IAPS

INTERNATIONAL ASSOCIATION OF **PASTEL** SOCIETIES

THE GLOBE

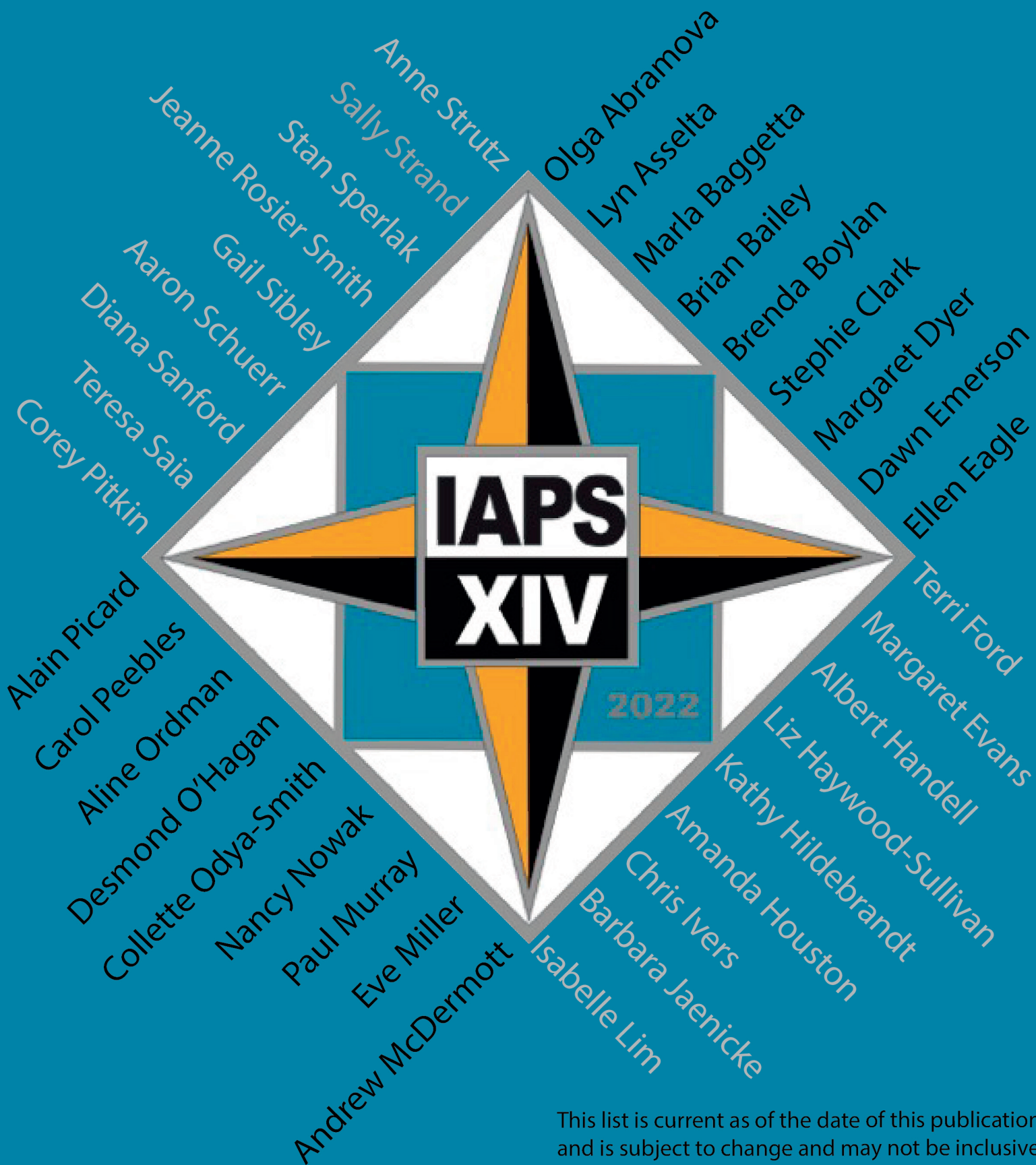


Nº 05

FALL • 2021

IAPS 14TH BIENNIAL CONVENTION
ALBUQUERQUE, NEW MEXICO | JUNE 20–26, 2022

CLASSES, DEMOS, AND MORE WITH TEACHERS LIKE...



This list is current as of the date of this publication and is subject to change and may not be inclusive.

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IAPS GLOBE
A publication of the
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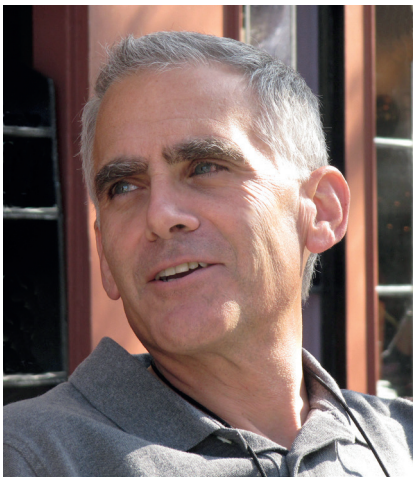






Cover art:
Light Shades of Winter
by Vladislav Tatarinov
National Pastel Society of Russia

FROM THE PRESIDENT & EXEC.DIR.





As summer in the United States begins to fade, I am once again reminded of just how fast time can go by. Wasn't it just yesterday that we were gearing up for the 2021 IAPS convention? Seems like it was, but the COVID-19 virus and ensuing global pandemic forced our lives to be put on hold, creating numerous delays. Thankfully, due to scientific breakthroughs, there are vaccines. This, along with the awareness of the importance of masking in crowded venues, has allowed us to re-engage in some of our creative activities in a safe manner. The virtual world has exploded during the pandemic. While it has been nice to have the ability and opportunity to connect online with our artistic brethren, there is still nothing that can compare to being, and interacting, in person. In the absence of the June 2021 convention, the dedicated team of volunteers at IAPS that gives so graciously of their time and skills was able to schedule, and hold, a phenomenal exhibition at the Zhou B. Art Center in Chicago, Illinois USA. This premier exhibition, which showcased pastel works from around the world, was a major success in large part to the efforts of the **Chicago Pastel Painters Society.** We are all deeply thankful to **Tatijana Jacenkiw,** president of the society, and the entire CPP team that gave so much to the event.

We also hosted an amazing pastel immersion retreat on Madeline Island, Wisconsin, USA. Details and photos to come in the next issue.

I would be remiss to not mention the tireless work done by everyone involved in IAPS. From our Member Societies, Committees, Board of Directors, Officers, Convention Director and Executive Director, they all play an essential part in allowing IAPS to further its mission to advance the knowledge and understanding of pastel throughout the world. The more successful we are with that mission; the more successful pastel will ultimately be. We are only as strong as you, our members, thank you!

