. Practice eye-hand control. Find the shadows and the highlights. Draw the faces of loved ones—remember, they are not art critics, just people who love you no matter what," she advises.

Being stuck at home can be a great opportunity to expand these skills. “I am not against online classes at all,” says Peebles. “In fact, I may do a video on setting up still-lifes in your own home!”

SO...ONLINE OR NOT ONLINE?

There is no perfect answer. What is certain is that online learning is here to stay. So, if you feel that you can overcome any technological issues and follow a Zoom class (or similar platform), online classes may be a great fit. If you feel like it’s too much, try setting up a drawing/painting space with a “live” subject. Or, do both for the best of both worlds!

Carol Peebles is accepting commissions while COVID-19 keeps her atelier closed. For more about Carol, check out her website at www.carolpeebles.com.

Corey Pitkin is teaching online and has his first class with Pastel Society of America in July, 2020. Find Corey and his art at www.coreypitkin.com.



STUDIO SET-UP FOR LIFE DRAWING GROUP ON ZOOM BY COREY PITKIN



CAROL PEEBLES AT HER ATELIER IN NEW ORLEANS

"THERE ARE DEFINITELY CHALLENGES FOR BOTH STUDENT AND TEACHER IN THIS FORMAT... ON THE PLUS SIDE, MANY INSTRUCTORS CANNOT TRAVEL THE WORLD TO TEACH, AND ONLINE CLASSES OFFER AN OPPORTUNITY FOR STUDENTS TO STUDY WITH AN ARTIST WITHOUT THE HASSLE AND EXPENSE OF TRAVEL."

