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SPECIAL ISSUE: The 21st Annual Pastel 100

PASTEL

Journal

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**5 Art Exercises
to Drive You to
Abstraction**

p. 16



**Paint a
Winner!**

**The Standout Qualities
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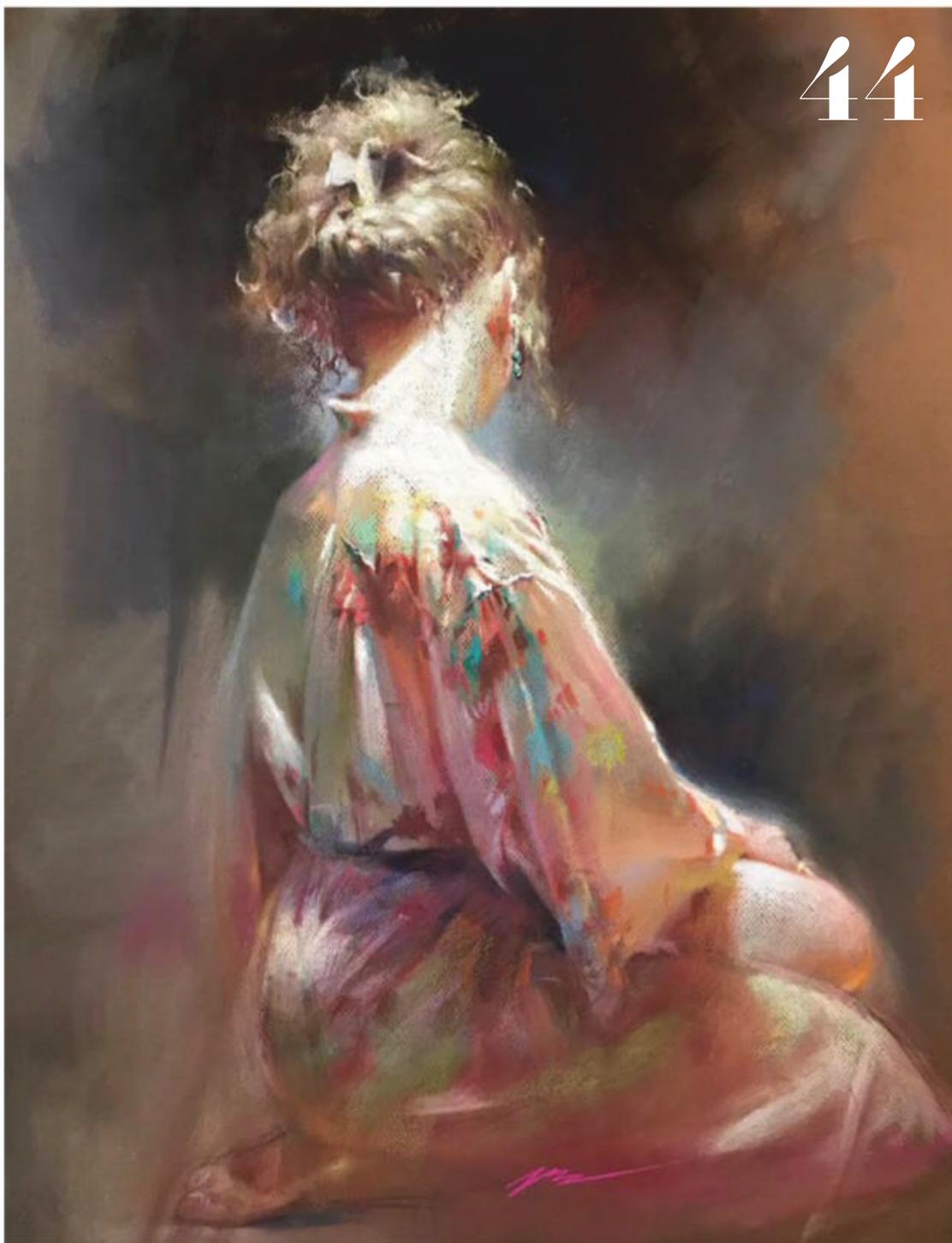
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1946 by Beth Verheyden,
a Spalsh 21 Competition Winner



From meditations in the studio to trending colors, urban sketchers and Renaissance masters, Artists Network connects you with the artists, ideas, inspiration, skills, and tools that encourage art making and growth.

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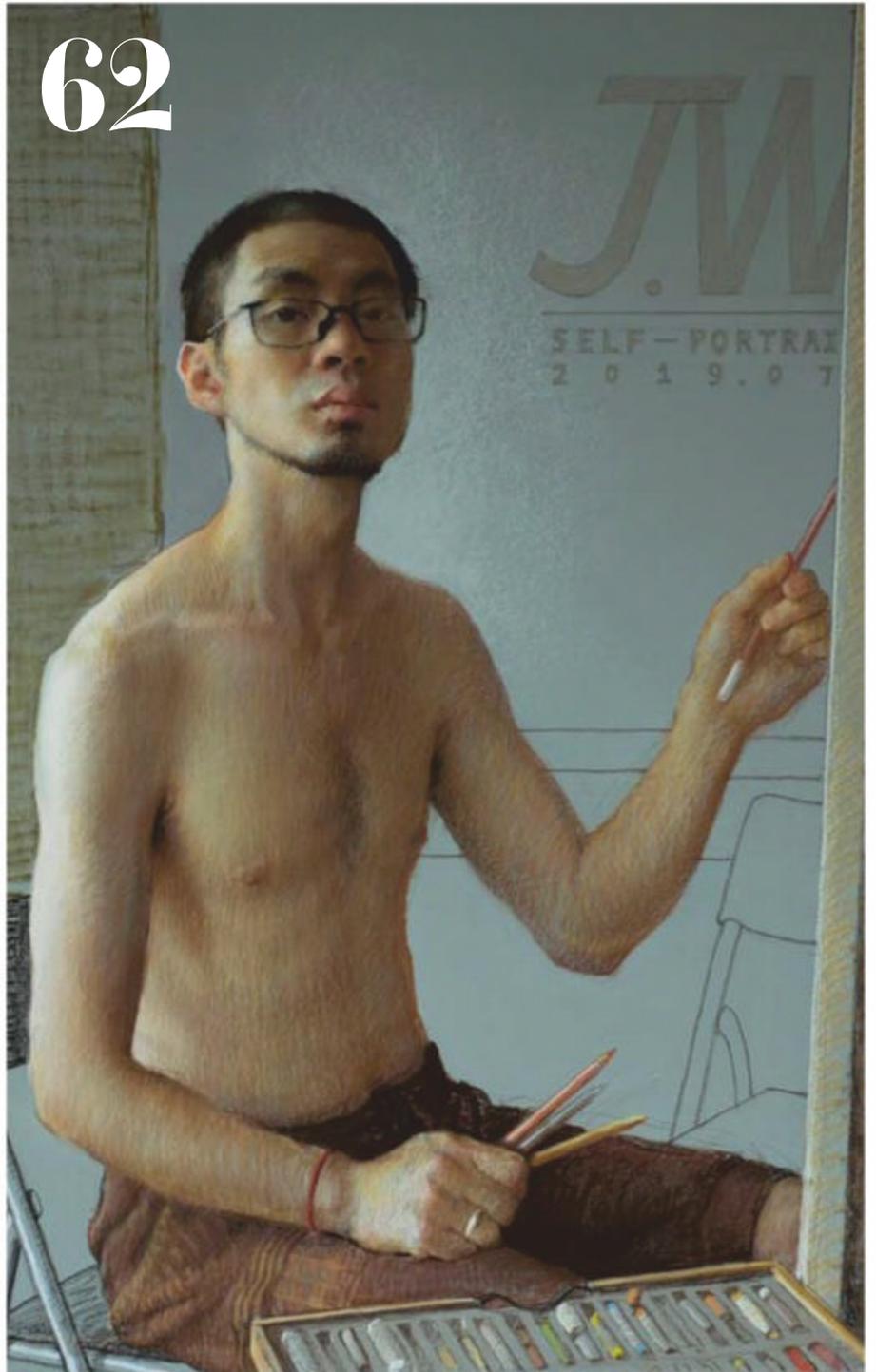
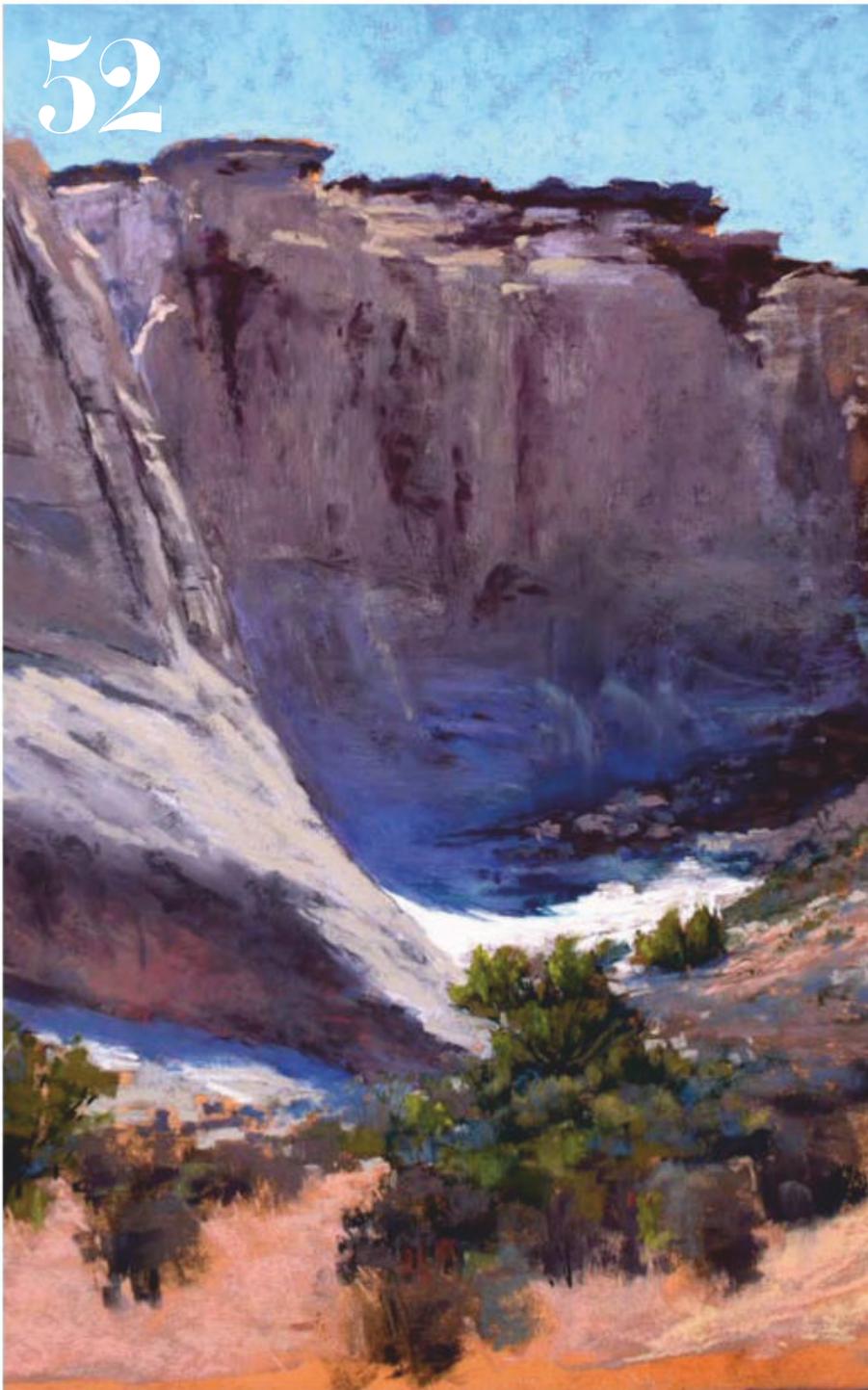
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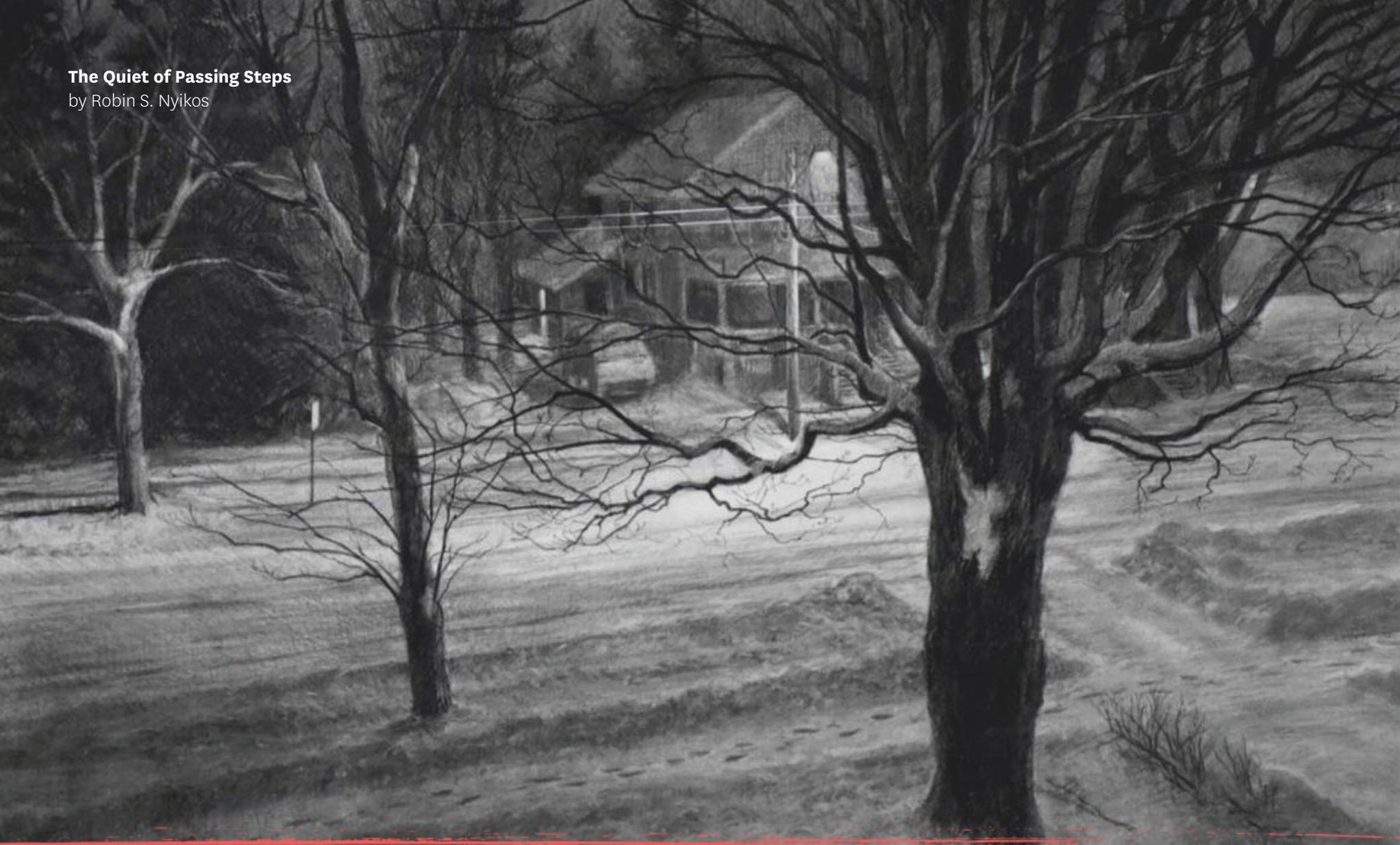
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The Quiet of Passing Steps