While the 2021 convention may have been postponed, the work involved in making sure that the 2022 convention, scheduled for June in Albuquerque, New Mexico USA, will be an even bigger success than previous conventions has never stopped. While many familiar activities will be on the schedule, there will also be several additional educational opportunities that will help to broaden knowledge of pastel and the issues faced by those who work with the medium. When we add in the profound desire to gather in person and catch up with old friends, as well as make new ones, this will undoubtedly be the largest pastel party/event ever held.

Finally, a reminder, there is only one more IAPS exhibition before the 2022 convention. The prospectus for the 39th Open Division and 7th Master Circle Division 2021 Webshow can be found on the IAPS website. Entry is currently open with a deadline of September 17th. This will be the last opportunity to garner points towards Master Circle and Eminent Pastelist status. So don't wait to enter, do it now. I look forward to seeing everyone's work in the show and to then seeing you in Albuquerque in 2022.

Until then, stay safe and creative!

RICHARD MCKINLEY
PRESIDENT

SUSAN (RED) WEBER
EXECUTIVE DIRECTOR



Pastel Society of America

OVER
$45,000
IN AWARDS

First & 59th, Nancie King Mertz, PSA-MP
Bill Creevy Award for Pastel Innovation 2020

FORTY-NINTH ANNUAL PSA EXHIBITION

Enduring Brilliance!

Opens Online September 7, 2021

View the Exhibition and Award Winners At
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Colette Odya Smith, PSA-MP
Otto Stürcke, PSA-MP

JUROR OF AWARDS:
Emily A. Beeny
Curator of European Paintings
Fine Arts Museums of San Francisco

FROM THE EDITORS





Our cover image for this issue offers us all encouragement. Russian Artist **Vladislav Tatarinov's** painting, *Light Shades of Winter*, was his first submission into an IAPS exhibition. It was not only selected, but also received an award. It's a stunning piece about which **Fred Somers,** judge of awards, said, "I fell in love with this painting, every single area has colors beyond words." This should inspire all of us to continue working on our craft and entering exhibitions, and one day … magic!

Speaking of magic, we begin to share information about our 2022 IAPS Convention in this issue. Instructors, vendors, dates and details. One of the reasons we love the convention so much is the "magic" that happens there. The fun, the laughs, the friends; being together, actually together, in-person and live. That's truly what is special about the convention and what makes it such a magical experience.

To our team that makes *The Globe* a reality, our sincere gratitude. To those who helped us gather photos and information about the events that took place in Chicago, thank you. A big shout-out to professional photographer **Jack Siegel** who graciously allowed us to use some of his photographs from the Chicago happenings in the magazine.

The Globe is written, edited, designed and produced by a small group of volunteers. We strive to produce a product that is informative and interesting. Please keep sending us your stories, story ideas and happenings within your society to help us continue to make it better.

Remember that a print version of this magazine, as well as back issues, are available and can be ordered through our website http://iapspastel.org.

Keep painting,

Lisa & Sabrina

LISA RICO
EDITOR
& COMMUNICATIONS CHAIR

SABRINA HILL
ASSISTANT EDITOR

NOTEWORTHY

IAPS GLOBAL SOCIETY GRANT
BY ANNE STRUTZ

The IAPS Global Society Grant is a new opportunity to support IAPS Member Societies around the world in advancing the knowledge of pastel to their members and spreading the appreciation of the pastel medium to the public. IAPS was honored to award three $1000 grants this past July. Each of the three winning societies has a uniquely different project it will be completing in advance of the 2022 convention.

Chicago Pastel Painters (CPP), USA

When Tatijana Jacenkiw, president of the CPP was asked what motivates the society to spread the love of pastel, Tatijana mentioned a fundamental question: "What is the purpose of a pastel society? CPP is determined to expand educational outreach to younger audiences and artists. Our core educational activities are workshops."

CPP tried several programs for non-pastel artists with "the hope that they be bit by the pastel bug." They decided to take a more systematic, broad approach. "Our lucky break came in 2019, when Todd McGill of Dick Blick asked us to do pastel demos for their store in Evanston." Tatijana expressed CPP's interest in reaching students. "Oh wow," he replied, "Dick Blick sponsors the all-Illinois annual high school art exhibition, taking place next month at Zhou B Art Center. Would CPP like to demo at the event?" We loved the experience so much, we returned in 2020 – the last weekend before Chicago shut down due to COVID-19."

CPP will be working with the Blick events coordinator and leaders of IHSAE (Illinois High School Art Exhibition) and Art ConnectED. Interested participants who teach upper level and AP art classes will invite CPP members (many are experienced art instructors) to demonstrate and give hands-on pastel experience in their classrooms. The funds from the IAPS Global Society Grant will be used to help purchase supplies for these events.

Pastel Artists of New Zealand (PANZ)

All the way in the Southern Hemisphere, PANZ holds a national convention every year. In 2022, it will be located at the Pataka Art & Museum in Porirua, Wellington. It is estimated more than 30,000 visitors will attend over the five-week exhibition. In addition to the exhibition and convention, PANZ will host demonstrations and "Have a Go!" days. Anne Berry, a board member of PANZ, explained that "many New Zealanders have used oil pastels at school, but few are aware of the wonderful things you can do with soft pastels." Offering the ability for the public to try pastels will be part of the "Have a Go!" days. Wellington has an active and enthusiastic group of artists who give up their time to hold these events. "Receiving the IAPS funding, PANZ can now offer artist-quality materials for people to try and 'Have a Go!'. Lyn Diefenbach, IAPS/EP, PSA/MP, will jury the exhibition and travel around New Zealand teaching workshops and spreading the love of pastel throughout New Zealand.

The Red Rock Pastel Society of Nevada, USA

Grant recipient the Red Rock Pastel Society of Nevada, USA, with the support of the National Pastel Society of Russia, is hosting a multi-cultural educational experience that will take place physically in Penza, Russia. The exhibition will be at the Penza Art Gallery, one of the oldest art museums. There will also be an international virtual presence. Pastels from the permanent collection will be displayed alongside contemporary pastel masters from Russia and around the world. Dasha Jamison revealed how the idea of hosting an event in Russia came to be. "This event stemmed from a conversation with Anatoly Afanasiev, 92 years young, who just finished his second autobiography and has been working on his retrospective catalog. He has over 200 of his works in the renowned Penza Art Gallery, one of the oldest museums in Russia." Jamison was born and raised within Penza and, "... that started my mind rolling, and I thought what if we could connect the historic collection with our contemporary Afanasiev and the artists from the Red Rock and IAPS communities. Of course, I started with Afanasiev, then Olga Abramova of the NPSR, and here we are today all together and so excited to inspire and enthuse the next generation of artists to the brilliant medium of the pastel."

REFLECTIONS ON CHICAGO

BY EXHIBITION CHAIR SHIRLEY ANDERSON

This exhibition was challenging but extremely rewarding. Planning an exhibition takes a great deal of time, and planning an exhibition in the midst of COVID-19, even more so. In October of 2020, when we signed the contract for the space, we didn't really know what the situation would be like when June 2021 rolled around. What we did know was that this was an amazing location and venue, and we hoped everything else would work out if we kept to our strict timelines and plans.