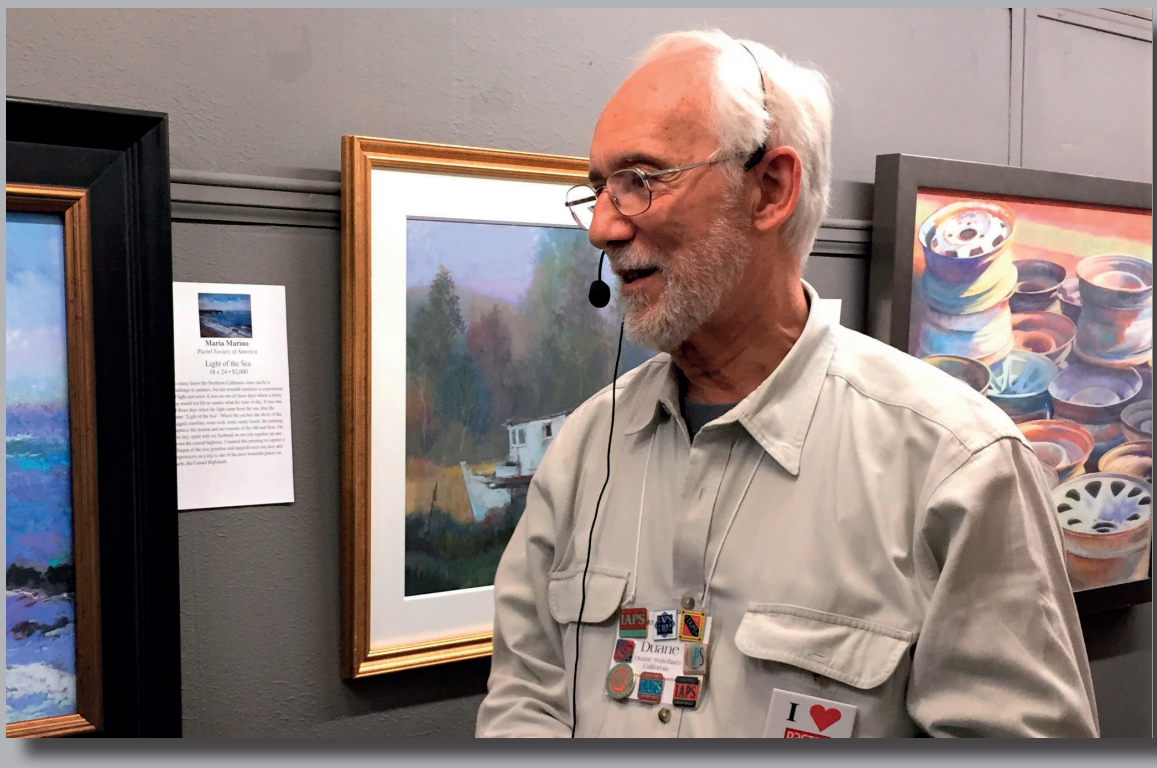
-Sabrina Hill

MEET THE MASTERS

REFLECTING ON THOSE WHOSE ACCOMPLISHMENTS HAVE LED THE WAY FOR OTHERS

DUANE WAKEHAM

BY LISA RICO



"I'VE NEVER REALLY HAD ANY MAJOR DISAPPOINTMENTS. I'VE HAD CHALLENGES, BUT I'VE ACHIEVED MORE SUCCESS THAN FAILURE. KNOWING WHO I WAS AND REALIZING THAT ILLUSTRATION WASN'T FOR ME AND THEN JUST FOLLOWING MY INSTINCTS SEEMED TO HAVE WORKED WELL."

DUANE WAKEHAM

Duane Wakeham, artist, teacher, author, art influencer, and may I dare say...legend, is the first pastel artist we present in this new section, Meet the Masters. Truly a master in many ways, Duane has won almost every art award known and has judged dozens of exhibitions. He has generously shared his knowledge and insights with hundreds.

His love affair with art began as a little boy. His father worked in a papermill. Duane explained, "We always had paper lying around, so I drew a lot as a young child. I remember standing and painting at an easel in first grade. By sixth grade I was asked by my teacher to help her do art projects for other students." He soon knew he would make his career in art. At that time, he wanted to be an illustrator.

After graduating from high school in 1948 and attending a summer camp at the famed Interlochen Center for the Arts studying watercolor, he worked for two years to be able to afford attending Meinzinger Art School in Detroit. Just as he was beginning at Meinzinger, the Korean War broke out, and instead of being drafted, he chose to enlist with the Navy. He spent four years in Japan and Hawaii as a journalist. He took a small set of watercolors and a little paper with him and was able to create some paintings. He submitted three paintings to an exhibition in Honolulu. All three were accepted, and one received the best landscape award. This buoyed his confidence and desire to move forward with his art. During this time, he realized his competitive spirit was not strong enough for a career in illustration. He decided to study fine art and art history instead: "I really wanted an education." After an early discharge requested was approved, he spent time in Maui painting and improving his watercolor techniques.

Reluctantly, he left Hawaii and returned to Michigan where he began teaching while also enrolled at Michigan State University. Duane is truly grateful for the time spent learning and studying art. He explained, "Figure drawing was my favorite. I learned to draw, and I loved it." Following a degree, he moved west and again wore both the hat of student and teacher at Stanford. He received his MA at Stanford in 1962.