by Robin S. Nyikos



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The Fear Factor



Dealing with failure and the *fear* of failure are two of the undeniable realities for anyone involved in the creative field. It can be a real struggle to rally after a disappointment or to maintain momentum during those inevitable times when creativity stalls. A common response to fear is to play it safe. On page 7, artist

Anne Strutz addresses this challenge, offering some important tips, because settling into our comfort zone is the surest way to halt progress and stymie growth.

Artist Laura Pollak illustrates the point (on page 16) in the story of her artistic detour from a representational painting style to an embrace of an abstract approach.

“In painting, you have to destroy in order to gain ... you have got to sacrifice something you are quite pleased with in order to get something better.”

—GRAHAM SUTHERLAND

artistic risks paying off. Even when the story behind an award-winning piece is one of those seemingly magical accounts of effortless art-making—when a piece practically paints itself—be assured that the artist's good fortune was preceded by a lot of hard work, experimentation, frustration and abandoned paintings.

We're delighted to share, beginning on page 23, all of the 100 pastels that earned a place in this year's showcase, along with comments from the prizewinning artists and illuminating insights from our panel of distinguished jurors (on page 24). We hope that taking in these exceptional pastels not only inspires your admiration, but also propels you to go to your own work space—energized, emboldened and eager to make your next creative move. *PJ*

This shift in focus may have felt risky, but it has led to a flourishing period of art-making for the artist, advancing her art practice both professionally and creatively.

The main focus of this special edition of *Pastel Journal* is the celebration of the winners of the 21st Annual Pastel 100 competition. These pastels offer 100 examples of

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Paula Rego: Obedience and Defiance

An exhibition at the Scottish National Gallery of Modern Art celebrates modern master Paula Rego and her bold exploration of modern ethics through pastel.



“Paula Rego: Obedience and Defiance” at the Scottish National Gallery of Modern Art has on display more than 80 of the renowned artist’s works from the 1960s to the 2010s. The show includes paintings loaned from Rego’s friends, and pulled from public and private collections, to create the first major retrospective of her work in Scotland. A documentary, *Secrets*

and Stories, created by the artist’s son, Nick Willing, in 2017, will accompany the exhibition.

Known for her unflinching political and social commentary, Rego’s pieces in the exhibition address topics such as the 1998 referendum legalizing abortion in Portugal; the United States and its allies’ 2003 invasion of Iraq; civilian casualties during war; and female genital mutilation.

Painting Him Out (2011; pastel on paper mounted on aluminum, 47x70¾) by Paula Rego

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Art Matters

Her paintings referencing Portuguese Prime Minister António de Oliveira Salazar's systematic repression during the 1960s have never before been shown in Scotland. Less topical works include paintings that focus on Rego's childhood in Portugal that were inspired by her memories and experiences during that time.

The exhibition was curated by Catherine Lampert, a personal friend of the artist for more than 30 years, a distinguished art historian and former director of the Whitechapel Gallery, London. Lampert and American writer and novelist Kate Zambreno collaborated to publish a new book on Rego, also titled "Paula Rego: Obedience and Defiance."

Simon Groom, director of modern and contemporary art at the National Galleries of Scotland, said, "We're delighted to be showing this major body of work by one of the



Untitled No. 4 (1998;
pastel on paper,
43 $\frac{1}{2}$ x39 $\frac{3}{8}$)
by Paula Rego

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world's most extraordinary artists. Over the course of her lifetime, Rego has shown herself to be an unflinching witness of her time, and one of the most imaginative and compelling image-makers of her generation."

"Paula Rego: Obedience and Defiance" previously showed at MK Gallery in Milton Keynes, England, and will travel to the Irish Museum of Modern Art, in Dublin. **PJ**
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Artist Jonathan Martinez of Santa Ana, California, known as "Art of the Endangered" on social media, paints, and draws endangered animals with graphic elements with juxtapositions of fine and street art look to his works. He wants to raise awareness of the problems in our natural world and the animal kingdom through his art. This artwork is created with a spray painting background and drawing the orca with General's® Charcoal White® and Primo® Elite.

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Artist: Jonathan Martinez

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Face Your Fears

Artists are like inventors. We try to identify new ways to present our ideas visually; similarly, an inventor works to imagine and create a new product. Both are vulnerable to failure. Artist **Anne Strutz** (with a little help from Thomas Edison) offers tips for learning to embrace the missteps in order to advance our goals.

NAME IT

Staying in your safe zone when making art is a sure way to stifle creativity. Free your fears by writing down what it is that you're afraid of. Here are a few examples:

- When taking a workshop, I'm afraid to let go of the techniques with which I'm familiar and embrace the new technique being presented, because I may fail and look like I don't know what I'm doing.
- My time is limited. I'm afraid of wasting it by trying out something new and then not getting a successful result.



“I have not failed. I’ve just found 10,000 ways that won’t work.”

—THOMAS EDISON

Play Days

If you’ve ever watched young children creating art, you know that they’re not afraid to apply color boldly, add too much water, start over. They’re playing. They’re taking the materials they have in front of them and creating freely. If they don’t like what they see, they just start over. Allow yourself time to play in the studio. Break some rules. Be impulsive. Use less expensive paper if budget is a concern. The things you’ll learn can often be applied to future paintings, so jot down notes on techniques or color schemes that work so you can put them into practice.

WHAT IF?

During the painting process, do you ever find yourself thinking, “What if?” You have a beautifully rendered landscape, for example, but there’s something missing, and you can’t place what it is. You think: “What if I add a bold stroke of color along the horizon line?” Although the question is appealing, you’re

afraid to take action. If this idea is successful, you’ve just put the finishing touch on the painting. If it fails, you may have to start over. You’ll never know by playing it safe.

IF AT FIRST YOU DON’T SUCCEED

As artists, we often set high expectations. We think we should be able to step up to

an easel and—voilà!—a masterpiece appears. We sometimes forget that painting is a skill that needs practice, just like mastering a musical instrument. Set aside the pressure to create a perfect painting every time you get in the studio. Paint the same image or scene multiple times, varying your approach each time. Take some risks. From each subsequent painting, you’ll take away a different lesson. **PJ**

Anne Strutz (annestrutzfineart.com), an associate member of the Pastel Society of America, earned a BFA from the Rhode Island School of Design. Her work has appeared in a number of juried exhibitions and was part of the 20th and 21st Pastel 100 competitions.

“Our greatest weakness lies in giving up. The most certain way to succeed is always to try just one more time.”

—THOMAS EDISON

“Reasoning Out an Object”

Adolph von Menzel drew every day, the better to understand his world.

By Jerry N. Weiss

Adolph von Menzel (1815–1905) was the best German artist of his era, which is to say, the entire second half of the 19th century. Menzel’s initial popularity was based on paintings of historical subjects, and he later excelled as a genre painter. As good a painter as he was, he’s most highly regarded today as a draftsman. It seems he drew almost everything he saw with journalistic fervor. “While being perfectly healthy,” wrote art critic Edmond Duranty, “he has the neurosis of truthfulness.” Menzel drew using both hands—though he preferred the left—and sewed extra pockets into his coat to carry sketchbooks.

His skill for realistic rendering is all the more impressive given his lack of traditional schooling. He briefly drew from plaster casts at the Berlin Academy of Art and then never studied formally again. Menzel called the process of drawing “reasoning out an object,” a pithy way of saying he drew to better understand. Instead of following a prescribed course of study, he instead spent his life finding his voice, so to speak, on his own.

Because of his art, and despite his social awkwardness, Menzel was well known in Berlin. He attended soirées and found a devoted patron in the Kaiser. He also enjoyed the friendship

The Artist’s Sister Emilie
(1851; black chalk and stumping with pastel on brown wove paper, 12³/₁₆ x 9⁷/₁₆) by Adolph von Menzel

of writers and artists; Degas considered him the greatest of his peers.

Menzel’s objective vision produced a frank self-assessment in his last will and testament. He never married, nor, by his account, did he ever have any romantic experiences. “In short,” he wrote, “there is a lack of any kind of self-made bond between me and the outside world.” Menzel stood 4 feet 6 inches tall and had a large head. His unusual appearance at the very least contributed to a sense of “otherness.”

His closest attachment was most likely to his younger sister, Emilie. Menzel drew and painted her more than 100 times, often while she napped. *The Artist’s Sister Emilie* is notable for the implication that Emilie halted her housework long enough to hold a pose for her brother. For his part, Menzel created an unusually tender and sympathetic depiction of his sibling. **PJ**

Jerry N. Weiss is a contributing writer to fine art magazines. He teaches at the Art Students League of New York.

Menzel’s father died when the artist was 16 years old; the teenager thereafter became the family’s breadwinner. After Emilie married one of her brother’s friends, she and Adolph maintained their closeness, living in adjacent apartments. The warm portrayal of *The Artist’s Sister Emilie* speaks to their connection.

In the 1840s and ’50s, Menzel sometimes used pastel to draw on brown paper. For this work, the palette is characteristically limited, the paper left as background tone. A half-dozen colors can be discerned here, including perhaps two different skin tones; red on the mouth; brown and blue-gray in the hair; and white for the dress.

Menzel’s handling of pastel shows great range of expression. He began the drawing with a light outline in black chalk. Skin tones were applied with a lightly smudged touch, except for the side plane of the head and nose, where color was laid down more crisply. Accents were dashed on with black chalk in the hair and around the eyes.

“While being perfectly healthy, he has the neurosis of truthfulness.”

—EDMOND DURANTY

For the luminous highlights of the dress, Menzel applied white pastel with a rapid and almost-violent emphasis. This creates an exciting contrast to the gentle modeling of Emilie's face and hands.

Menzel understood the importance of light and was clear about its direction and role in suggesting form. Quick streaks of light pastel on the right may indicate a window, from which a consistent illumination bathes one side of Emilie's figure.



ALASKA

Art in the Wilderness



Being an artist-in-residence is an incredible opportunity to commune with nature in locations that offer up-close-and-personal experiences with a subject. In Alaska's Togiak National Wildlife Refuge, some of those subjects have fur and claws and can measure 9 feet when standing.

By Penny Creasy

Last summer, I spent the month of July as an artist-in-residence at Togiak National Wildlife Refuge. Located 350 miles southwest of Anchorage, Alaska, the refuge is made up of 7.4 million acres of mountains, glacial valleys, lakes, rivers, sand and gravel beaches, and coastal cliffs. I saw only a small portion of it. It's a remote destination (covered mostly by tundra) that's accessible only by boat or plane. During my time there, I stayed in the small town of Dillingham, located on Bristol Bay.

Because my husband was a refuge manager, by profession, I've lived on various wildlife refuges from the Canadian to the Mexican borders, which prepared me for this opportunity. While certainly challenging, it was also exciting and comfortable.