To complicate matters, I live 700 miles away from Chicago. However, the **Chicago Pastel Painters** were our eyes and legs on the ground. We could not have done this without all of the volunteers from this society. I would like to especially thank **Tatijana Jacenkiw** and **Mike Kolasinski** who were a tremendous help to me personally, and to their "crew." We are so grateful for all your hard work.
IAPS had also decided to divide this exhibition into two divisions to encourage more artists to enter: The Open Division for artists who have not achieved Master Circle status and the Master Circle division for those that have. This venue at Zhou B made this decision easy since the space is so massive. This was the right decision. As a result, future exhibits will include both divisions.

The most important thing I experienced in Chicago was the beauty and diversity of the art. You really need to see the exhibit in person. I felt it was so much more moving. Seeing the images online or in *The Globe* lets you see the beauty of the art — but seeing it in person lets you feel the power of the art!

CHICAGO!

WRAP-UP OF THE SHOW

WINNERS' GALLERY

PRESIDENT'S PICKS

2021 IAPS JURIED GALLERY EXHIBITION
6TH MASTER CIRCLE & 38TH OPEN DIVISION

ZHOU B ART CENTER
CHICAGO, ILLINOIS, USA



Photo Credit to Jack Siegel



THE PUBLIC SEES THE EXHIBITION

CHICAGO – THOUGHTS ON PASTELS AT THE ZHOU B!

BY TATIJANA JACENKIW
PHOTOS BY JACK SIEGEL



Opening night reception. Photo Credit: Jack Siegel

Shirley Anderson first reached out to us in late summer 2020 for help with finding a venue for the 2021 IAPS exhibition. For a show of this scale, we immediately thought of the Zhou B. Art Center in the Bridgeport neighborhood of Chicago. This light-filled and spacious (14,000-square-foot) industrial site never failed to impress us through the years, and it knocked us out once again the day we walked in to see all of the boxed paintings leaning against the columns waiting for us.

Once we began checking in and unpacking the paintings, the challenge of hanging the show sank in, as we had to double- or even triple-up paintings along the walls. To curate an exhibition in such a large open space is a dauntingly physical task. We found ourselves running paintings from one end of the floor to the other to test which pieces worked well together. With the able assistance of the Zhou B. professional staff and interns, though, we accomplished the impossible in two days.

This international pastel exhibition was like no other I have seen. Standing in the center of the gallery, one could see most of the 170-plus paintings. Walking in any direction brought constant amazement. Stories were being told everywhere one looked. Each grouping caught the eye, kept you there, pulled you in, made you step back....

Every time I talk about the exhibition I get chills going down my back.

Museums are wonderful, but there is something very special to see and even be part of an exhibition of contemporary pastelists, members of pastel societies from around the world. And the Zhou B Art Center added the ingredient of "space" – in varying degrees, of vastness and of intimacy.

Pastels make magic. Space allows us to see. Our eyes saw more, our cameras shared what we saw, our excitement was real, ties were forged.

For those of us who were involved in any aspect of this exhibition, it was an exhilarating experience. For those who came to view it, they usually stayed a while and walked away amazed. We were truly fortunate to have had this exhibition in Chicago.

And here I am getting the chills again just writing about it. No wonder I visited 11 times!



Darlene Bock, CPP, working from life
Photo Credit: Jack Siegel



Pastel Painting at the Exhibition. Photo Credit: Jack Siegel



Opening night reception. Photo Credit: Jack Siegel



Pastel Set-up at the Exhibition. Photo Credit: Jack Siegel



Sergio Gomez, Director of Exhibitions at the Zhou B Art Center Photo Credit: Jack Siegel



Opening night reception. Photo Credit: Jack Siegel



Pastel Painting. Photo Credit: Jack Siegel



5.

Whitney Masters, Chicago model, posing next to Tatijana Jacenkiw's (CPP) portrait of her during the closing weekend events in July. Photo Credit: Jack Siegel





Pastel Painting at the Exhibition. Photo Credit: Jack Siegel

IAPS JURIED GALLERY EXHIBITION | 6TH MASTER CIRCLE DIVISION AWARD WINNERS

This division is open to members who have achieved Master Circle status. The IAPS Master Circle was created to honor those artists whose work has been accepted and/or given awards in IAPS Juried Exhibitions. To receive the Master Circle designation, artists must accrue five (5) points. Points may be obtained for acceptance into any IAPS Juried Exhibition (one point) and one point for any award given by the judge in any IAPS Juried Exhibition.

A special thank you to Fred Somers, IAPS Eminent Pastelist, PSA MP and HFH, who graciously served as our Judge of Awards for both the Open and Master Circle divisions of the IAPS 2021 Juried Exhibition held in Chicago. Fred gave much care and heart into his award selections and shared his thoughts and reflections on the award-winning paintings in a video that is available to view on our YouTube (link) channel.



PRIX DE PASTEL

Sponsored by IAPS

The Art of Zen by Julie Freeman

Pastel Artists of New Zealand

Comment from the Judge:

"Julie is pushing conceptual boundaries. This painting asks you to put your ear close and to listen."



GOLD AWARD

Sponsored by Pastel Society of the West Coast and Sense of Place Gallery

Intimate Ocean
by Jeanne Rosier Smith

Pastel Painters Society of Cape Cod

Comment from the Judge:

"Jeanne has made a portrait of the anatomy and the beauty of each little tuft of spray and its uniqueness. There is such a skill and understanding of water here."



SILVER AWARD

In honor of Elizabeth Mowry

Sponsored by Appalachian Pastel Society

Winter's Coat

by Barbara Jaenicke

Pastel Society of America

Comment from the Judge:

"These tufts of grass are like flames that come up in the landscape. The shadows and the sunlight are full of dancing colors."



BRONZE AWARD

His Favorite Flannel

by Mary Sullivan

Chicago Pastel Painters

Comment from the Judge:

"It's a Rembrandt light. This piece says something deep about his person. She has captured something very special."

IAPS JURIED GALLERY EXHIBITION | 6TH MASTER CIRCLE DIVISION



AWARD OF EXCELLENCE

Sponsored by Pastel Art Promotion Association of Taiwan

Nelson Yacht Club

by Tony Allain

Pastel Artists of New Zealand

AWARD OF EXCELLENCE

The Provider

by Nancie King Mertz

Chicago Pastel Painters





AWARD OF EXCELLENCE

Sponsored by the

Red Rock Pastel Society

Canyon Lace

by Tara Will

Maryland Pastel Society



AWARD OF EXCELLENCE

Lockdownunder

by Michael Freeman

Pastel Artists of New Zealand

IAPS JURIED GALLERY EXHIBITION | 38TH OPEN DIVISION

This division is open to general members of all member societies. This year, 100 entries were accepted in this category from around the world. Awards in both divisions will be posted online after the awards presentation.