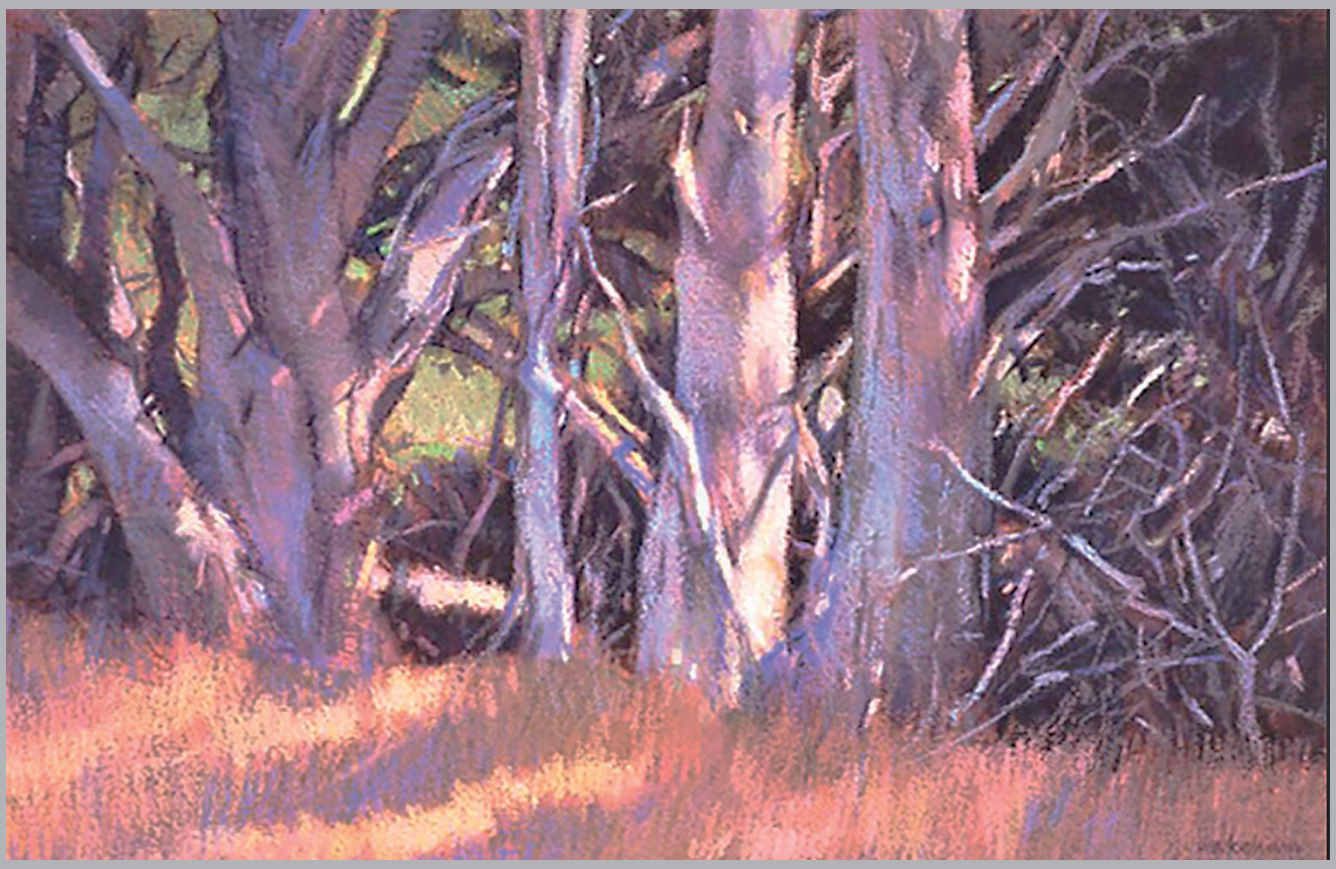
The two years that followed were pivotal for Duane, as he and his husband, Richard Sutherland, were fortunate enough to be able to live in Europe for two years: Spain for the first year and Florence, Italy the last. "It was a really special time. We were very fortunate to be able to stay that long. We planned to stay for one year, but realized about halfway, that we weren't going through money as fast as we thought. We came up with an idea to raise a little money, and we were able to stay a second year. Spending time in Florence studying was really special." Upon his return, he spent a short stint back at Stanford where he again taught drawing and painting, followed by 20 plus years of teaching Art History and Oil Painting at the College of San Mateo. During this time, he continued to draw and paint primarily in watercolor and oil.

He had little experience with pastels, although he had received his first set of pastels in 1950. He had not received any instruction in them. As a result, his first pastels were heavily blended. He had used them for some portraits while in Hawaii and played with them occasionally. In 1985 when he was about to enjoy early retirement, he was approached by Gallery 30 in San Mateo. He had been represented by galleries before, but this time the gallery owner suggested he offer something more affordable for her clientele. "Maybe something on paper?" she asked. He thought about his watercolors, but it had been years since he had done much with them. Duane thought about pastels, how immediate they were and vibrant. "I jumped right in with the pastels; I really liked them. I bought a full set of Rembrandts and got to work." Never quite satisfied with his painting surface, he kept experimenting until a few years later he encountered Clark Mitchell's work. It was different. His surface was different. After attending a demo Clark did, Duane inquired about Clarke's surface, which was composed of Arches watercolor paper, gesso and pumice. On his way home, he stopped at the hardware store, purchased the pumice, came home and started soaking and preparing 300# watercolor paper with gesso and pumice. He's been happily working on that surface ever since.

He was soon asked to conduct workshops in pastel and then joined PSWC and PSA. Signature status in both organizations followed. Master Pastelist with PSA and Distinguished Pastelist by PSWC came in 1995. In 2000 he was elected to the Pastel Society of America Hall of Fame and was named Pastel Laureate by the PSWC in 2009. Duane is one of only four artists to have received these top two honors.

Duane has been an instructor with IAPS for many years. In 2007 he began teaching a master class at the IAPS convention entitled, "The Thinking Part of Painting." Numerous solo exhibitions and awards have happened along the way. He has been written about in the *Pastel Journal*, The *Best of Pastels, Pure Color*, *The Artist* and the *American Landscape*. Duane has authored three revisions to the *Mendelowitz's, A Guide to Drawing*, a leading college drawing textbook.