Living Lower on the Food Chain

As a wildlife artist, my goal for the residency was to see, experience and absorb. I went prepared with clothing that could be layered, rain and hiking gear, a backpack and a dry sack.

BELOW AND OPPOSITE

This bear had caught a salmon but then sighted a bigger one coming. I used the photo as a reference for my pastel **Brooks Falls Fisherman** (13x20).



My essential gear included a large dry sack to keep supplies waterproof, a backpack and a good pair of hiking boots.

The dry sack (a waterproof duffel bag) was big and roomy, and came in handy shortly after I arrived. I was flown to Cape Peirce, and because the tide was in, I needed waders to get from the plane to the beach. I carried everything that I'd need for the next five days to the beach and then a mile or so on from there, through very tall, wet grass. My destination and home for those days was a cabin, surrounded by a solar-powered electric bear fence.

Togiak is home to animals that certainly aren't common sights for a Colorado resident like myself.

I observed caribou, fox and a multitude of birds and seals. Because Grizzlies are also among the residents at Togiak, I became very aware that I wasn't at the top of the food chain. The refuge manager and interpreter carried a gun wherever we went.

The magic of sharing moments of time with wildlife was always present throughout my residency, and the information I gathered from these observations was helpful. When watching most big game move, for instance, I found that they rarely get their jawbone above their withers



We were dropped off on the beach at Cape Peirce, where the sand was covered with caribou tracks.

Pastel Voyages



This bear, which I caught in a photo and a sketch, was so curious. I was at a safe distance and not in any danger. Still, I imagined the bear might be thinking, “Fish? Fowl? Or Penny?”



The grazing caribou were aware of my presence, but posed no threat, and didn't seem to mind being sketched. Their antlers were still in the velvet, but by autumn, they'll be fully grown and ready to impress the females.

(shoulders). As always, there are exceptions. When sketching I'm mindful of these details. The caribou I saw, for example, were losing their winter coats. My pencil marks indicate the conformation and direction that the fur flows. Of course, I'll never know all there is to know about these animals, but I've gained a knowledge of their spirit and presence.

Although Dillingham is 350 miles from Katmai National Park, I found a bush pilot who was willing to fly people there, so I went. The Grizzly bears were numerous and busy fishing for the salmon that migrate up the Brooks River. Considering the long journey and determination of the salmon is an experience. I watched, sketched and photographed for five

hours. This is reference I look forward to putting to use in future studio paintings. Hopefully, I'll be able to capture one of the many “Did you see that?” moments.

Because I want to incorporate the movements and actions of the wildlife I see, doing quick sketches can act as reminders. I used Kimberly 6B pencils; the carbon is soft, allowing for quick

ARTIST RESOURCES

For more information about artist-in-residency programs in Alaska, visit the “Voices of the Wilderness” website at fs.usda.gov/goto/votw. With specific questions relating to residency programs, contact Barbara Lydon at bly@fed.us.

marks or shading. When I worked in pastel, I used primarily Terry Ludwigs, as well as some Rembrandts and Nupastels, carrying them in a handy Huber travel box. I worked on UART 400 paper. It’s tough, so if there’s smudging during transport, I can clean it up with a stiff brush and then reapply pastel. I slipped any 9x12-inch or smaller paintings between sheets in my sketch pad.

Have Wildlife, Will Teach

In exchange for my time at the refuge, I participated in its outreach programming for the local community, teaching art classes to children and adults at the Bristol Bay campus of the University of Alaska. The Pastel Society of Colorado, of which I’m a member, donated materials, which enabled me to teach my students how to paint in pastel with the necessary supplies free of charge.

During my stay in Togiak, there was so much to absorb, which—as artists—is what we do. I devised a plan that worked for me. I made lots of thumbnail sketches and also took photos of the subjects, making notes about why they had captured my interest. Wildlife wasn’t my only subject. I also sketched and



These quick bear sketches, which I drew while observing their antics, are the type of sketch that allow you “to get out of your own way,” as my artist friend, Lorenzo Chavez, says.

Pastel Voyages



My sketch, above, of a foggy meeting with caribou reminds me that I was dealing with backlighting. The more detailed drawing, above right, was created later in the afternoon, when I could take advantage of greater sunlight.

Fox Trot
by Drew Keilback



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photographed people, the harbor, fishing boats and the rolling tundra, which in some areas was covered with brilliantly colored fireweed.

The number of amazing encounters I had were so numerous that it's impossible to capture them all here. I hope that sharing some of my experience, however, will inspire other artists—whether painters of wildlife, landscapes or anything that nature has to offer—to consider one of the many artist-in-residence programs that are available. These are wonderful opportunities to trade your creative skill for a fascinating place in which to practice it. **PJ**

Artist **Penny Creasy**, of Grand Junction, Colo., has lived on wildlife refuges in five different states. Although she has studied art at universities in Nevada and Arizona, she has found that observing animals in their natural habitats has provided the best training of all. Her work in pastel has been a part of juried exhibitions, including the High Plains Audubon Art Show and the Easton Waterfowl Show, in Easton, Md.

I painted **Winter Caribou** (11x12½) back in my home studio, using my photo references from my residency for confirmation. A caribou's coloring and antlers are more spectacular in winter than in summer, when I saw them, so a good deal of research and preparatory sketches went into the painting. For the tracks in the snow, I used photo reference I had from elk tracks in a Colorado snow.

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Driven to Abstraction

Gear up with these five simple exercises and confidently explore a new-to-you genre.

By Laura Pollak

If you're anything like me, you've spent years joyfully creating landscape or still life paintings without considering the exploration of the abstract (and non-objective) genre. Abstracts weren't ever on my radar.

And then I was invited to take an abstract painting workshop with Jen Evenhus, an award-winning abstract pastel artist. I have to admit that I thought to myself, "Why am I doing this? I don't really even respond to abstract works." But thanks to Evenhus' thoughtful teaching style, bold mark-making and brilliant color choices, I gained a better understanding of—and appreciation for—the genre. A tiny switch had turned on for me.

I took a second abstract workshop, this time with artist Debora Stewart—another brilliant prize-winning pastelist of the genre—and it served to hurtle me headfirst into the world of abstract painting. In just three days, I turned out 13 abstract works, some of which actually had some merit.

These days, with a lot of practice and painting under my belt, I've developed my own philosophy on the art of abstraction: An abstract painting takes pieces of reality and melds them with imagination, and then invites the viewer to step in and interpret the story. Because I'm drawn to light, I'm determined that each of my abstract paintings should have its own inner glow or light source. This is a narrative to which I can relate and one I want to share.

Here are five easy exercises that might just help you lean in to



I tinted UART paper pure red and then experimented with shapes and colors, resulting in **A Delicate Web** (9x9). When the abstract won third place in a Pastel 100 Annual Competition, I realized I was on to something.

abstraction—along with a demonstration on how I build an inner glow in an abstract work.

Abstract painting is a different direction for many of us, but it's so liberating—a pure expression of emotion, color and movement. Be fearless, give it a try and see if you, too, are driven to abstraction.

Laura Pollak (laurapollak.com) is a signature member of the Pastel Society of America, the Pastel Society of the West Coast, the Southeast Pastel Society and the Pastel Society of North Carolina. She teaches classes in her Greensboro, N.C., studio and in workshops across the U.S.

TIP

Moving in a new direction is often uncomfortable, laborious and intimidating. Instead of letting the move feel weighty, embark on your abstract painting practice with a sense of playfulness and curiosity—and cut yourself a break. Experimentation is key to moving forward. Take a few risks and don't expect to produce your best work immediately. There are no failures, just more information. As I explored this new-to-me genre, I asked myself the question, "What if?" and let it drive me in new directions. This question still serves me well every time I begin a new painting.



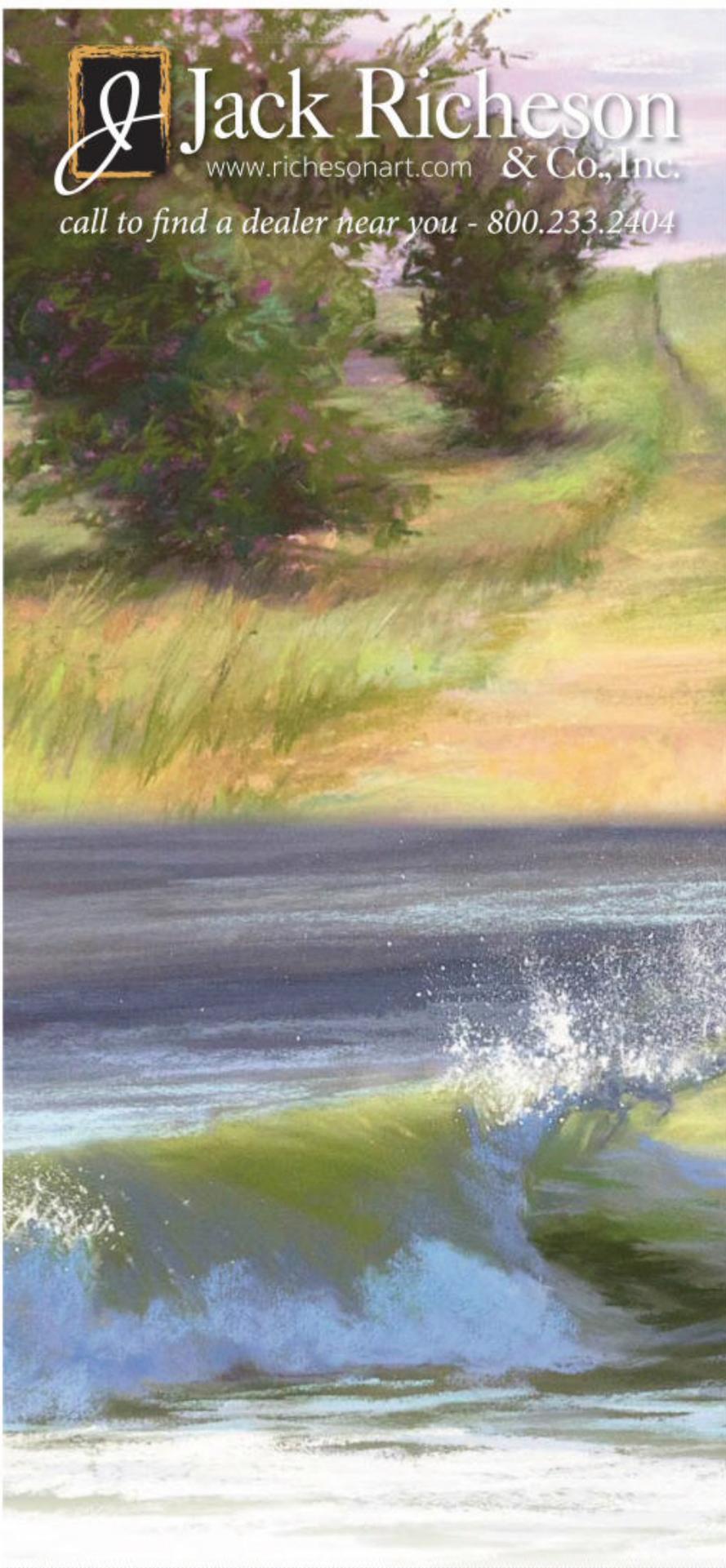
EXERCISE 1

On a scrap of paper, make as many different types of marks as you can. Loosen up and move your arm, twisting your wrist and elbow. Push and pull the pastel stick. Make light, soft marks followed by heavier ones, keeping in mind that the harder the pastel, the sharper the mark. Try to get the character of each line to speak to you.

I've made a wide variety of marks in width and length to loosen my arm—and my thought process.



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EXERCISE 2

Use one of your landscape or still life paintings as a model for an abstract “cousin.” Re-create the same scene using nonlocal colors. Try placing a bright pastel stroke next to a gray one; it will provide new information and an unexpected burst of interest.

This is one of my first-ever exercises in trying to transition from a representational to an abstract painting style. On a scrap of paper (which signals to the mind that it’s a no-risk effort), I made the same simple landscape four times using nonlocal colors. The unexpected colors give each scene an entirely new feel, pushing them into a new realm.

EXERCISE 3

Take a painting that isn’t going anywhere, wipe it off and then let the ghosted image inspire you to be free and bold with your mark-making and color choices.

Morning Sunburst
(15x17) was a chance for me to explore free-form marks and gestures on an old painting surface.



EXERCISE 4

Look at a scene and try to interpret it differently through extreme cropping or inverted colors. When looking at a landscape, it's important to simplify the shapes. The same is true when you begin an abstract.

Architectural shapes like those found in Frank Gehry's Walt Disney Concert Hall, in Los Angeles, thrill me. I rearranged those shapes to make my own narrative in **Gathering Energy** (16x20).