BEST IN SHOW

Sponsored by IAPS

Inheritance

by Elena Degenhardt

Pastel Guild of Europe

Comment from the Judge:

"This artist is pushing into a new powerful boundary with this painting. I really treasure this painting."





FIRST PLACE

In Honor of Urania Christy Tarbet

Sponsored by the UCT Fund

Sunflowers 2

by Silja Salmistu

Pastel Society of New Mexico

Comment from the Judge:

"I like the warm center of the flower and then the cooler bottom shadow area makes for a wonderful pop."



SECOND PLACE

In Honor of Maggie Price

Sponsored by the Maggie Price Fund

How Much Longer?
by Michele Ashby
Pastel Society of America

Comment from the Judge:

"This painting is so beautiful. The values and the composition is so outstanding."

THIRD PLACE

In Honor of Paula Ford

Sponsored by David Patterson

Refreshing

by Laura Mocnik

Pastel Society of America

Comment from the Judge:

"This painting touched my heart. It is so grace-filled and tender."



IAPS JURIED GALLERY EXHIBITION | 6TH MASTER CIRCLE DIVISION



AWARD OF MERIT

Sponsored by ShowSubmit

The Color of Water Dreamscape
by Karen Stombaugh
Lake County Pastel Society

AWARD OF MERIT

Sponsored by Arkansas Pastel Society

Winter Thaw
by Beth Tockey Williams
Pastel Society of America



AWARD OF MERIT

Sponsored by IAPS Globe Team

Light Shades of Winter

by Vladislav Tatarinov

National Pastel Society of Russia





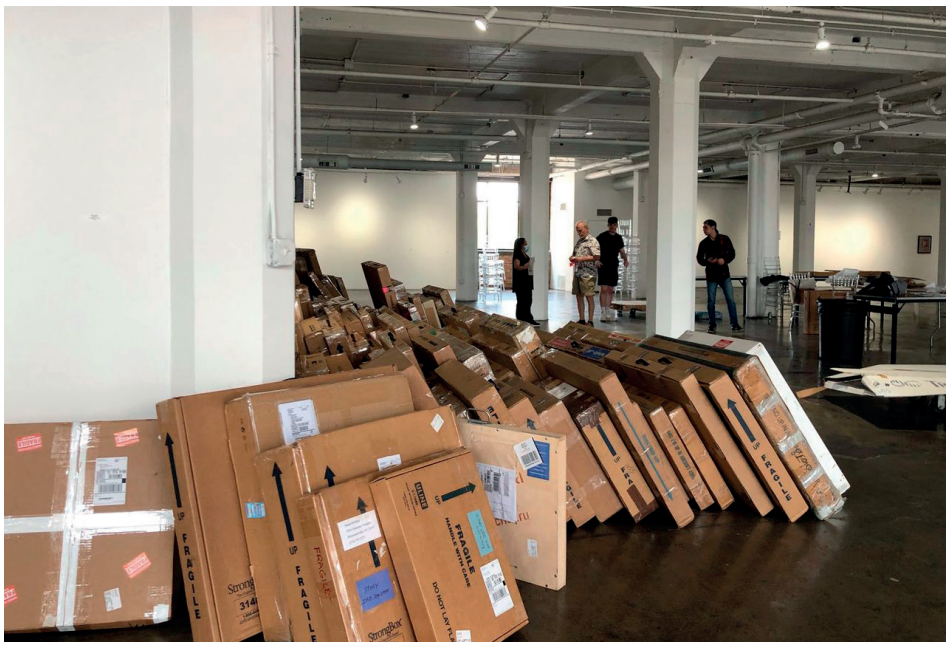
AWARD OF MERIT

Retreat of the Mangroves
by Cory Goulet
Pastel Society of America

HANGING AN IAPS EXHIBITION; A COLLABORATIVE EFFORT

BY BRIAN SAUERLAND

Have you ever wondered what goes into hanging an IAPS exhibition and what decisions are made during the process? Who determines where certain paintings get to hang on the walls? Why does a large landscape sit squarely next to a smaller, more intimate portrait? As I began the process of writing this article, these were some of the questions that began to unfold in my mind. After speaking to several individuals involved with the exhibition, it became clear to me that this was truly a collaborative effort.



Preparing to Hang the Exhibition

Before diving into the topic of hanging the IAPS exhibition, I would be remiss if I did not try to describe the gallery itself. I have never had the pleasure of walking through such a large, open area, where so many amazing pastels were displayed together -- a space so massive, yet flowing so seamlessly, that I felt I was living and breathing among the art itself. While I certainly can appreciate a smaller, intimate gallery venue, I could not imagine a more fitting place to host the 2021 IAPS Exhibition in Chicago than in the prestigious Zhou B. Art Center in the Bridgeport neighborhood. With nearly 175 pastel paintings from around the world showcasing the best of the medium, this was the first time both the "Masters Circle" and "Open" hung together in the same gallery, comprising the largest space IAPS has ever had.

If you missed the opportunity to see the show live in Chicago, let me try to paint a picture (pun intended) of how big this space actually is. Have you ever walked into a World Cup soccer stadium? Okay, so maybe it is not that large, but I can tell you when entering the second floor from the south stairwell, you are immediately struck by the immensity of the open warehouse-style space with its polished concrete floors, 12-foot-high ceilings, large windows, and massive pillars spread evenly throughout the floor like soldiers guarding a priceless treasure.

Within my first few steps, I paused to take in a 360-degree view of the 10,000-plus-square-foot gallery that unfolded before my eyes. My immediate thoughts were, where do I begin? and what went into hanging such a prestigious show?

To gain a bit more insight on how the show came together and what was considered during the process, I connected with several key figures involved: **Sergio Gomez**, the curator and director of exhibitions at the Zhou B. Art Center, involved there since 2009; and **Pia Cruzalegui,** an artist with a studio space at the Center, active in curating many other gallery exhibitions, large and small, throughout the city of Chicago for more than seven years.

For experienced curators like these, putting on an exhibition becomes second nature. That is not to say hanging this exhibition was easy. Typically, one week is allotted between shows. In this case, due to other conflicts, the show needed to be installed in just two days. This brings up an important point. Since the IAPS show was in Chicago this year, several members of the **Chicago Pastel Painters** (CPP) volunteered their time to help bring things together. Efforts put forth by CPP President **Tatijana Jacenkiw, Mike Barret Kolasinski, Ted Fuka** and **Julie Skoda** should be recognized. Fortunately, two college students with previous experience in hanging shows were also involved, which helped things run more smoothly. This was truly a collaborative effort and quite an undertaking.

An early part of the process of putting on an exhibition comes with reviewing the written proposal and understanding the approximate number of paintings to be displayed. "Trying to imagine the space and what story I'm telling is always my first step,"

says Pia. She tries to create a synergy between the story and the objects, looking for common threads. After unpacking nearly 175 shipped (some hand-delivered) boxes and spreading the paintings out on the floor and along the walls, the story began to unfold.