When asked what advice the Duane of today would offer the Duane of 1960, he pondered how things have really gone pretty well for him. He recalled, "I've never really had any major disappointments. I've had challenges, but I've achieved more success than failure. Knowing who I was and realizing that illustration wasn't for me and then just following my instincts seemed to have worked well. I loved teaching, I loved learning and I loved travel."



MENDOCINO EUCALYPTUS GROVE BY DUANE WAKEHAM



AUGUST EVENING BY DUANE WAKEHAM

SOCIETY SPOTLIGHT

SYLVIE POIRSON TALKS ABOUT HER INVOLVEMENT WITH THE ART DU PASTEL EN FRANCE, ONE OF THE MOST ACTIVE INTERNATIONAL SOCIETIES IN OUR ORGANIZATION

BY SABRINA HILL

Sylvie Poirson is the president of Art du Pastel en France, and she took some time to answer our questions about the society and its activities.

Tell us a little about your society...

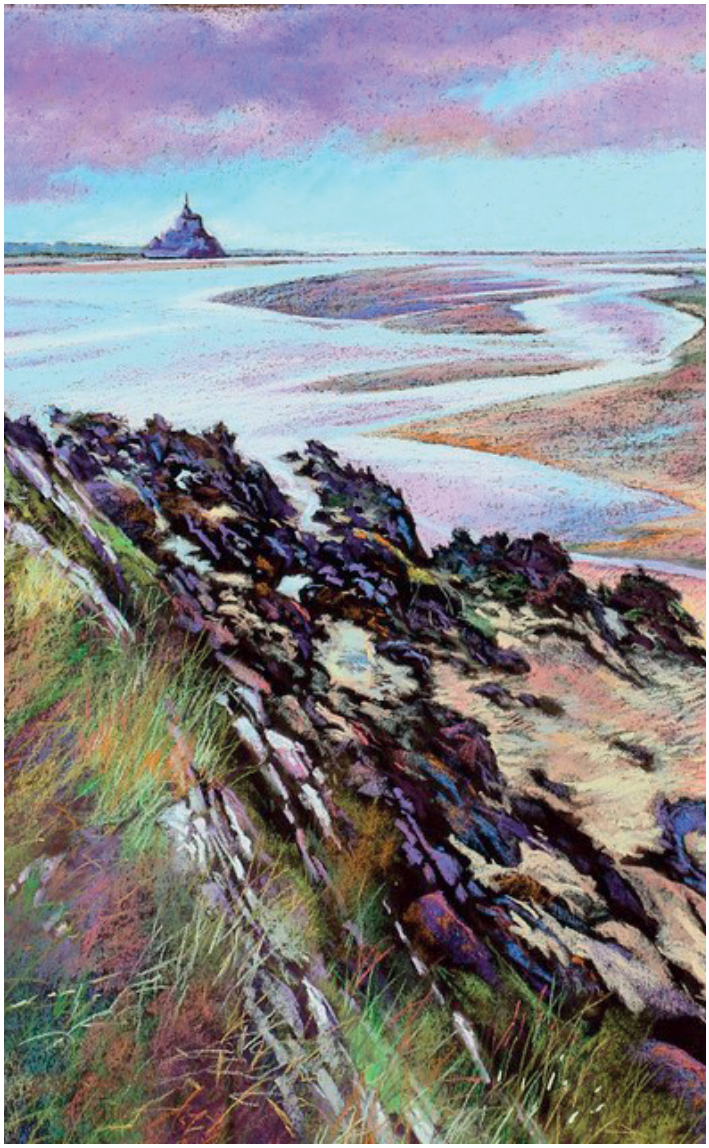
The Art du Pastel en France was created in 2001. Today, its operation is managed by nine volunteers, including seven artists, with a well-defined role for each person. Art du Pastel en France has 92 members: 70% women. The goal of Art du Pastel en France is to promote pastel and restore its rightful place among the main painting techniques. We try to discover new talents, encourage them by helping them to train and follow their evolution. We award the title of Master Pastelist to artists whose pastel technique and quality of work are proven.

Usually, we have an exhibition for one week per year in May in Giverny, with organized days of plein air painting and workshops. An award jury is assembled, and the best pastelists of the exhibition are rewarded.

How is the Society coping with the restrictions because of the coronavirus and how will it change as a result?

Unfortunately, the worldwide crisis of the virus has upset the projects of all artistic societies, and it was necessary to think about other solutions to continue promoting the work of pastelists. The physical exhibition in Giverny has been cancelled like all pastel exhibitions in France scheduled from March until the end of the year. Art du Pastel en France has moved towards a virtual exhibition of the paintings selected for Giverny.