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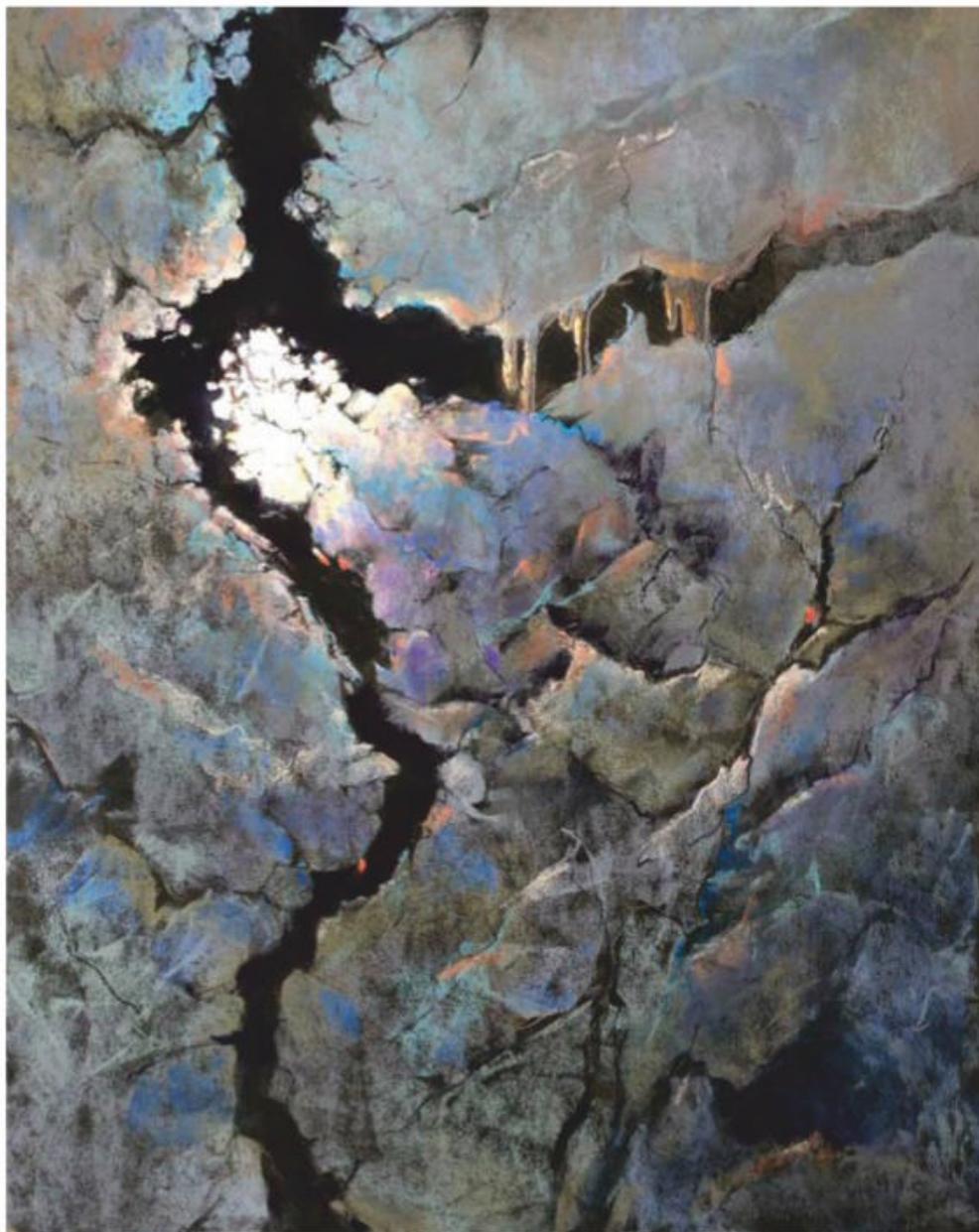
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Skill Builders



Cracks in the sidewalk (left) inspired my painting, **Core Illumination** (below; 20x16), an abstract interpretation of this simple scene.

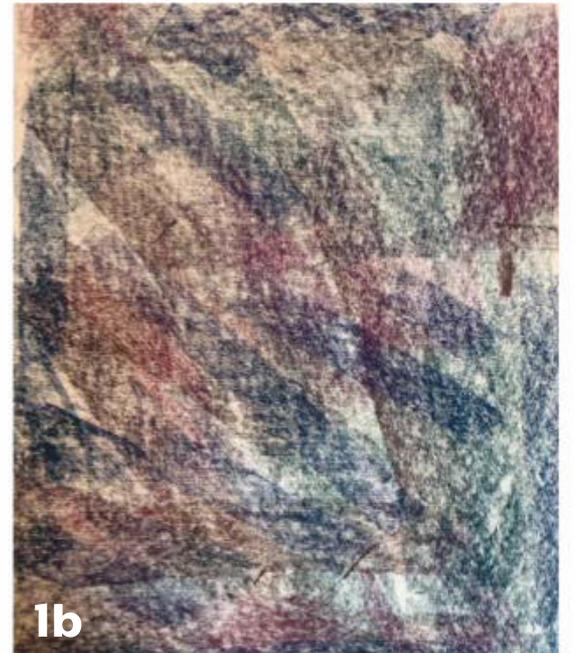


EXERCISE 5

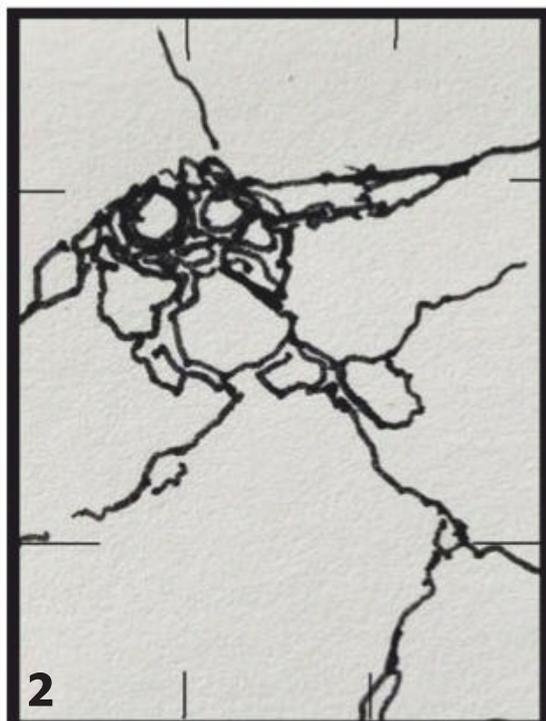
Find inspiration in everything around you—from a serving spoon to a patterned carpet—and use them as a composition starting point. Squinting is helpful in seeing everyday objects in a more abstract way.

demonstration Emeralds

Step 1: I love drama in an abstract painting, and to get a glow, contrast is required. I almost always begin a painting on UART 320 paper that I've tinted and mounted on a board. I prefer the richness of a truly black background that I've colored myself using Nupastels in deep Prussian blue, dark sepia and alizarin (1a). Note the difference between the tinted paper, under the paintbrush, and the pre-tinted paper. I lightly apply pastel (1b) and then wash it down with isopropyl alcohol. If I haven't achieved the desired depth of value, I add a second application, being careful not to apply the pastel too heavily, because it can easily fill the tooth of the paper.



Step 2: While waiting for the panel to dry, I focus on basic design principles. I draw a thumbnail with thirds marked off and a clear area for my focal point. I look for strong angles to make the layout dramatic and carefully watch the entry and exit points at the edge of the painting. It's important to keep the viewer engaged in the focal point—in this case, the upper-left quadrant of the painting—without being drawn to the outside edges.

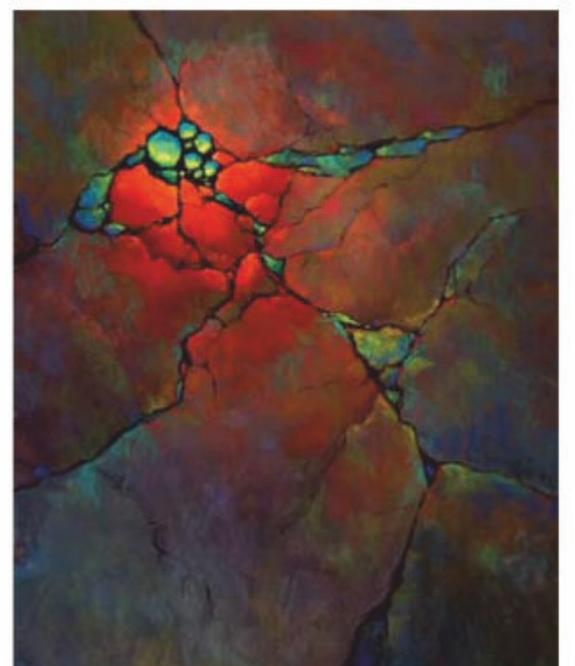


Step 3: For maximum impact, I select a complementary palette featuring extreme darks and lights in red and green, as well as grays, to set off the final brights. The block-in stage is a delicate dance of darks and grays that become more colorful near that ever-important focal area.

Step 4 (detail): Using a light hand, I keep the values dark near the outer edges but make them warmer and brighter near the focal point.

Final: I recarve shapes and lines, saving the lights for last, much like adding frosting on a cake, for **Emeralds** (20x16). *PJ*

Emeralds earned an Honorable Mention in the 21st Annual Pastel 100 Competition (see page 86).



Finish Line
by Aline Ordman



Call for Entries

22nd Annual Pastel 100

Pastel Journal is proud to bring you the 22nd Annual Pastel 100 Competition! This long-running and prestigious competition showcases the very best of today's pastel artwork, offering cash, prizes, and publicity to its talented winners. With five subject categories to choose from and all styles welcome, there's a place in this competition for your pastel masterpiece!

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The 21st Annual Pastel 100

Poetic. Lyrical. Masterful. Powerful. Alive. These words that jurors used to describe the prizewinning paintings in this year's Pastel 100 Competition say a lot about the artists' achievements. These are pastels that demonstrate a confident proficiency in painting technique, but in each case the real triumph is the artists' ability to create a piece that affected jurors beyond a demonstration of skill. This is work that touches the heart, sparks curiosity, stirs the senses or, in some cases, all of the above. We're pleased to present on the following pages these 100 exceptional examples of impeccable skill and creative vision in the pastel medium.



IN PURSUIT OF THE PRIZEWINNERS

BY ANNE HEVENER

LEARN WHAT THIS YEAR'S PASTEL 100 JURORS HAVE TO SAY ABOUT WHAT MAKES A PAINTING RISE TO THE TOP OF THE COMPETITION.



WHEN THE MOST COMMON REFRAIN

from each juror on a panel of five is “I wish I could have chosen more!” you know the competition is tough. But, as Figure & Portrait Category Juror Cuong Nguyen put it, “The challenge of judging is that, ultimately, you must draw a line.” So, how did these five artist-jurors approach that task and what lessons can be gleaned from their choices that might provide some helpful take-away for entrants who are eager to make it into the top 100?

Read on for specific advice from Nguyen and our other acclaimed artist-jurors: W. Truman Hosner (Landscape & Interior), Yael Maimon (Animal & Wildlife), Colette Ody Smith (Abstract & Non-Objective) and Kathy Hildebrandt (Still Life & Floral).

How to Catch a Juror's Eye

Our Pastel 100 jurors considered a variety of fundamental criteria when narrowing down their categories—among them, draftsmanship, composition, handling of color and value, and an artist's general mastery of the pastel medium—as well as

Morning Moon (27x19)
by Cuong Nguyen



Just Let it Be
(20x28)
by Kathy
Hildebrandt

some factors that are unique to each category. To this mix of criteria, there are considerations that are by nature more subjective, such as “originality of concept.”

We asked each of our jurors to tell us more about the qualities that factored into their pursuit of prize-winners and what advice they’d offer to artists for making a painting that stands out in the crowd.

Portrait & Figure

In jurying the Portrait & Figure category, Nguyen says, “I was attracted

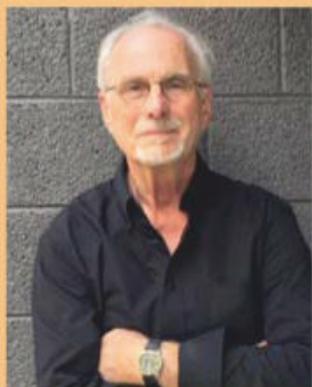
to entries that delivered a genuine feeling of emotion rather than just a surface representation of the subject.” He offers these additional tips for capturing the power of the human subject:

- “Demonstrate knowledge of human anatomy. With knowledge of anatomy, you can construct a head with good proportions, and you can even change the model’s expression based on your understanding of the way facial muscles work. Mastery of anatomy can come both from studying books and online resources, and from painting and drawing from life as much as you can.”
- “Practice drawing hands. Many people focus on the head, but hands can portray almost as much emotion as a face; a poor rendering of the hands can undermine the entire portrait.”

Meet the Jurors

Landscape & Interior Juror

W. Truman Hosner (wtrumanhosner.com) is a member of the California Art Club, a Master Pastelist with the Pastel Society of America (PSA) and the Pastel Society of Eastern Canada, a Master Circle member of the



International Association of Pastel Societies (IAPS), a Distinguished Pastelist with the Pastel Society of the West Coast (PSWC) and a Signature

Member of Degas Pastel Society. The artist is devoted to open air painting, where he paints both the landscape and the figure. His work, which has been featured in national and international museum exhibitions, is part of collections in North America, Europe and Asia. Hosner earned his BFA at Wayne State University, in Michigan, and taught at the College for Creative Studies, in Detroit. Before becoming a fine artist, he was an illustrator, producing work for such clients as the Kennedy Center for the Performing Arts.