Due to the large number of paintings, it was evident early on there would not be enough wall space to hang the show in a single row. Pia and Sergio had to be more creative in their approach on how to use the walls; thus, they chose a combination of museum and salon style for hanging. Both curators agreed that having a few massive paintings as focal points on some of the longer walls would help to anchor and draw viewers in right away.

The decision to leave the entire floor open versus using moving walls to break up the space helped to create unity for the overall look and feel of the space. Another important choice was to strategically place some of the mobile walls near several of the windows to ensure no paintings would be exposed to direct sunlight.

As it happens in other exhibitions, hanging artwork together by subject matter groupings often becomes part of the theme. However, in some instances organizing by subject matter simply did not work. Instead, color harmony or mood became the theme and an important factor in creating an overall unified and flowing show. As Sergio notably stated, "There is no right or wrong way to see this show and no real beginning or end." This approach allowed the individual viewer to "find a treasure the second or third time around."

During the installation process, adjustments were made "on the fly" as artwork began to fill the walls. "Sometimes that is part of the process, and as a team you need to make changes to balance out colors," Sergio said. "Paintings originally laid out on the floor look different when they are up on the walls." When hanging is finally complete it all simply works in unison, making for a truly comprehensive exhibit.

After reading my insight on what it takes to bring an IAPS exhibition together and learning about the collaboration involved, I hope you now have a stronger appreciation for what happens behind the scenes. The number of countless hours, dedication, and thoughtful considerations of so many people to bring a large exhibition to life is impressive. Thank you to all those involved from IAPS, the Zhou B. Art Center and the Chicago Pastel Painters.

OVERHEARD...

Adrian Giuliani:
"My husband and I were delighted to have attended the opening at the Zhou B. Both shows were magnificent!! Truly awe-inspired, we walked through, taking in each piece, cognizant that every work was of the same impressive high caliber and created by artists around the world. [It was] equally exciting to see, hug and chat with some of my wonderful artist friends. I had a smile on my face the entire time."



PSA members Jz Xu, Adrian Giuliani and Her husband Joe at Opening Night.

JZ Xu:
"The IAPS exhibition hall is awesome. The professional lighting and layout made the exhibition shine. It is always [a] great feeling to see fellow artists at the show."

Evelyn Brody:
"The exhibition was so large, I couldn't take it all in no matter how long I stayed. Each time I visited, I felt like I was seeing a new show."

Kathleen Putman Newman:
"[It was] so fun to see everyone in person once again."

Lorenzo Chavez:
"IAPS is the best. So inspiring to the pastel world."

Debora Stewart:
"Thank you for your hard work! I'm so glad I got to be a part of the exhibit."

Dug Waggoner:
"The level of talent from around the world was terrific."

Nancy Silvia Murata:
"So proud to be a part of this exhibition."

IAPS JURIED GALLERY EXHIBITION | PRESIDENT'S PICKS

In each exhibition, after the show has been selected, and judged, President **Richard McKinley** looks at the artists who have entered for the first time and selects five for special recognition.



Fleeting Snow by Aidan Butler
Pastel Society of America



Madrona Marsh Breeze by Bernard Fallon
Pastel Society of Southern California



Laguna Beach by Mike Ishikawa
Pastel Society of Southern California



Deliverance by M. Angie Hater
Pastel Society of America



Aldo by Nancy Ness
Pastel Society of America

OUR THANKS TO

THE ZHOU B ART CENTER

CHICAGO PASTEL PAINTERS

FRED SOMERS

JIMMY WRIGHT

HALLA SHAFEY

RAY HASSARD

IAPS MEMBER SOCIETIES

ALL THE ARTISTS WHO ENTERED

AND OUR AWARD SPONSORS

FOR MAKING

THE SHOW POSSIBLE



MEET THE MASTER



BRIAN COBBLE

BY MOZELLE FORMAN

Some things in life resist labels and categories – is a tomato a fruit or a vegetable? Is Pluto a planet or a star? Is pastel artwork a drawing or a painting?

Similarly, artist Brian Cobble and his artwork defy conventional labels and categories. Brian is described as an artist who renders the beauty of the world with a desolate moodiness. His photorealistic artwork is, in fact, a jumble of photographic references merged by his imagination. He is an oil painter using pastels. He spends months drawing and creating paintings with pastels, a medium defined by the late Bill Creevy (1942-2020) as, "Ideal for the artist whose ideas must be executed as soon as possible." Brian is a professional artist invested in seeing pastel become a serious art form, but who does not take himself too seriously.

While most people would look at Brian's work and immediately slip it into the genre of photorealism, Brian rejects that label. Roger Winters, who was very much an influence while Brian attended Southern Methodist University (SMU) in Dallas, Texas, USA, agrees: "At first glance, we may think that we are looking at a painting based on one photographic image, but on examination, we begin to suspect … a synthesis of details from several sources placed together to orchestrate a system of values, linear forces, colors and shapes that have likely never existed before in quite this arrangement…."

Brian says, simply and succinctly: "I make stuff up." And by "stuff" he means paintings such as *Prom Night*, which resulted from a marriage of two photos: a storefront in Nebraska, USA, and a store interior in Albuquerque, New Mexico, USA. "I don't consider myself hyper-realistic. There's a lot more of my imagination in my paintings. I try to make things seem believable, focus on getting the lighting and perspective right, rather than making it realistic."

The artist's unique perspective on his subjects inspires one to wonder about his intention, to ponder what he was thinking when he chose to paint a field or carousel from that angle. Although his rendering of familiar things is hyper-realistic, the composition of his paintings, usually formed by many images merged into one, creates abstract forms. One artist friend of his commented that, looking at Brian's paintings, one gets the feeling that something has just happened, and the viewer missed it. This allows the viewer to make up the story he or she wants the painting to tell.

This approach is similar to that of late photographer Alfred Stieglitz (1864-1946). Stieglitz approached his photography not just as a documenting tool, but as a new way of expression and creation — whereby an image could be manipulated to achieve a subjective vision — and to explore the artistic and spiritual potential of his everyday surroundings. Brian acknowledges that he has always had an interest in photographs, whether they be taken by the greats or "… simply an interesting snapshot." As for creating his paintings, "I use my camera like a sketchbook," Brian explains. "When I find a scene I like, I end up shooting 30-40 images … and then I pick out the parts that I like … move things around to make the composition work."

His materials are equally unique. He uses Strathmore illustration board mounted on birch plywood as his support and usually begins with a watercolor underpainting. He tends to use harder pastels like Holbein, Rembrandt and Girault, initially rendering large strokes and finishing with fine detail. "My pencil drawings can take a week to a week-and-a-half. The most fun for me is the first two to three days of working on a piece, putting on the pastel, feeling like a kid, adding color to the drawing. Then for a few weeks I'll feel slightly disappointed, thinking 'this painting isn't gonna work.' But seeing it in a frame on the wall — you say to yourself, "Yeah, that works."