From my point of view, a virtual exhibition makes it possible to continue to offer paintings to the public, but totally eliminates direct contact and exchanges between the visitor



LE GROUIN DU SUD BY P. HENRY









ART DU PASTELS SOCIETY EVENTS

and the artist. This online format can only be an alternative; it is absolutely necessary to favor on-site exhibitions, if this is possible, of course.

How has the virus impacted workshops? Is everyone going to an online format for teaching? How is that being received?

It is the same concerning virtual teaching. There is a less direct feeling of the pastel; no exchanges between participants. Conviviality disappears. The online teaching format for workshops of pastel is not used much. The majority of the workshops planned by the pastel societies have been cancelled all together. The majority of artists wish to return to face-to-face teaching.

Finally, we are interested in how pastels are regarded in France and if/how your society is going about changing the opinions of pastel users in France.

In France, the pastel medium, which was abandoned in favor of oil or acrylic painting a few years ago, is now very popular. Many pastel companies have been created (26 now) and are fighting to restore pastel's letters of nobility. The organizers are increasing the number of workshops, classes and conferences and are offering school children an opportunity to come and discover this technique. Some artists have abandoned oil painting in favor of pastel, for its rapidity of execution, its velvety side.

The public is often surprised by the multiple technical possibilities offered by pastel, by the diversity of subjects and modern or classical touches of the artists. Some events are awaited by collectors, such as the International Pastel Festival of Feytiat (In the Limousin), which lasts two months each summer and is where amateurs come especially to acquire pastels.

However, there is still an important aspect to be developed on the commercial level: to get art galleries to change their opinion on this medium that they consider too fragile to sell. I think that the pastel companies in France and the pastelists still have a lot of work to do to make this idea enter in the morals of these professionals. Then, artists/pastelists! All your ideas are welcome!

In order to develop exchanges, but also to renew, Art du Pastel en France is organizing a second international event, by invitation, for 2020 for a period of three weeks. For the first time, pastels and sculptures will be exhibited together. It's also a way to broaden audiences. Artists of 14 different nationalities will exhibit their work to the delight of visitors.

Thank you to Sylvie Poirson for sharing her pastel experiences. You can find more information about the society at www.artdupastelenfrance.fr



VENDOR FOCUS

A LOOK AT THE VENDORS THAT HELP US MAKE THE ART

BY LISA RICO

Opened in 1975, Artisans is synonymous with "the place to buy art supplies" to all creative types in and around Santa Fe and Albuquerque, New Mexico, as well as to all who have attended an IAPS convention. Ron Whitmore, one of the owners of Artisans, is a longtime partner with IAPS and is instrumental in creating what we all refer to as the "Candy Store."

Not only does he spearhead this huge task, but he also greets everyone who visits his booth with a cheerful smile and generous attitude.

Currently the only art supply store in Santa Fe or Albuquerque, Artisans plays a significant role in the lives of the active art community in both locations. The artists who have depended on Artisans for supplies include many famous names-Georgia O'Keeffe among them. I literally bumped into Gene Hackman (my basket did anyway) when I was strolling through the store on my last visit to Santa Fe.

Like many businesses, the store had to close in response to COVID-19. But luckily, from day one of the shutdown they were able to keep artists supplied by offering delivery services. They advertised this on the radio and word quickly spread through the arts community. They were able to maintain 35% of their normal sales during this time. Ron is thankful that, as a result, they did not have to lay off any full-time employees. Soon they were able to offer curbside services and now have reopened the stores with limited hours and new protocols. Things are continuing to improve. Many of their part-time employees have returned to work.