Portrait & Figure Juror Cuong Nguyen (icuong.com) began his training in portraiture at the age of 10 in his native Vietnam, so his passion

for drawing human faces started early. Nguyen has been invited to teach his techniques in locations around the globe, including China, Italy, Belgium,

Spain, Argentina and Mexico. The artist has earned numerous awards for his paintings, including the Prix de Pastel in the IAPS 2011 Master Circle Exhibition, and the Grand Prize Award in the 11th Pastel 100 Competition in 2010. Nguyen is a PSA Master Pastelist, an IAPS Master Circle artist and a Distinguished Pastelist with the PSWC.



Abstract & Non-Objective Juror Colette Ody Smith

(coletteodyasmith.com) earned a degree in fine art and humanities and taught

art in the public schools. She has been painting with pastels for 25 years and has exhibited widely in the United States, and in France, Germany and China. The award-winning artist is a Master Pastellist in the Société des Pastellistes de France, a member of the IAPS Master Circle, a Master Pastelist in the PSA, and a Distinguished Pastelist in the Pastel Society of New Mexico. Her work has been published in books and magazines, including *Pastel Journal* and *Pratique des Arts*. Smith teaches classes, offers art critiques and has been a juror for the PSA's "Enduring Brilliance" annual exhibition. Her artwork is represented by Woodwalk Gallery, located in Door County, Wis.

Still Life & Floral Juror Kathy

Hildebrandt (kathyhildebrandt.com) is an award-winning artist and instructor who specializes in contemporary realism—particularly still life. Although primarily a pastelist, she also works in acrylic, watercolor and oil. Her work has been published in *Pastel Journal*

and *Pratique des Arts*, and in several editions of the *Strokes of Genius* and *AcrylicWorks* juried competition books.



Hildebrandt has had work accepted in exhibitions across her home country of Canada and the United States. She was invited to participate in

the 2nd Biennial International Pastel Exhibition held in Suzhou, China, in 2016, where her work was acquired for the permanent collection of the Pastel Museum of Art. She's a Signature Member of a number of art organizations, and is a Master Pastelist of Canada with Pastel Artists.CA and a member of the IAPS Master Circle.

Animal & Wildlife Juror Yael

Maimon (yaelmaimon.com) is an Israeli artist best known for her paintings of cats, which have earned her international recognition. Although grounded in realism, Maimon's artwork is often impressionistic in nature—traditional yet contemporary. She enjoys painting with a variety of media including oil, pastel, watercolor, acrylic



and mixed media. Her artwork has been featured in solo and collective art exhibitions in Israel and abroad, and has won awards in numerous

juried competitions, including multiple appearances in the Pastel 100 and the *Artists Magazine's* Annual Competition.

Still Life & Floral

According to Hildebrandt, juror for the Still Life & Floral category, the entries were “very high caliber,” displaying a wealth of “imagination and talent.” She made technique and knowledge of the medium a top priority, as well as drawing, “especially if a painting is executed in a realistic manner,” she says. She also offered the following insights into the standout qualities in this category:

- “With still life, a painting needs to tell a story. It doesn’t have to be an elaborate story; it can be something as simple as how the light hits the subject.”
- “I looked for something that caught my eye. With still life, that could be unique subject matter, a great composition, lighting, or strong value or color contrast.”

Animals & Wildlife

For Maimon, juror for the Animal & Wildlife category, the entries that continued to grab her attention after multiple rounds of viewing were the ones that were rewarded. “Basically, I looked for two key elements: creative

Birthday Party
No. 3
(19½x34½)
by Yael Maimon

interpretation of the subject and technical skills,” she says. Maimon offers this advice:

- “Viewers instinctively know when an animal just doesn’t look right. Studying your chosen subject through observation and having knowledge of its anatomy will provide the tools for better results.”
- “When painting fur, show confidence. Don’t be afraid to be suggestive, and fight the urge to paint each and every single hair.”
- “Paint a subject that matters to you. It was most important to me as a juror to be moved mentally or emotionally—to see the unique touch of the artist and feel the spirit of the subject.”

Abstract & Non-Objective

For her selections in the Abstract & Non-Objective category, Smith looked for “a mastery of technique in the service of a distinctive personal vision that compelled my interest.” To achieve distinction in an abstract work, she offers the following insights:

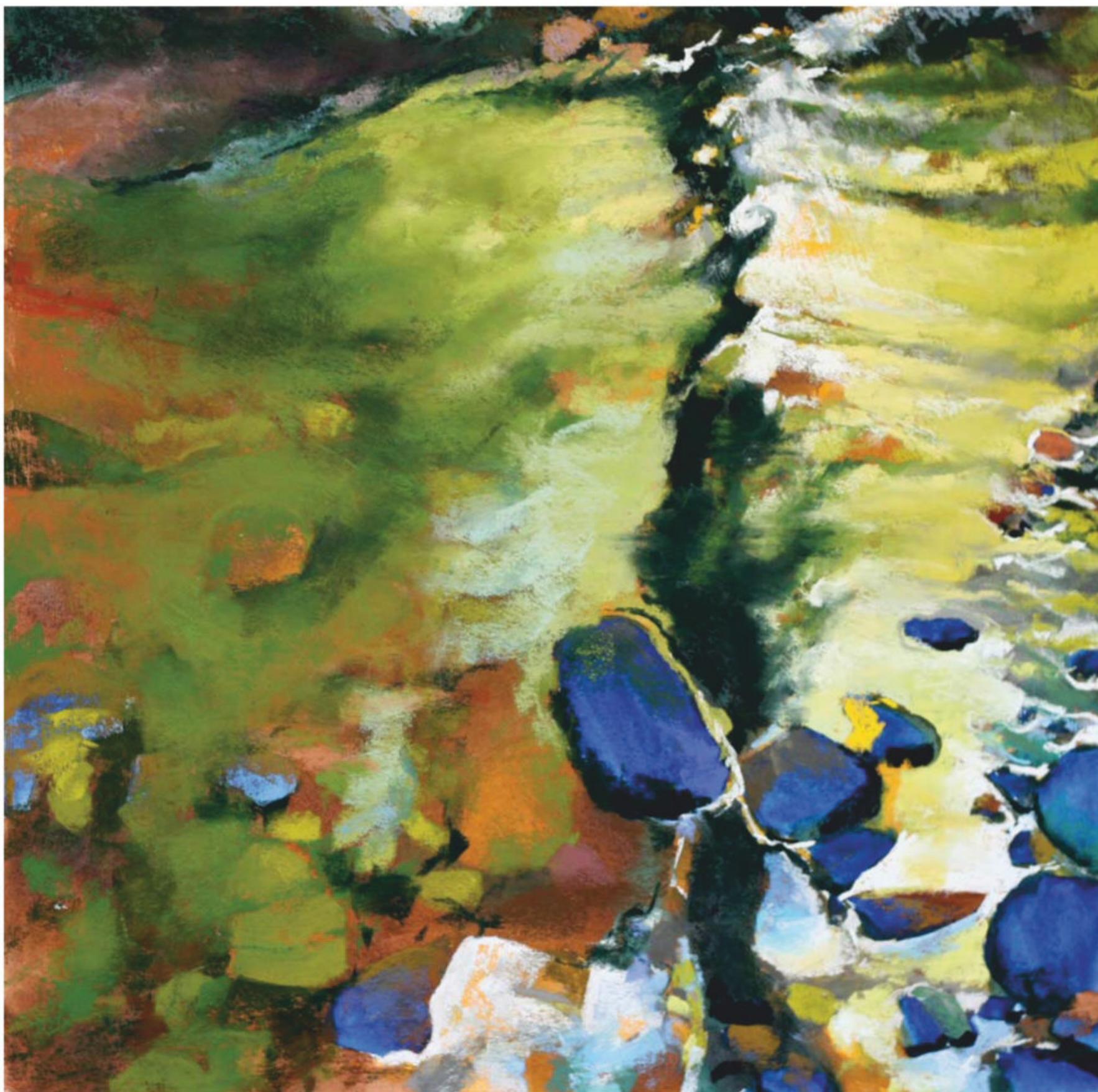


- “A successful abstract painting, like fine literary fiction, needs to convince us of its internal congruent reality. Every element of the design must be believable in context and support the effect of the whole. Composition, color, texture, line, pattern and form must work together to impact the viewer visually and viscerally.”

- “While attending to constantly improving your skills, don’t neglect the heart of you that makes you an artist. The more clear you can be about your intentions, the better able you’ll be to develop your personal vocabulary of visual tools.”
- “Remember, abstraction isn’t necessarily about quick, loose, thoughtless applications of paint. Rather, it’s the representation of reality distilled through a specific focus of a human spirit. Pursuing your human development will affect artistic development.”

OPPOSITE
**July Morning Off
Schomberg Road**
(16x20) by
W. Truman Hosner

BELOW
Over the Line (20x20)
by Colette Ody Smith





Landscape & Interior

Hosner says he searched the Landscape & Interior submissions for “conformity between skill and poetic expression,” and his selections reflect the perfect marriage of the two. “It was a fidelity to these ideals,” he says, “that I tried to recognize.” Hosner offers this advice for achieving such expression:

- “Follow your vision wherever it takes you, then let the chips fall where they may. To find truth in our work, we must not be swayed by approval or disapproval. We must keep creating relentlessly and never, ever give up.”
- “Seek out what you know and love, then make time to paint it. Keep your soul ajar to the unexpected gifts of the universe.”

Keep Up the Good Work

Jurying the Pastel 100 is a daunting task, and we gratefully acknowledge the time and dedicated efforts of the jurors who conducted the judging with great integrity. We also recognize that it’s due to the high quality of the entire entrant pool that this work is so formidable. And so, we offer our congratulations not only to our winners but to every artist who submitted work to this year’s Pastel 100. Smith says, “There’s an abundance of beautiful and diverse ways to work with pastel.” How true. And what a pleasure it is to get to see so many of those possibilities. **PJ**

Anne Hevener is the editor-in-chief of *Pastel Journal*, *Watercolor Artist* and *Artists Magazine*.

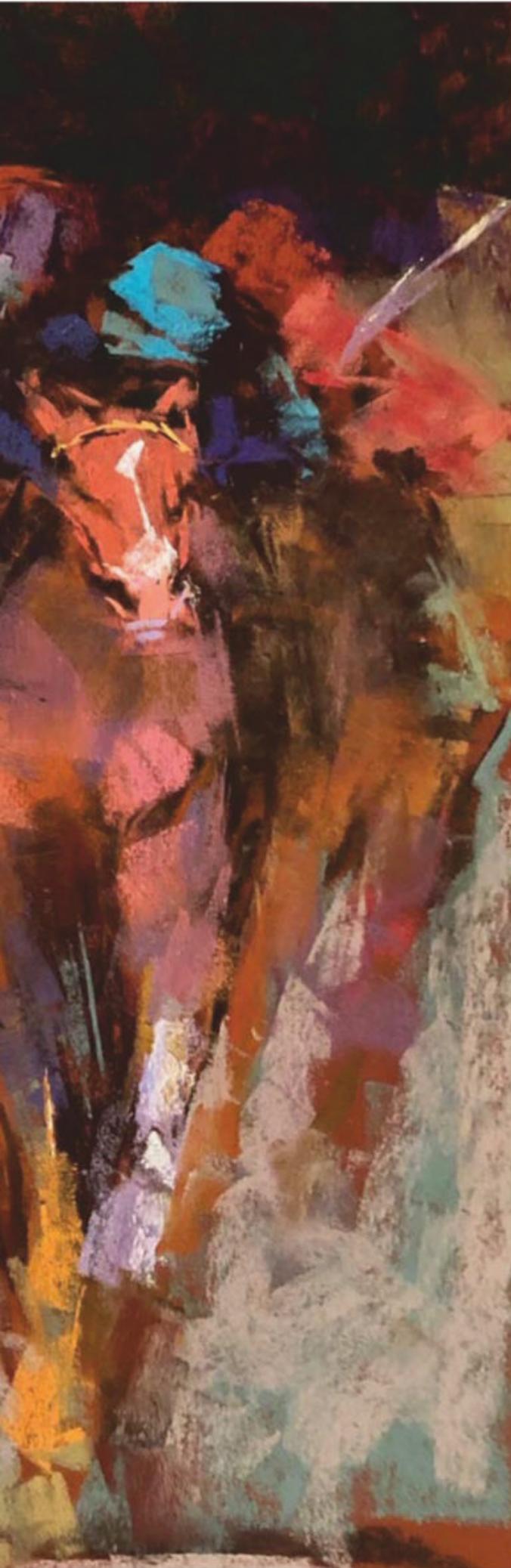


**“The painting isn’t really about horses;
it’s about movement.”**

The Joy and Power of Suggestion

ALINE ORDMAN'S BOLD STROKES AND ABSTRACT APPROACH PRODUCE ACTION, COLOR AND LIGHT IN THIS YEAR'S TOP PRIZEWINNING PAINTING.

BY **JOHN A. PARKS**



Finish Line (16x20)

THE WINNER OF THIS YEAR'S PASTEL JOURNAL FOUNDER'S AWARD IS

a dazzlingly fresh and vivid account of horses and jockeys galloping head-on toward the viewer. *Finish Line*, by Vermont-based artist Aline Ordman, uses an open, suggestive approach as patches of color—delivered in decisive, clear strokes of pastel—coalesce into a scene of great power and conviction.