Growing up in Las Cruces, New Mexico, USA, Brian took painting classes "from a local guy." He later



SAN MINETO BY BRIAN COBBLE

attended New Mexico State University (NMU) on a full scholarship. He attributes his impeccable drawing skills to his time at NMU, in which the prerequisite to a figure drawing class was an anatomy class, and the emphasis was always on drawing realistically and accurately. It was at SMU, where he received his Master of Fine Arts degree, that he was encouraged to paint his surroundings, the city of Dallas. While Brian finds the geometry of a cityscape interesting, he is "fascinated with the way the wild and man-made world overlap."



PROM NIGHT BY BRIAN COBBLE

After graduating, Brian experienced commercial success with his oil paintings, with representation by a Houston, Texas gallery. But in his mid-30's, Brian developed iritis, a medical condition which causes inflammation of the colored part of the eye (iris). The condition was exacerbated by the substances used in oil painting, and Brian was forced to give up oil painting. As a professional artist who "wanted to eat," he was forced to find another medium to express and render the images he wanted to explore. At the time he did not know anybody else who did pastels seriously, but he had dabbled in the medium and tried to gain some footing. His first pastel paintings were rendered on top of failed oil paintings stored under his bed where his dog slept, and he was somewhat pleased with his results. His gallery, though, "dropped him like a hot rock." Pastels simply did not have the same cachet as oil paintings.

Brian describes the next eight to ten years of his career as "touch and go," but he subsequently found a gallery willing to represent his pastel paintings. He located and joined an IAPS member society, **Pastel Society of New Mexico**, where he was encouraged to enter a painting in the **Pastel Society of America** (PSA) juried show, for which he won the top prize. It was at the PSA reception that he met Bill Creevy, whom he called the "pastel Jesus, responsible for pastel paintings being taken seriously." Brian and Bill formed a strong friendship and mutual admiration, with Bill critiquing Brian's work at his request. Brian laughs good-naturedly as he shares that Bill thought his paintings possessed a suicidally depressing mood. In one critique of his work, Bill wrote: "Cobble will show you a world of wondrous beauty, full of the good things of life, but you still want to throw yourself in front of a moving car." He would finish the critique with a compliment: "This is one of your best."

Brian may have taken an artistic detour in order to find his way to pastels, but his philosophy that you can "find something of beauty and interest anywhere if the lighting is right and you look at it the right way" is easily translated into any medium. His journey led him to the realization that he could do oil-painting-type work with pastels, and the art world is better for it. More importantly, though – he is a really nice guy.



DRESS STORE DOLL BY BRIAN COBBLE



About the Author

Mozelle Forman is an award-winning pastel artist based in Long Branch, New Jersey, USA. Her work has been exhibited at various galleries in the New Jersey area. In her "spare time" she has a private psychotherapy practice and is a featured writer for Community Magazine.

IAPS CONVENTION 2022







THERE again!

IAPS

INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES

The 2022 IAPS Convention will be a wonderful opprtunity to connect with all our pastel friends and family. Start making your plans to travel to Albuquerque!

CONVENTION DETAILS AND TIMELINE

Albuquerque, New Mexico, USA
June 20 – 26, 2022

Registration for the 2022 Convention – Fall 2021 (Exact dates and details will be clearly posted on our website, Facebook and Instagram). Hotel Reservation will begin AFTER registration.

To learn more about Albuquerque and the surrounding area and for resources to help with your stay, visit www.visitalbuquerque.org

Looking forward to the Trade Show, which has come to be known as the "Candy-Store." Below are many of our vendors:

TERRY LUDWIG PASTELS™

holbein Artist Materials

UART PREMIUM SANDED PASTEL PAPER

ROYAL TALENS North America

DAKOTA PASTELS

SENNELIER

Jack Richeson & Co., Inc.

ARMADILLO ART & CRAFT

This list is not inclusive and updates will be provided in the near future.

THE URANIA CHRISTY TARBET SCHOLARSHIP

BY NANCY NOWAK



"The experience of the IAPS Convention can be summed up in three words: magical, inspiring, and educational," says **Renee Leopardi.** Renee was one of the lucky few who received the Urania Christy Tarbet Legacy Scholarship in 2019. "When I saw the opportunity the Scholarship provided, I jumped and was so happy I did! This Scholarship allowed me the privilege and opportunity of learning with some of the most amazing instructors in the world; something I would not have been able to do on my own. There are not enough positive words to express how truly grateful I am to have received this gift."

The Urania Christy Tarbet Legacy Scholarship (aka the UCT Scholarship) provides the opportunity for a small number of individual pastel artists to study with an IAPS-recognized instructor in a hands-on workshop environment at the biennial IAPS Convention. Initiated by and named after the late IAPS Founder **Urania Christy Tarbet**, the scholarship program honors her wish to encourage, support and advance the artistic endeavors of pastel artists who are affiliated with IAPS member societies.

Charles Peer, another 2019 recipient, found the benefits immeasurable, professionally, artistically, and personally. "How else could I describe the experience of being in a workshop led by one of the world's greatest living pastel artists, studying their techniques, learning their thinking process and getting to know them as a person? As a past recipient of the Urania Christy Tarbet Legacy Scholarship, I will be forever grateful for having had that experience. I encourage you to apply for this wonderful opportunity!"

Hilarie Couture expressed her gratitude, saying, "Being self-taught, receiving the UCT Scholarship was such a great honor and incredible opportunity for me to be able to meet and study under some of my most favorite esteemed pastel artists. I spent my week learning tips from the greats such as **Tony Allain, Lyn Asselta, Albert Handel** and so many others in one place. I was a newbie, but being able to attend the convention and the time outside of workshops chatting about pastel with like-minded artists gave me so much inspiration. I still want to give back, too, by sharing what I have learned about the pastel medium.

To apply for the 2022 Urania Christy Tarbet Legacy Scholarship, visit the IAPS website and click on the UCT Scholarship link for all the information. Deadline is Sept. 15!



DEADLINE SEPTEMBER 15TH!!!

Urania Christy Tarbet Legacy Scholarship!

Visit http://www.iapspastel.org/ed_uct.php to enter!!

The UCT Scholarship provides the opportunity for up to five pastel artists to study with an IAPS-recognized instructor of their choice in a hands-on workshop environment at the biennial IAPS Convention. Initiated by and named after IAPS founder Urania Christy Tarbet, the scholarship program honors her wish to encourage, support and advance the artistic endeavors of pastel artists who are affiliated with IAPS member societies.

Eligibility: International. Open to any member in good standing with an IAPS member society who will be attending the 2022 IAPS Convention in Albuquerque, NM. A current list of IAPS member societies can be viewed at http:// www.iapspastel.org .

Deadline: SEPTEMBER 15th, 2021

Scholarship: Tuition fee for a 1- or 2-day workshop to be taken during the IAPS Biennial Convention. Recipients also receive priority scheduling as they get their choice of instructors before registration officially opens.





Enter the IAPS 2021 Juried Webshow today!