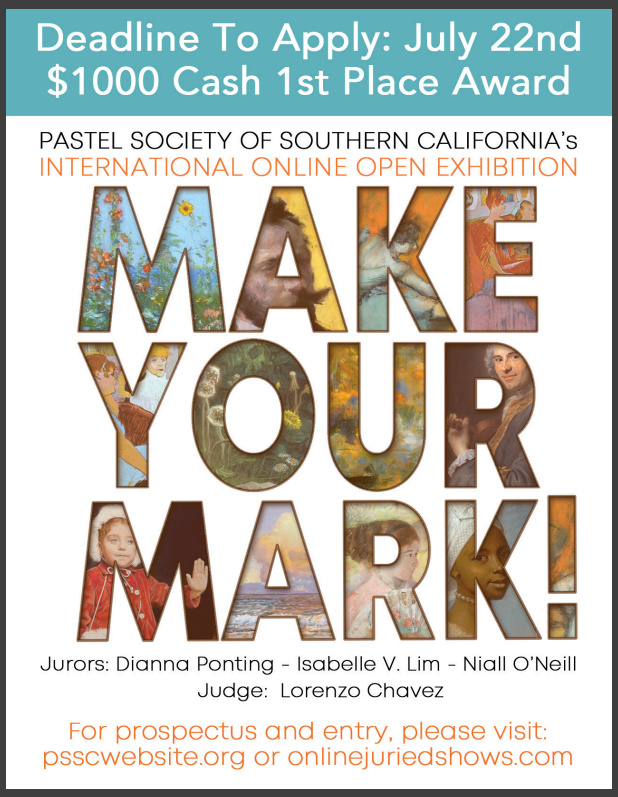
Ron is optimistic that the long-term effects of the virus will include some good. He noted that the stores are seeing lots of new faces. People are coming in and sharing their desire to do something creative, to try something new.

A current art project in New Mexico spearheaded by a local artist, Joseph Riggs, is providing watercolor paintings to patients in the hospital. Due to COVID-19, fresh flowers are not permitted. So local artists are creating watercolor paintings of flowers and donating them. Artisans is helping to provide the paper and is the drop-off site for the finished work. Ron said they have received 300-400 paintings so far for this project. Watching the commitment and sensitive spirit of the artist community during these difficult times has been powerful.

One customer commented, "Thank goodness we have Artisans...I can't imagine what creative souls would do without it." IAPS agrees, we feel the same way about Ron! www.artisansantafe.com

CALL FOR ENTRIES





PAO
PASTEL ARTISTS OF OREGON

Spirit of Pastel

2020 Open International Exhibition

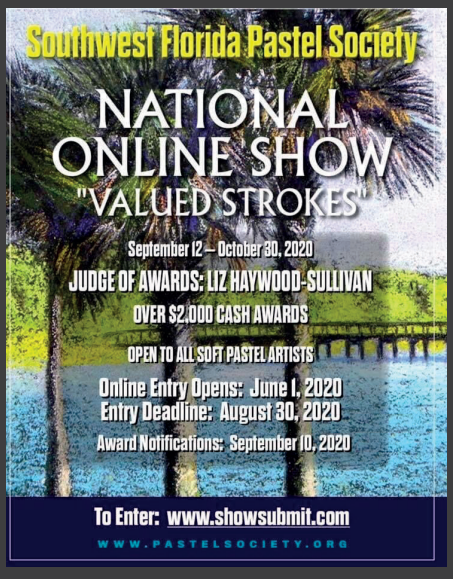
Richard McKinley
Juror and Judge



Dates: *submission opens* June 1; closes August 15

Prospectus: showsubmit.com
(need not be a member)

Exhibit:Art & Soul GalleryAshland, Oregon
September 29 through November 1, 2020
pastelartistsoforegon.com
for information: email: julyri1@charter.net



MIDAMERICA PASTEL SOCIETY

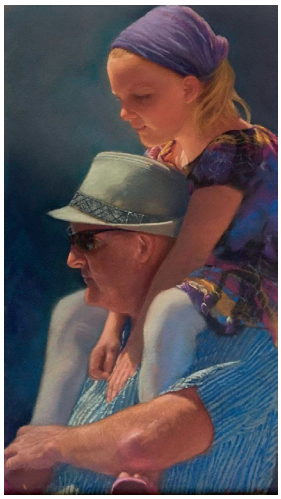
WWW.MIDAMERICAPASTELSOCIETY.COM
DEADLINE AUGUST 31,2020
ADVENTURES IN PASTEL,
NATIONAL ONLINE SHOW
ENTRY SITE WWW.SHOWSUBMIT.COM

AWARDS & ACCOLADES

HIGHLIGHTING RECENT ACCOMPLISHMENTS OF ARTISTS FROM MEMBER SOCIETIES.

LINDA ARMSTRONG

Spectators was awarded the Board of Director's Award in the *Connecticut Pastel Society's* 2020 Purely Pastel Juried exhibition.





LYN ASSELTA

From Rock to Wood was awarded the Gold Award in the *36th Juried IAPS exhibition.*

LIN BOUCHER

When Cowboys had Kings was awarded an Honorable Mention in the *Arizona Pastel Artists Association's* 2020 Open National show.