Looking at it, you can almost feel the thunder of pounding hooves as horses and riders jostle for position in the final frenetic yards of a race. Meanwhile, the color, in which the saturated hues of the jockeys' racing silks are pitched against the quieter browns of the horses, makes full use of the possibilities of the rich color that the medium offers.

As Animal & Wildlife Category Juror Yael Maimon observed: "The strength of the painting lies with its bold approach. The energetic dance of color and structural shapes creates an illusion of movement and offers the thrill and excitement of the horse-racing theme."

Thinking Abstractly

For all its presence and sense of immediacy, *Finish Line* began far from the track. "It was actually my demo at the International Association of Pastel Societies Convention," says Ordman. "I chose to do this imagery because I wanted to illustrate the idea that one should think abstractly—in terms of color, shape and value—and not necessarily be thinking about what the objects are. In other words, if you paint a house, see it in abstract terms. If you think 'house,' then you're often painting the notion you have of a house, not what you really see."



Finish Line TOOLKIT

SUPPORT: Art Spectrum
Colourfix board in
terra cotta

PASTELS: mostly Terry
Ludwig, Art Spectrum,
Unison, Schmincke

CHARCOAL: “I initially used
vine charcoal to begin,”
Ordman says, “because
it’s easily wiped out until
I achieve the desired
composition.”

LEFT
Red Umbrella (12x9)

OPPOSITE
Golden Light (16x20)

For Ordman, then, seeing an image as a set of abstract shapes allows her to come to the subject with fresh eyes, unencumbered by any previous ideas of its appearance.

Ordman began *Finish Line* working in vine charcoal directly onto a piece of terra cotta-colored Art Spectrum Colourfix board. “I started with a charcoal sketch that was quite loose,” she says. “I like to get into the color and strokes as soon as possible. If I do too detailed a sketch, then I feel like I’m coloring in. I squint to simplify the values and put down colors and shapes I see without judgment of what they are. Clearly the number of legs won’t match the number of horses!” The artist is unapologetic about this rearrangement of equine anatomy. “I find that pastels are a wonderful

medium to show movement and color,” she says. “The painting isn’t really about horses; it’s about movement.”

A Sense of Movement

Much of the sense of movement Ordman imparts to the piece is brought about by her energetic and stylish stroke. “I don’t think about the strokes when I do them,” she says, “but it took a long time and many, many paintings to learn to create strokes that really mean something. They’re as important as anything else in the painting.”

The artist says that she always holds the pastel in a way that enables her to deliver the stroke with the edge instead

of the point, a strategy that brings about broad statements and deliciously fresh swatches of lively color.

As she worked up *Finish Line*, Ordman reorganized various elements of the image to increase the strength of the piece. “I chose the dark background at the top to highlight the contour of the jockeys’ heads and horses,” she says. She was also careful to take away detail at the bottom of the painting. “Losing the legs and hooves to the ground adds to the feeling of movement, but the image doesn’t really come together until the whips and the white spots on the horses’ heads are created.” These liberties—arranging whips for pictorial impact and adding white markings to the horses to make them feel more present—add to the scene.

“I’m inspired by what I see but not wedded to it,” Ordman says. “I feel a blue sky doesn’t have to be blue in

my painting. I look for color harmony and react to what I feel about the color, not necessarily to what that color is in life. I actually paint with lots of ‘grays’—colors that are combinations of the three primaries of red, blue and yellow. These are the supporting players for that special hit of intense color.”

The Four Ss

Ordman’s approach, in which the image is built from patches of color and nearly abstract shapes, relies on the power of suggestion—the willingness of the viewer to complete the image. It’s an approach that doesn’t tolerate much fussing or reworking. It’s also critical that the artist takes care to stop early rather than too late.



TIPS FOR BEGINNERS

- Learn from artists whose work you appreciate but try to stay true to your own voice.
- Take chances; don't just play it safe.
- Use quality materials. Even as a beginner, if you're in a workshop, work with the best papers and best pastels you can. If you don't, you handicap yourself.
—Aline Ordman

“A student of mine once said that my approach involved four Ss—Simplify, Squint, Stand back and Stop. And it's true. It's important to simplify. When you squint, you're able to see the values. When I'm working, I don't know quite what's happening to the image as I'm putting down the shapes, values and colors. Then I stand back and

realize: ‘Oh, it's starting to look like something.’ And then stopping is important. When I've said what I've needed to say, then I stop. In fact, one of the great things about doing a demo is that I have limited time to work so I don't have the option of fussing and overworking.”

Once she has completed a pastel painting such as *Finish Line*, Ordman doesn't use fixative. “I don't think my work needs it,” she says. “The pastel is so thick that it would take a considerable amount of spray to fix it. I frame in glass using spacers to hold the paper away from the glass. I don't have much in the way of problems with dust.”

The Immediacy of Pastel

Having originally trained as an illustrator, Ordman came to pastel by chance. “When I first started working as an illustrator, my style was very different,” she says. “Then





Aline Ordman (alineordman.com), of Vermont, earned a BFA at Cornell University and went on to study illustration at the Academy of Art University, in San Francisco. She's a signature member of the American Impressionist Society and the Oil Painters of America, a Master Pastelist with the Pastel Society of America and a Master Circle member with the International Association of Pastel Societies. She has won many awards and has been included several times in the Pastel 100. She teaches workshops throughout the country and abroad. Her work is represented by Camden Falls Gallery, in Camden, Maine; Brickhouse Gallery, in Essex, Vt.; Blue Heron Gallery, in Wellfleet, Mass.; and Little Mackinack Gallery, in Mackinac, Mich.

look me in the eyes and only let their peripheral vision see my feet. Then, when I ask them what I'm wearing, they discover that they can't see it."

The Element of Surprise

As for how she'd like viewers to respond to her work, Ordman says she'd like them to have the same sense of pleasurable surprise that she experiences when she comes across artwork that moves her. "I'm often scrolling through work other artists have done and suddenly I'm stopped in my tracks and gasp at what I'm seeing," she says.

"Ideally, I'd like viewers to feel that way when they see my work. I want them to be attracted to the color and design, but then look closer and see something that surprises them." Undoubtedly, many viewers will experience surprise, pleasure and something of a thrill when they see *Finish Line*. **PJ**

John A. Parks (johnaparks.com) is a painter, a writer and a member of the faculty of the School of Visual Arts in New York City.

ABOVE
On the Pond (24x18)

OPPOSITE
Ninth Ave (9x12)

I was hired to create a painting for the packaging for music tapes. I decided it would be fun to illustrate a conductor making lots of gestural movements and thought that would translate well in pastel. I never looked back."

The artist's joy at discovering the medium continues to this day. "I love the immediacy of pastels," she says. "While it's true that in paint you can mix the color you want, I enjoy the surprises I can get with choosing colors in pastel that might not be exactly what I wanted but might give a richness that I hadn't expected. Also, for me, pastels were a logical step toward color from charcoal. The way I hold the medium and touch the paper with the pastel is similar."

A Seamless Continuity

With her interest in movement and an open approach, Ordman's influences are scarcely a surprise. "I've always loved Impressionism, and while I have great respect for work done very realistically, my heart lies with work that allows the viewers to 'fill in the blanks,'" she says. "I find that when work isn't 'finished,' the viewers can become more involved with what they see in it as well."

Not only does this approach make for strong work, but Ordman believes it also reflects the way we see the world, sewing together a series of glimpses and impressions to make a seamless continuity of our surroundings. "We don't see everything equally," she says. "Our focus at any one moment is limited to small areas. Our eyes then move around to see more. I always ask my students to

A Marked Intuition

BY AMY LEIBROCK

BRE BARNETT CROWELL LETS HER WORK FLOW ORGANICALLY, AN APPROACH THAT YIELDED A PRIZEWINNING PAINTING OF SUBLIME COLOR AND MOVEMENT.

Nandina Graffiti (30x22)

“YOU HAVE TO FOLLOW YOUR PATH IN A PAINTING; the painting will tell you where it needs to go,” says Bre Barnett Crowell, winner of the *Pastel Journal Award of Excellence* for her abstract work, *Nandina Graffiti*. “This one told me to keep making lines and to keep making gestures.”

In much of her work, Crowell often doesn't know what a painting is about until she finishes it. As she's making marks and gestures, she says her subconscious mind is also at work. “I get so swept up in the process of an abstract work; sometimes I don't recognize what's influencing me and what's coming out until I sit back and look,” she says. “It might relate to something in my life or something I've seen that morning.”

When the native North Carolinian finished her prize-winning painting, she realized that it looked like foliage in her Charlotte, N.C., yard. It was a crazy and confusing version of a nandina plant, as if it had been painted in graffiti style, which led to the painting's title.

Abstract & Non-Objective Category Juror Colette Ody Smith was drawn to the painting's mix of fine lines and lively motion. “This is an absolutely lyrically beautiful

piece that's delicate without being weak or decorative,” she says. “The placement of descriptive marks is masterfully balanced against subtle open passages. The energy conveyed with color and movement hits just the right notes.”

Making Marks With Purpose

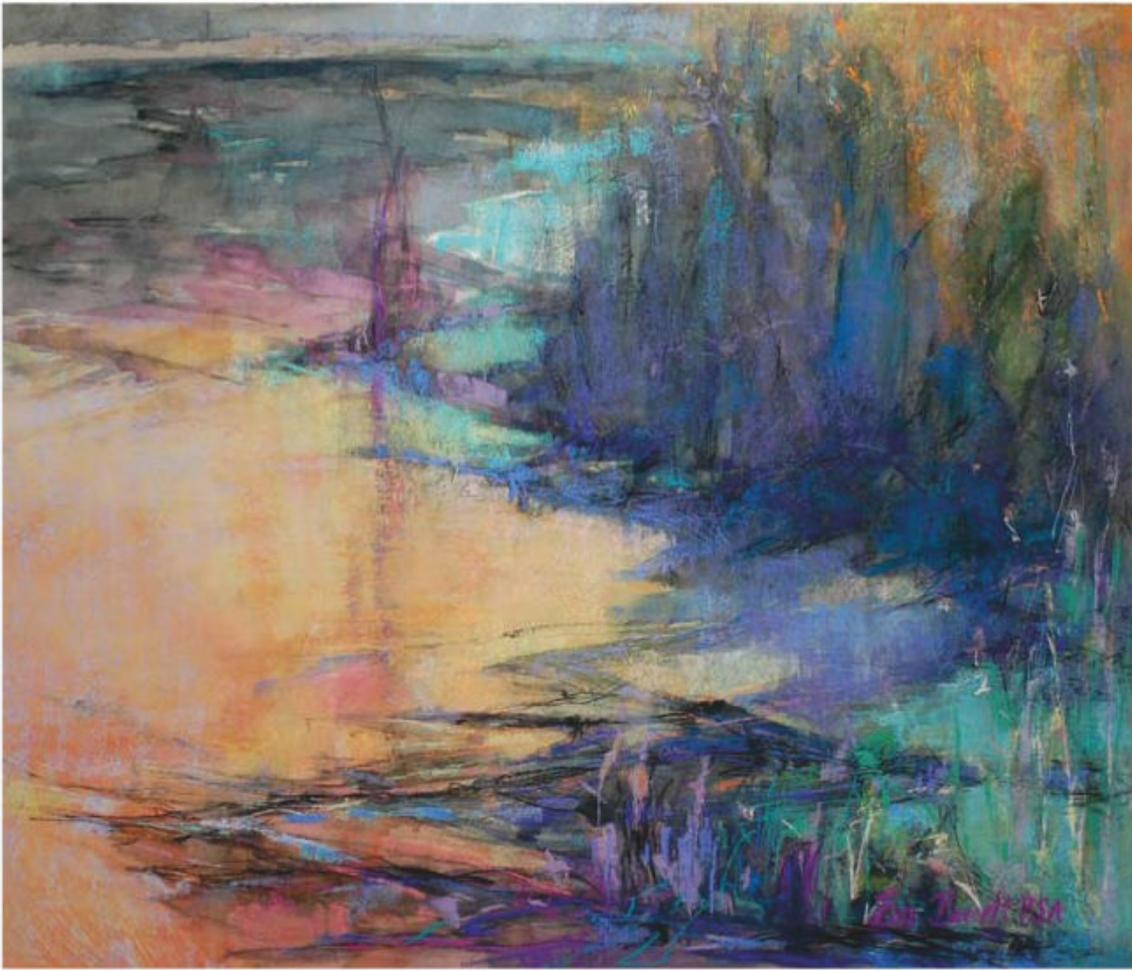
Crowell painted this work on Canson Edition, a heavy printmaking paper she primed with clear Liquitex gesso to give it tooth. The artist started it like many of her other abstract pastel paintings—by making intuitive marks with graphite and charcoal to establish an initial composition. “I have certain marks that my brain or my hand likes,” she says. “They're organic and non-architectural in nature, curvilinear and searching.”