This is your last chance to earn points before the convention.

The exhibition has two divisions:
39th Open Division and the 7th Master Circle Division

Deadline to enter: September 17
Notifications emailed: October 12
Awards notification and exhibition opens online: November 1
Enter at ShowSubmit.com

To achieve membership in the IAPS Master Circle, artists must accrue five points. One point is awarded for each entry accepted. An additional point is earned for paintings that receive an award.

Eminent Pastelist status is achieved when artists earn an additional 10 points beyond their Master Circle status.

Artists receiving Master Circle or Eminent Pastelist status are recognized on stage at the convention and receive their medallion or gold pin.



CHICAGO PASTEL PAINTERS

"Color & Composition: Watercolor & Pastel"

A 3-Day Workshop at McCord Gallery, Palos Park, IL with

COLETTE ODYA SMITH

October 1 - 3

9:00–4:00



www.chicagopastelpainters.org
info@ChicagoPastelPainters.com

SOCIETY SPOTLIGHT

CENTRAL MASSACHUSETTS PASTEL SOCIETY

BY GREG STONE

Despite the ongoing COVID-19 pandemic, the **Central Massachusetts Pastel Society** (CMPS), USA has continued successfully to grow while lifting members' spirits and inspiring creativity.

"I think early on that myself and the CMPS board recognized that many artists were being emotionally, mentally and, in some cases, physically and financially impacted, not only by the COVID-19 situation but by a tumultuous political climate as well," said President **Lisa Nugent.** "The end result is that many artists were thrown into a major funk."

So the board made a concerted effort to provide as much fun and excitement as they could by offering major giveaways and free events. Since many artists were offering virtual workshops, pastel societies often were competing for attendees. CMPS instead hosted free demonstrations to members and artists accepted into the annual "Marks of Distinction" exhibition. Selection Jurors **Lyn Diefenbach** and **Teresa Saia** and Awards Judge **Tony Allain** each offered demos that helped fill the void of traditional in-person workshops. Giveaways also made an impact: prizes included pastel sets, paper packs, and a Dakota box. "What better way to get folks re-engaged than to offer everyone the possibility of winning and actually put some exciting new supplies in a few folks' hands?" she added.



CENTRAL MASSACHUSETTS PASTEL SOCIETY GET-TOGETHER

Founded in January 2019, CMPS has continued to distinguish itself through innovative programs that support artists in both their creative and professional pursuits. Nugent said, as the pandemic was in full swing, she worked with board members to develop her idea that quickly became "New England PastelFest." Fellow Board Members **Maryann Mullett, Christine Chisholm, Laurie Triba,** and **Cynthia Robinson** helped pull together the inaugural event in 2020. "In the middle of the pandemic, we safely and successfully pulled off a fantastic event that included a pop-up show, panel of speakers, plein air painting and more!" Nugent said. "The feedback from attendees was extremely positive, so the takeaway was really not to change anything but just add more."

A unique feature of "New England PastelFest" is the professional development opportunity for artists. Nugent said this component of the event helps CMPS meet one of its main objectives: to promote pastel as a fine art. This year's professional development sessions feature **Liz Haywood-Sullivan** and **Jeanne Rosier Smith.** Nugent said the professional track is expected to attract professional artists who may be new to pastel, and it will help painters better understand the business side of art, which can be challenging even without the pressures of a global pandemic and economic downturn.

The upcoming "New England PastelFest" will be held September 11, 2021 and is being co-sponsored by CMPS, **Pastel Painters Society of Cape Cod, Pastel Society of New Hampshire, Connecticut Pastel Society** and **the Pastel Society of Maine,** all in the USA. For more information or to register, visit www.cmpastels.org.

For a relatively new society, CMPS already has an established set of programs and developed some unconventional approaches. Nugent said the hard-working board and active members of CMPS will continue to innovate as she prepares to step down at the end of her three-year term. "As of now, we have one fantastic

nominee for president, Jane Robbins. Jane is a solid candidate that possesses what CMPS needs: someone with a passion for pastels coupled with sound business experience." Nugent said two other board positions will see new faces in 2022. "There is currently one candidate, Diane L'Heureux, for the position of membership secretary and Alexis Rosoff has agreed to serve as Web Master, a new position recently created. We are excited to have these new additions. All of whom are folks who like to think outside the box, which will help to ensure that CPMS continues on in the innovative vein that it got started." For more information email to president@cmpastels.org.





CENTRAL MASSACHUSETTS PASTEL SOCIETY GET-TOGETHER



About the Author

Greg Stone is an active member of the Oklahoma Pastel Society and serves as their Membership Chair. He is also a Signature member of the Pastel Society of America. He is a former journalist and college English professor. When he's not at the easel painting landscapes, he works as a higher education leader.

NEW ENGLAND
PASTEL FEST
SAVE THE DATE SEPTEMBER 11, 2021 8 AM - 5 PM
POP-UP SHOW (1ST $300, 2ND $200, $3RD PLUS 5 HM AWARDS)
3 SPEAKER PANEL with Karen Israel, Dave Francis & Kelly Milukas
PROFESSIONAL DEVELOPMENT SESSIONS
with Liz Haywood-Sullivan & Jeanne Rosier Smith
ARTIST DEMOS by Laurinda O'Connor & Eileen Casey
ART SALE/SWAP TABLES & PLEIN AIR PAINTING
Many thanks to this year's TRY IT table sponsors—
SAVOIR-FAIRE/SENNELIER & DAKOTA PASTELS!
ONLY $55 PER PERSON
All in one day at Saima Park - 67 Scott Rd, Fitchburg MA
★ PURCHASE PASSES & REGISTER AT CMPASTELS.ORG ★

SOCIETY SHORTS

A BIT OF NEWS FROM OUR MEMBER SOCIETIES

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

Our member societies are busy planning exhibitions, preparing for workshops, both virtual and in-person, and encouraging members to make art. Here are just a few of the activities going on:

PASTEL SOCIETY OF NEW JERSEY (PSNJ), USA

Considering the pandemic, the Pastel Society of New Jersey has had a relatively good year.

For the first time in a long while we are fully staffed with a board of 12 volunteers! We applied for a 501 (c)(3) designation. We redesigned our logo. We migrated our juried shows to ShowSubmit. We introduced our first class of Distinguished Pastelists (PSNJ-DP, a level above Signature) and designed a new lapel pin in their honor.

Since the pandemic we held all meetings, demonstrations and exhibitions online. We also added a new monthly online gathering, Pastel Chat, for members to stay connected. We plan to resume in person with brick-and-mortar events this fall, including a general meeting/demo and our annual juried members' exhibition.