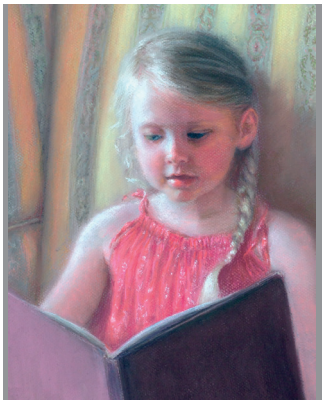
CHRISTINE BOWMAN

Today's Plein Air Trees was awarded Second Place in the *Red Rock Pastel Society of Nevada*'s 2020 Members' Show.

GERALD BOYD

Gerald Boyd was recognized by the *Pastel Society of the West Coast* as **Pastel Laureate** in May 2019. This is the Society's highest honor and had only been offered to seven artists previously.





LINDA BRENEGAN

Katelyn was awarded Second Place in the *Maryland Pastel Society's* 2019 New Perspectives exhibition.

LINDA ELESIYA EVANS

Contemplation was awarded the Colossal Award in the *Pastel Society of Oregon's* 21st Biennial Membership show in 2019.





DINA GARDNER

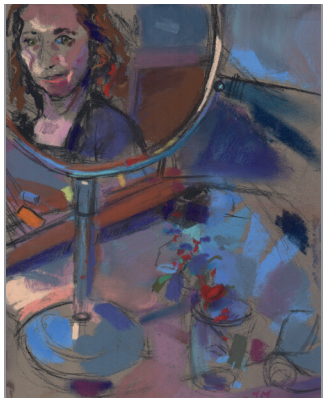
Dina Gardner has been selected as an Associate member of the *Pastel Society of America.*
Painting above: ***Light of Day***

AWARDS & ACCOLADES

IRENE GEORGOPOULOU

Joyful Memories of Childhood was awarded an Honorable Mention at the Pastellisti Italiani Seond International exhibition in 2020.





ADRIAN GIULIANI

Reflections of Love and Spirit was awarded the Ampersand Award in the *Pastel Society of New Jersey's* 15th Annual Members' Exhibition in 2020.

LISA GLEIM JONAS

Yellow Gerberas was awarded an Exceptional Merit Award in the Southeastern Pastel Society's 19th International exhibition in 2020.





RONNIE GOLD

Moon Flowers was awarded the *Maryland Pastel Society Award* in the *Connecticut Pastel Society's* annual Renaissance in Pastel show.

YANA GOLIKOVA

Devon Rex was awarded the Bronze Award in the *36th Juried IAPS Exhibition.*





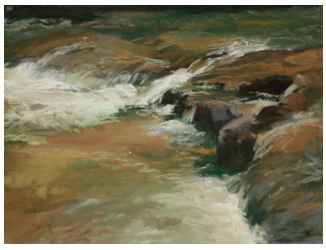
LISA CAMILLA HALE

Lisa Camilla Hale recently received Signature status with the *Pastel Society of Colorado*. Painting above: ***Sawhill Ponds***

CAROL HAYDEN HALL

Heaven's Path was awarded a Merit Award in the *Pastel Society of Tampa Bay's* 2020 Possibilities in Pastel XIV exhibition





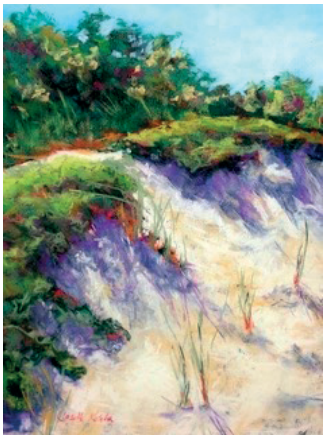
KATHERINE IRISH

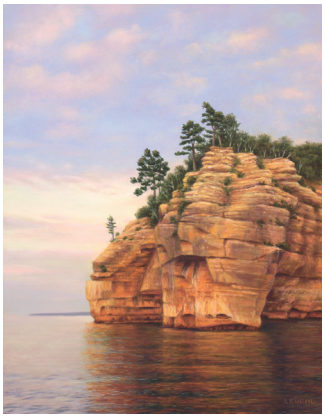
Big Thompson at Estes Park was awarded an Honorable Mention in the *Southeastern Pastel Society's* 19th International Pastel exhibition in 2020.

AWARDS & ACCOLADES

COSETTE KOSHIBA

South Beach received an Honorable Mention in the *Degas Pastel Society's* 21st Membership exhibition in 2019.





LAUREL KUEHL

Monumental was awarded the Dick Blick Award at the *Great Lakes Pastel Society's* 2019 Members' Exhibit.