Once Crowell makes those initial compositional marks, she brushes on SpectraFix. “I dip the brush into the fixative and then go back over my marks, which are primarily done in charcoal,” she says. “It just makes a wonderful, watery sort of underpainting with interesting drips. I don't know exactly what I'm going to get.” The wet fixative enables Crowell to edit at this stage. She can blot out parts or go back into the work with charcoal and make marks in the surface. “That gives me a good structure as far as the composition, and it also provides a strong value map,” she says. “Sometimes it changes, but it's a good way to start. I usually do that before any color is added.”

Some thin black and gray underpainting marks are still visible in the upper portion of *Nandina Graffiti*, but most of the underpainting is usually covered in Crowell's final paintings. Once she begins adding color, she sometimes goes back in with charcoal or graphite to redirect herself or to emphasize certain elements of the composition.

“You have to give yourself permission to explore and experiment. Just do it for the joy of it, and something good will come of it.”





neutralized colors that are still either warm or cool, but not so vivid.”

Crowell likes Terry Ludwig and chunky SoHo pastels. In *Nandina Graffiti*, she also used a touch of a Diane Townsend light green iridescent. She likes the Canson Edition paper not only for the weight but its deckled edges; to show them off, the artist floats her pieces on top of a mat.

At Home With Abstract

“When I picked up art again in middle age, that’s when my real education started,” says Crowell. Despite majoring in art at the University of North Carolina, she had pursued a corporate career after graduation and didn’t have time for art-making, even as a hobby, for many years. Once she was able to put the pressure and travel of a sales job behind, her thoughts returned to art—and to a set of Sennelier pastels that had been languishing in a drawer for two years.

Crowell had always enjoyed figure drawing and charcoal, but she says she never saw a stick of pastel in art school. When she finally took out her box of pastels and enrolled in a pastel course at Queens University of Charlotte 14 years ago, she fell in love with the medium. “I love the pure pigment,” she says. “It’s just such a direct and forceful way to put down color. I’ve loved making marks with the pastel and seeing all the different things it can do.”

Crowell continued to take pastel workshops, producing expressive figurative work, but a 2010 class with Ann Templeton shifted her focus to the abstract genre. “I just felt right at home, and I knew that’s where I should be,” Crowell says. One of the hallmarks of her work throughout this evolution is her characteristic mark-making, which has been a thread that runs through all of her work.



TOP
Caledonia No. 3
(20x24)

ABOVE
In the Wild Sunday
(21x27)

When it’s time to add color, she likes to explore color relationships. In *Nandina Graffiti*, Crowell chose complementary greens and reds as the dominant colors, incorporating different values of each. The reds, for instance, range from purple to rich orange-brown reds. “I’m trying to establish colors in different values and strengths, or chromas,” says Crowell. “I think it’s really interesting to have, in the same painting, some more

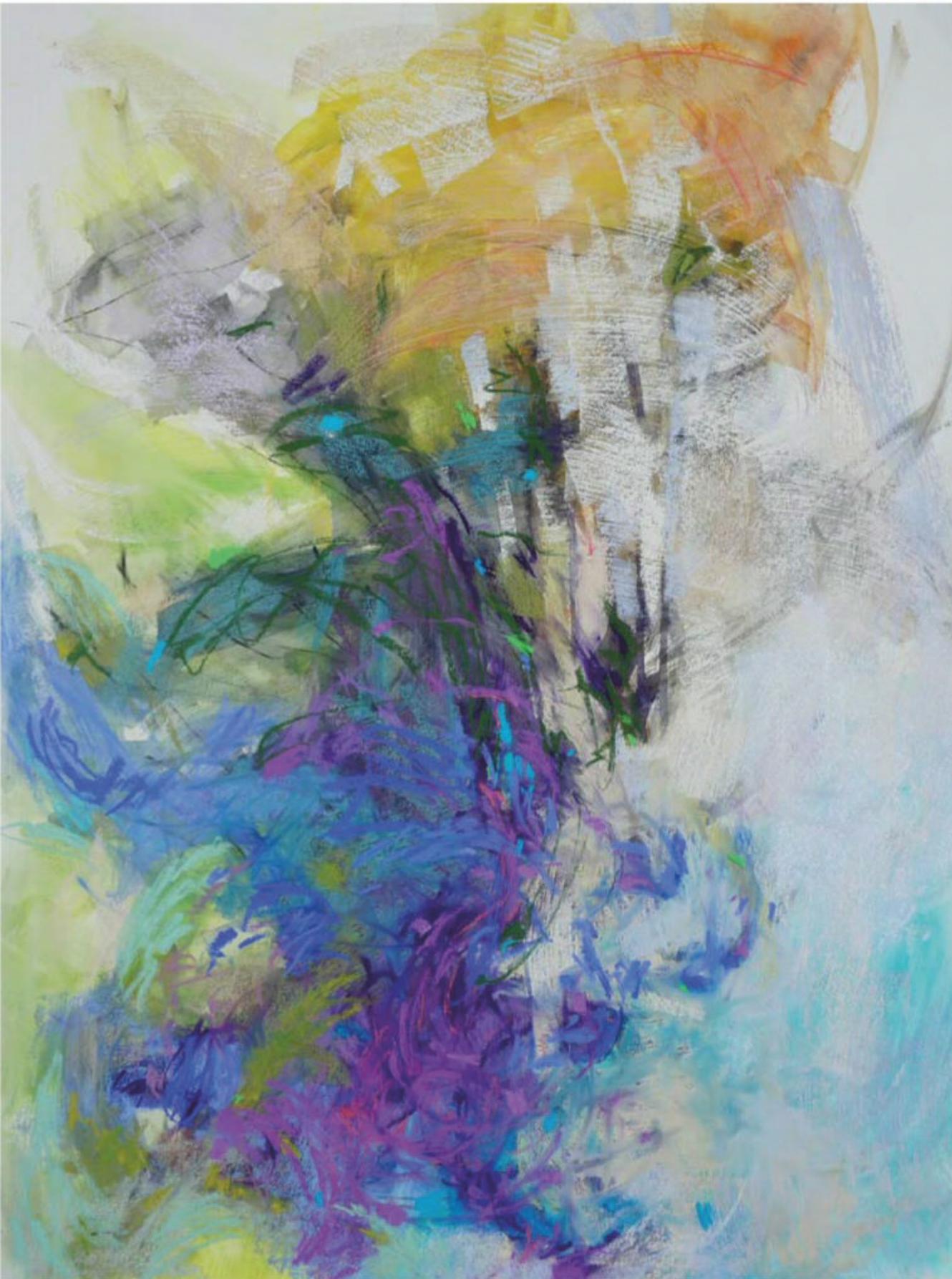
Exploration and Experimentation

Crowell says she’s still learning and exploring. Recently, she has been experimenting with multimedia, using liquid acrylics and inks and

then making marks using charcoal and pastel. “I love the combination of the two,” she says. “I can really get a nice variety of marks, and using both creates a slightly different look than a 100 percent pastel piece, but it’s been a learning curve.”

An unexpected benefit that has sprung from Crowell’s later-in-life art career is the fellowship she has found with fellow artists in her community. Crowell and a group of the beginner students with whom she took her first pastel class founded the Piedmont Pastel Society. She’s also a member of the abstract artist group, Abstract Fabulous, that meets monthly to critique one another’s works in progress.

Lilacs Dancing (30x22)



“I can’t imagine what my life would be like if I wasn’t an artist,” she says. “It has given me the opportunity to meet people of like minds and whose company I really enjoy. It has been a wonderful, fulfilling experience.”

Crowell says she’s thrilled that an abstract work received this Pastel 100 recognition. Sometimes people tell her they struggle to understand abstract art. “They don’t realize that’s OK,” the artist says. “What a piece means to me might be something different than what it means to others who view it.”

Crowell doesn’t let that kind of feedback discourage her. “You have to give yourself permission to explore and experiment,” she says. “Just do it for the joy of it, and something good will come of it. As an abstract artist, it’s very fulfilling to know that the direction I love going in is something that other people appreciate.” **PJ**

Amy Leibrock is a Cincinnati-based freelance writer and content manager.



Bre Barnett Crowell

(brevardfineart.com) is a signature member of the Pastel Society of America, a Master Circle member of the International Association of Pastel Societies, a member of Excellence in the Southeastern Pastel Society and a founding board member of the Piedmont Pastel Society. Her landscape, figurative and abstract works have been awarded in many national juried shows and have appeared in numerous publications. Corporate collections include The Cannon Foundation, The Voci Center, Signature Health and Duke University. A native North Carolinian, she attended the University of North Carolina, where she earned a BA in studio art. She’s represented by Sozo Gallery, in Charlotte, N.C.

Into the Clouds

A LOCALE THAT **NORBERT NAGEL** HAS VISITED MANY TIMES PRESENTED A WINNING SCENE WORTH MEMORIALIZING.

BY **STEFANIE LAUFERSWEILER**

SURPRISINGLY, *SPRING RAIN* WAS ACTUALLY PAINTED LAST AUGUST, not in the spring, and not far from Norbert Nagel's home in Denver, Colo., at an area of open space in Bear Creek Greenbelt Park. "That month, we had more rain with the monsoons than we'd had in the spring, which was unusual," says the artist. He spent two hours painting the winning piece on location and about the same amount of time completing it back in his studio.

The day Nagel began the painting, he set out at around 2 p.m.; it wasn't long before the cloud formation captured his attention. "There's always some type of interesting formation going on when the monsoons come in," says Nagel. "I like cumulus clouds because they reflect all this light from the ground, the sky and the sun. There's something about how they glow that intrigues me."

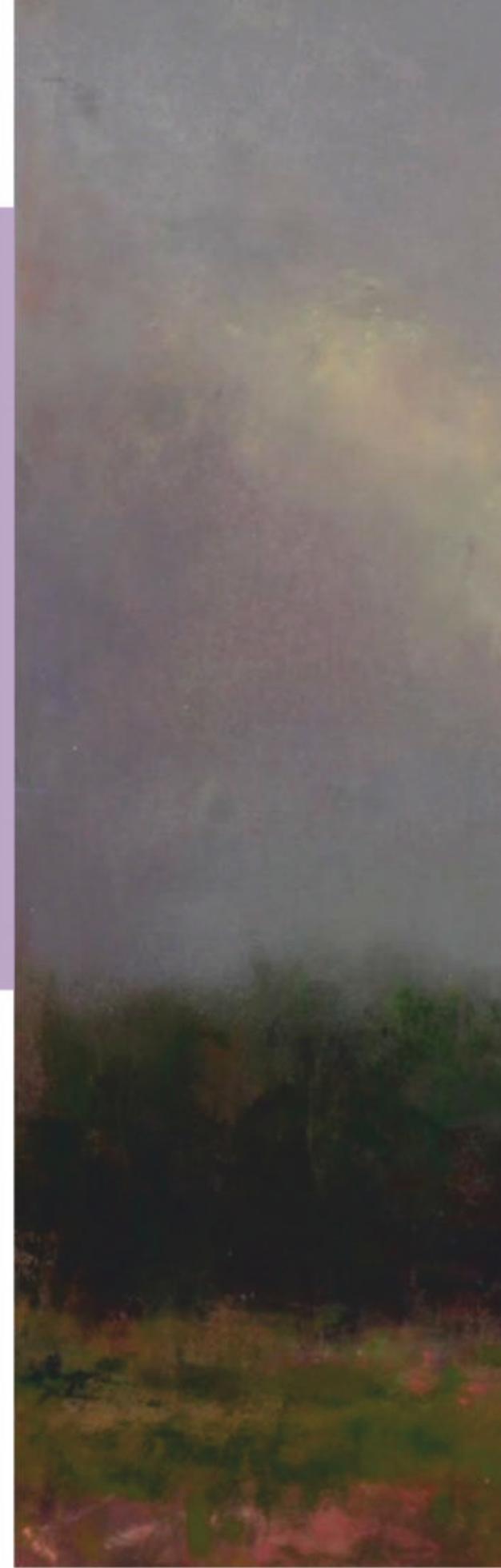
Racing the Weather

A dedicated plein air painter, Nagel knows how quickly an art-worthy moment can come and go. "I knew I had to work really fast to get at least the feel of those clouds," he says. He focused on getting the sky down first. "I knew I could go back and see the same ground plane anytime, but not the clouds. Cumulus clouds are like snowflakes; each one is so different from the other."

Nagel often makes notans first, establishing the large main shapes of a scene using just two or three values—"no more than four"—without any detail. "They tell me right away how I'm going to form the painting," Nagel says. "They teach me not to put in too many value shifts. I've learned to use more color shifts instead. The painting becomes much stronger that way."

The three major shapes in *Spring Rain*—the sky, the trees and the ground—"are shown pretty much the way I saw them," Nagel says. He did alter the placement of the small building, a schoolhouse built in the 1930s that was eventually used for gatherings and parties. "It wasn't right in front of me like that, but I like to put buildings in my paintings to create scale."

The simply painted suggestion of the roof is a sign of Nagel's well-honed ability to hint at details without overstating them. His impressionistic



Spring Rain (11x14)

approach offers just enough clarity to relay the scene he sees with some accuracy, while allowing plenty of room for the subtlety that establishes mood. "While stating the essential, the artist leaves the obvious vague," says Landscape & Interior Category Juror W. Truman Hosner of *Spring Rain*. "This painting holds true to the allegiance of an ageless marriage of skill and poetic expression."