We held our recent board meeting in person again – a happy moment. We have just implemented online membership renewals. Our membership year starts in September. Our Facebook group page, PSNJ Members, is gaining popularity with monthly themes. All pastel artists, regardless of membership, are welcome to join and post. Pastel society representatives are encouraged to join as well and share their society events.
www.PastelSocietyNJ.org



HODGEPODGE BY COREY PITKIN

ADIRONDACK PASTEL SOCIETY (APS)

The Adirondack Pastel Society (APS) invites you to **Corey Pitkin's** October 2-3, 2021 workshop (virtual and in-person, Hudson Falls, New York, USA). APS members are excited to present their work at the Tannery Pond Center (North Creek, NY) and Membership Show (Glens Falls, NY) this fall. The 8th Adirondack National Pastel Exhibition 2022 will be held at the View, Old Forge, NY. For more information, contact adkpastelsociety@gmail.com.

RED ROCK PASTEL SOCIETY OF NEVADA, USA (RED ROCK PSNV)

Red Rock PSNV had a successful 2021 Online Juried Member Exhibition in which Tony Allain, IAPS-MC, PSA served as our judge. This Exhibition contained a very diverse representation of the pastel medium from participants who hail from all over the USA and throughout the globe. Additionally, the book produced for the show featuring all 200 selected pastels earned very positive feedback. Red Rock PSNV is happy to have been recently selected as a grant recipient from IAPS and thrilled to be able to broaden the reach of the pastel medium and share this project worldwide via online excursions, virtual demos and workshops -- making this a truly broad opportunity for cultural exchange.

NATIONAL PASTEL SOCIETY OF RUSSIA (NPS)

National Pastel Society of Russia is now working on a physical museum project in the city of Penza. It is a co-project of **Red Rock Pastel Society of Nevada** and National Pastel Society of Russia, with the support of IAPS and Penza Savitsky Art Gallery. This gallery is one of the oldest museums in Russia, with a rich art collection. We are honored to be one of the chosen IAPS Global Society Grant Recipients, and both our teams are working on the exhibition. This is a retrospective project which connects historical and contemporary pastel artworks of the

leading artists of Russia and other countries and gives us an opportunity to expand pastel art from big cities to regions. We thank IAPS for the great support to make this international show possible.

Also, we thank **Richard McKinley** for judging the NPS Juried Exhibition 2021 Summer Web Show, which was held June 2021 - July 2021. We enjoyed many charming pastels and are now working on our plans for the annual physical member exhibition in December 2021. We hope to continue in-person social events and educational programs as well as digital interactions with pastel artists such as plein air events, workshops and demos.



LUNCH AT THE ANVIL BY CHRIS BEHRS

WISCONSIN PASTEL ARTISTS, USA (WPA)

The Wisconsin Pastel Artists group is a dynamic association of more than 40 artists working in the pastel medium. We want to encourage and foster creative painting with pastels, support our fellow artists, promote activities and exhibit opportunities, and increase public awareness of the beautiful artistry of pastels as a painting medium. WPA offers its members two exhibit opportunities a year. In 2020, we offered only online exhibits, which can be viewed here: https://www.wisconsinpastelartists.com/page/27066/previous-exhibits-2020

While we did not have an exhibit this year in the spring, we are looking forward to an on-site exhibit in the fall, from September 20 through October 26 at the Greenfield Public Library. This space is well attended and serves our intention to educate the public about the wonderful pastel medium! View our website at: https://www.wisconsinpastelartists.com/

HAVE NEWS? LET US KNOW!

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





VENDOR FOCUS

THE GLOBE TALKS TO BOB STROSAHL GREAT AMERICAN ART WORKS

BY VANESSA TURNER

In pastel artists' studios across the globe, Great American Art Works has become a household name. If you do not have a collection of dust from their gorgeous pastels embedded into your rug, well, you are just missing out on life!

Great American Art Works' handmade soft pastels have become a favorite among pastelists due to the wonderfully vibrant tones that not only melt like butter across the page but also make your heart melt with their luminosity.

They say that excellence comes when passion meets dedication. Thus, it is no surprise that the pastels we love today are the culmination of founder Bob Strohsahl's relentless study of the science behind the medium.

The work towards building Great American Art Works began close to 26 years ago. Bob, a former medical technologist and later sales rep for a large computer company, returned to Cincinnati in 1984 after having worked as a teacher and as a tech specialist for Apple. Though we always consider science and art to be drastically different, Bob seemed destined to find the perfect alignment of the two.

While taking classes at the art academy, Bob fell in love with pastel but quickly discovered that the majority of brands were manufactured in Europe. So, the journey began to develop a home- grown pastel production company.

With feedback from artists at the academy, Bob experimented with various methods, binders, and pigments, until finally arriving at the results we have come to love today.



GREAT AMERICAN ART WORKS MINI MONTY PASTELS

To describe Great American Art Works as a highly personalized brand and experience would be an understatement. When Bob first began, each pastel stick was handmade directly in his living room. Eventually, the company moved into a 500-square-foot factory space and occupies the same building today. While the location may have changed, Bob still personally extrudes each pastel.

Over the years, Bob's favorite aspect of the business became the challenge of creating new colors. It was a challenge he accepted head-on and, today, Great American Art Works boasts a collection of 546 hues.

The Great American story would not be complete without mentioning Lady Diane. Diane Schear joined the enterprise 15 years ago and now does a majority of the day-to-day work. Great American Art Works is a two-person operation.

If you have had the pleasure of using these premium pastels, then no doubt you have smiled at the labels. How could one forget a pastel named Burnt Reynolds, French Toasts, Dragon's Blood or Church Mouse? Great American Art Works has taken the guesswork out, eliminating the need to remember a random number and, instead, making it easy to recognize your favorite sticks or palettes. Further, each hue is developed within a color family consisting of a governing percentage of the pigment to form five to six shades. Color harmony does not get better than this!

The names are not the only unique qualities you'll find with Great American Art Works. The rectangular pastels are very generously sized, with each handmade pastel measuring 2-½ inches by ½-inch and offering 40 percent more product than a round

pastel of the same diameter.

Bob realized that one of the primary ways to make pastels more workable was to stop them from rolling off a surface. Subsequently, Great American Art Works has saved many pastelists from the dreaded sound of pastels falling onto a hard surface by providing straight edges. Further, this gives artists greater variety in mark-making.

If you have yet to discover the beauty of Great American Art Works, then it is time you treated yourself to something special! Whether it is one of the 30+ collections or the Full Monty, you will thank yourself at the first stroke. The soft, richly pigmented pastels are available direct from various online distributors.

Perhaps when you sign your next finished painting, you will give us a location hint by signing with Great American Art Work's beautiful Cyprus or Santa Fe.



PLEIN AIR WITH GREAT AMERICAN ART WORKS PASTELS IN FRANCE



JUDY CARDUCCI PAINTIING WITH GREAT AMERICAN ART WORKS PASTELS IN FRANCE



"TRY ME" TRAVEL MINI MONTY PASTELS



About the Author

Vanessa Turner is a creativity coach, trained through the Creativity Coaching Association. In this role, Vanessa works with women artists who want to close the gap between where they are now and where they want to be. She is an accomplished artist in her own right working in charcoal and pastels.

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