JUDY LEEDS

Man of the Streets was awarded Best of Show in the *Pastel Society of New Jersey's* 14th Annual Juried Exhibition in 2019.





SUZANNE MANTHE

On the Way to Florence was awarded Best of Show in the *Wisconsin Pastel Artists'* Spring 2020 Exhibit.

TRACY MARA

Breathing in the Sweet Perfume of Morning was awarded Second Place in the *Illinois Prairie Pastel Society's* 2020 Membership Show.





MEREDITH MARTIN

Mohican-Kokosing Confluence was awarded Second Place in the *Ohio Pastel Artists League* 2019 Exhibition.

MARY OLIVERA

Prickly Pair was awarded First Place in the Still Life/Floral category in the *Austin Pastel Society's* 2020 Juried Members' Exhibition.





MARY ANN PALS

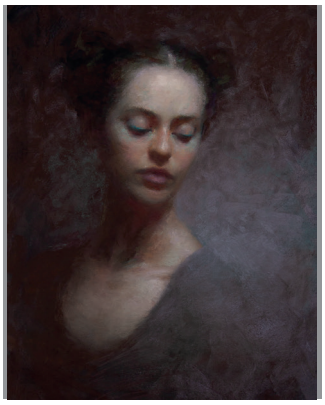
Wall Walker was awarded the Bronze Award in the *Great Lakes Pastel Society's* 2020 Members' Exhibition.

AWARDS & ACCOLADES

JANE PENFIELD

Alley Café was awarded Best of Show in the *Connecticut Pastel Society's* 2020 Members' Show.



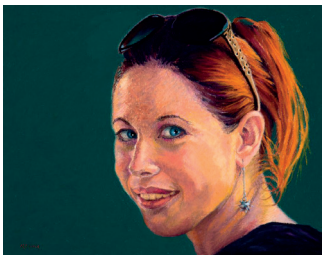


COREY PITKIN

Eventide was awarded First Place in the *Red Rock Pastel Society of Nevada's* 2020 Members' Exhibition.

LYNDA REGINA

California Girl was awarded the Board of Director's Award in the *Connecticut Pastel Society's* 2020 Members' Exhibition.



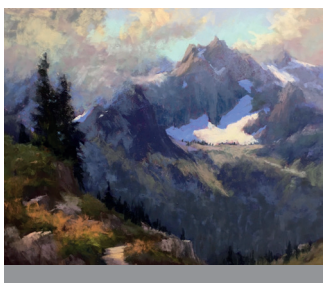


SUSAN STORY

Indigo Labyrinth was awarded the Royal Talens Rembrandt Award in the *Pastel Society of America's* 2019 Enduring Brilliance Exhibition.

CHRISTIINE TROYER

The Calling was awarded Best of Show in the *Pastel Society of the West Coast's* 2020 Members' Show.





VIRGINIA UNSELD

Forest Bathing was awarded First Place in the *Pastel Society of Colorado's* 2020 Visions Exhibition.

WELL DONE!

Congratulations to all of these and the many other artists who have received awards recently. Watch your email for an opportunity to submit your award or accolade for a future GLOBE edition.

Only one entry per artist per issue. Only awards received from an IAPS Member Society. Limited space available.

CALL FOR ENTRIES

Include your Society's upcoming "Calls for Entry" in our next issue of the GLOBE.

Classified ads $25
1/8 page display ad $50
1/4 page display ad $75

For more information contact Communications@iapspastel.org

THAT'S ALL 'TIL OUR NEXT ISSUE!

MADELINE ISLAND SCHOOL *of the* ARTS

IAPS INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

Pushing Your Creativity To New Limits!

Pastel IMMERSION Retreat

AUGUST 23–27, 2021









THREE MASTER INSTRUCTORS



LYN ASSELTA



DAWN EMERSON



ALINE ORDMAN

A PERSONALIZED AND INCLUSIVE RETREAT

We have gathered together Master Pastelists that will take you beyond technique and encourage you to further develop your personal artistic voice through the fine art of pastel.



HOST

RICHARD MCKINLEY
IAPS President

FIVE DAYS INSTRUCTION • CRITIQUES AND MENTORING
SPACIOUS STUDIO ACCESS 24-7 • EVENING DEMOS & MERRIMENT
FABULOUS ISLAND SCENES FOR PLEIN AIR OUTINGS

Our Island Scenes Will Inspire You







MadelineSchool.com La Pointe, Wisconsin 715-747-2054 misa@madelineschool.com