Color in the Landscape

Nagel's experience as a professional horticulturist—he worked for Denver Parks and Recreation for 48 years before retiring recently—taught him a lot about color that carries over into his paintings. “We designed big flower beds, sometimes with more than one thousand flowers in a single bed,” Nagel says. “That’s when I started really learning how to use primaries and how to get tertiary colors to work.”

His efforts in designing real-life landscapes also taught him the power of complementary color in any landscape.

“I noticed when grouping flowers together that the great thing about complements is how they harmonize and make one another pop at the same time,” Nagel says. “They bring out one another, but contrast in a way that’s not a big jolt.”

Nagel has taken time and gathered advice to gain a greater understanding of the symbiotic relationships of color. “Albert Handell once told me that to get more atmosphere in my paintings, I should use more mauves,” Nagel says. “There are a lot of pinkish mauves in *Spring Rain*, which isn’t a direct complement of the greens in the piece, but close enough to create a mood that also allows for

“I paint more what I feel than what I see.”

the elements to pop.” Nagel also was careful to reflect the painting’s land colors into the sky. “Since there was so much green on the ground, I tried to incorporate greenish grays into the clouds so everything would harmonize,” he says.

Nagel carries about 250 pastels in his plein air box but keeps close to one thousand sticks in his studio. He has mostly Terry Ludwig pastels, but he also uses Sennelier, Nupastel, Rembrandt, Great American and any other brand that offers the color he’s seeking. “I actually met Terry [Ludwig] in a drawing class, before he started making pastels in his basement and turned it into a worldwide business,” Nagel says. “He’s a portrait painter and taught me a lot about drawing.” His longtime friend’s square-edged sticks won him over. “I can use them like a brush and make a big mark,” Nagel says.

The artist painted *Spring Rain* on UART 400 paper and, because it’s a heavier grit, he can put down heavier applications and more layers of pastel. “I like for my pastels to look like oils,” Nagel says. He moves the pastel around on the paper a number of ways. “I use my fingers, but I also use cloth, paper towels and sometimes even a palette knife—although not for *Spring Rain*—to pull color around,” he says. “If I use different methods, I’ll get different edge qualities, which is so important in a painting.”

Creating Transparency

A challenging aspect of creating landscapes in pastel, Nagel says, is that while opacity is easy to accomplish in the medium, transparency takes some trial and error.

“Clouds are just vapor, so you want to make them appear transparent,” he says. He has found that certain colors—mostly lighter grays, blues and mauves—and a very light application, one over another, achieve these effects.

Sometimes Nagel begins with an underpainting using an alcohol wash, but not in this case. Instead, he used a unique technique involving paper towels. “I used a whole roll that I squeezed sideways, then I lightly pulled it across the pastel that I’d applied lightly on the paper. I then added another layer of pastel over that,” he says. “The paper roll moved it, pulled it around and made it fill the entire area.”

He went over the whitest part of the nearest cumulus cloud about three times to achieve the desired effect. “What I often do is put down a whiter, paler color, then go over it with a slightly darker yellow, ochre or peach color,” Nagel says. “That light underneath then shines through and gives it a glow. Effects like this take a lot of practice.”

The trees in *Spring Rain* received equal attention. Nagel used a generous amount and variety of color for them, noting that Sennelier, in particular, offers many greens from which to choose. “Some are cool, some are warm, some have more purple, others have more red,” he says. Nagel considered color as he formed their edges, too. “As the light hits them toward the top, the edges become softer,” he says. “Sometimes I’ll go in with a darker, cooler color and then go over it with a harder stick of greener or browner pastel and pull up very slowly to soften some of the edges.”

Exploring a New Passion

Originally from Cincinnati, Nagel is a self-proclaimed “late starter” who began working in pastel about 18 years ago. He played competitive sports until his late 40s—he was on the U.S. Army’s baseball team in his early years—when he realized he needed to find another pastime. His horticulture job in Denver is where he first contemplated the exploration of painting. “I had a crew member whose father owned an art school,” Nagel says. “I met his relatives—most of them were artists—and they had a cabin in the mountains that we’d visit, and they’d bring oil paints for us to try out.” Nagel eventually studied painting at the Art Students League of Denver; the 72-year-old now teaches night classes in pastel for the City of Lakewood.



Looking West (8x10)



Norbert Nagel is an award-winning plein air artist living in Denver, Colo., who has taught art at Jefferson County Public Schools and currently for the City of Lakewood. A Vietnam veteran and a horticulturist for the city of Denver for 48 years, Nagel studied art at the Art Students League of Denver and has served as co-president of the Pastel Society of Colorado. He shows his work at Mary Williams Fine Arts, in Boulder, and in exhibitions and plein air events. “When you’re out there seeing all of the beauty that I see, ‘perfect’ isn’t even the right word,” Nagel says. “Painting helps me escape reality and connect to all of that beauty.”

Building Cumulus (12x9)

Nagel counts painters Doug Dawson, Lorenzo Chavez and Dennis Rhoades among his primary mentors, and he’s also inspired by Russian Impressionists and landscape artists such as James E. Reynolds and George Inness. “Inness’ paintings grab me emotionally,” Nagel says. “They’re very ethereal.”

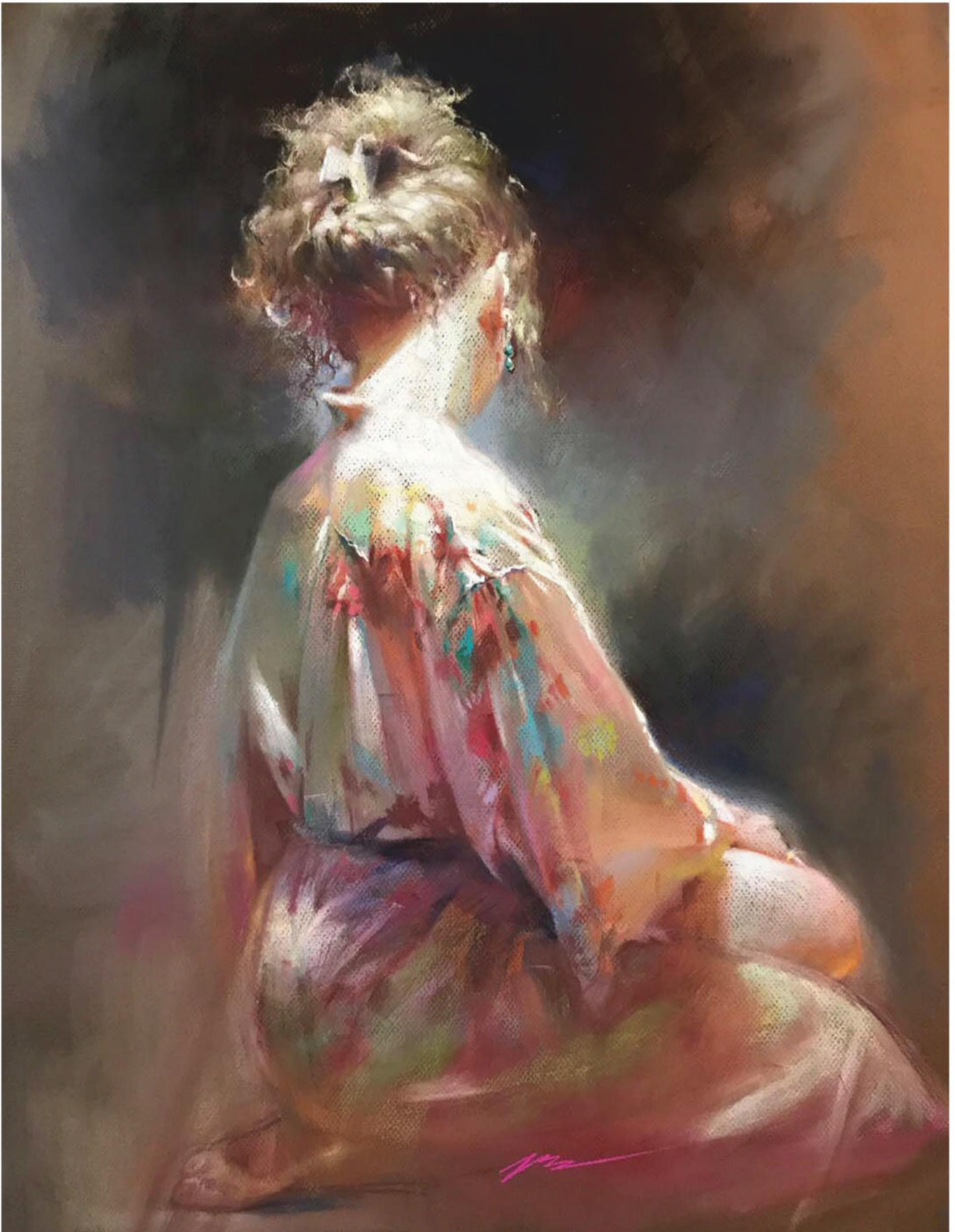
Painting the Feelings

Plein air painting suits Nagel because being outdoors is where he’s at his most creative. “I think I’ve been doing it so long that it’s helped me develop my style,” he says. “When I’m out there, I can’t detail everything. I just have

to put something down that feels like what I’m looking at, because the light is moving and circumstances are changing fast. I paint more what I feel than what I see.”

This approach is part of what makes *Spring Rain*, which Nagel sold to a private collector in Santa Fe, so memorable for Hosner. “This is one of those paintings that grabs onto a person’s feelings and won’t let go,” the juror says. “Ten years from now, we’ll remember the feeling of serenity we receive from it, like walking in the rain.” **PJ**

Stefanie Laufersweiler, a writer and editor in Cincinnati, is a regular contributor to *Pastel Journal*.



About Light and Color

BY **ROBERT K. CARSTEN**

A CONTEMPORARY REALIST WITH AN IMPRESSIONISTIC APPROACH, **JIAN WU** COMBINES ALLURING COLOR HARMONIES WITH DAZZLING LIGHT EFFECTS.

Dancing Light
(24x18)

“**BEFORE I START A PAINTING**, the abstract elements and representational images always appear in my mind, repeatedly,” says California artist Jian Wu, as he reflects upon creating pastels such as his captivating Richeson Pastel Silver Award-winning *Dancing Light*. “I’m planning the composition in my mind and thinking about point, line and surface as well as structure, color and lighting.”

Portrait & Figure Category Juror Cuong Nguyen says, “This exceptional piece won me over with its vibrant colors and powerful lighting. The artist has successfully delivered the emotion of the sitter without showing her face. I especially love the way Wu painted the lighting, which truly dances around the model with soft but powerful strokes. It’s clearly a winning piece.”

A Delicate Balance

“If what appears in a painting has a story to tell,” says Wu, “the figure in *Dancing Light* tells it without words.” The model is still, with her back toward the viewer. “There’s no facial expression, no deep thought. It’s just about light and color playing harmoniously in delicate balance,” he continues. “We all live in a crowded world and lead busy lives,

so I believe that a quiet scene with dancing light provides a pleasing place to rest our minds.”

Cultivating balance between light and shadow, hard and soft edges, bold and subtle color as well as descriptive detail and suggestive elements has become a trademark of Wu’s work. (See his award-winning still life, *Glowing*, on page 70). “I believe that developing drawing skills forms the basis for everything,” he says, explaining how he achieves these balances. “Drawing controls accuracy, composition and value relationships. What I look for is sensitivity to tonal distribution and contrast, as well as depth of emotion. I think great paintings have unique artistic characteristics that can stop a viewer from walking away—qualities that evoke deep emotional responses, touching the viewer’s mind and heart.”

To meet this high bar, Wu advocates the importance of passion in one’s subject matter, noting that an artist who feels strongly about his or her chosen subject will naturally feel more compelled to better his or her technique. It’s a way to find motivation and the drive toward continued self-improvement. Wu points to John Singer Sargent (American, 1856–1925) and Nicolai Fechin (Russian, 1881–1955) as two artists who demonstrate this sort of passion. “Sargent had such decisive brushstrokes and the perfect balance between tight and loose rendering,” he says, “while Fechin created flowing lines, bold brushstrokes and heavy textures. Finding your own artistic voice is imperative for every artist.”

Capturing the Light

“To me, the touching part of *Dancing Light* is the light and color,” says Wu, explaining that he has been paying

“I think great paintings have ... qualities that evoke deep emotional responses, touching the viewer’s mind and heart.”

less attention to pure representation lately, choosing instead to focus on color and light to define shapes. “I believe that paintings done with this approach look more harmonious and unified. The beaming light sparkling on the model’s hair and the flowing colors of her kimono create a motion that contrasts with the still, stable, triangular contour of the model’s pose. In this painting, in my mind, light is the dancer.”

The model for his prizewinning pastel is from one of Wu’s life drawing classes he taught at the Academy of Art University, San Francisco. Wu arranged the setting, pose, drapery and lighting—paying special attention to the last. “With side lighting, the model’s blonde hair was glowing under a soft yellow light, illuminating her sheer kimono as if the light was dancing around the pink and yellow floral pattern on her kimono,” he recalls. “The arrangement was beautiful. I did a quick single-color pastel sketch in class and took a few photos for future reference.” Then, six months ago, Wu found the references under a stack of books and was inspired to create a larger-scale painting, focusing on lighting, structure, gesture and expression.

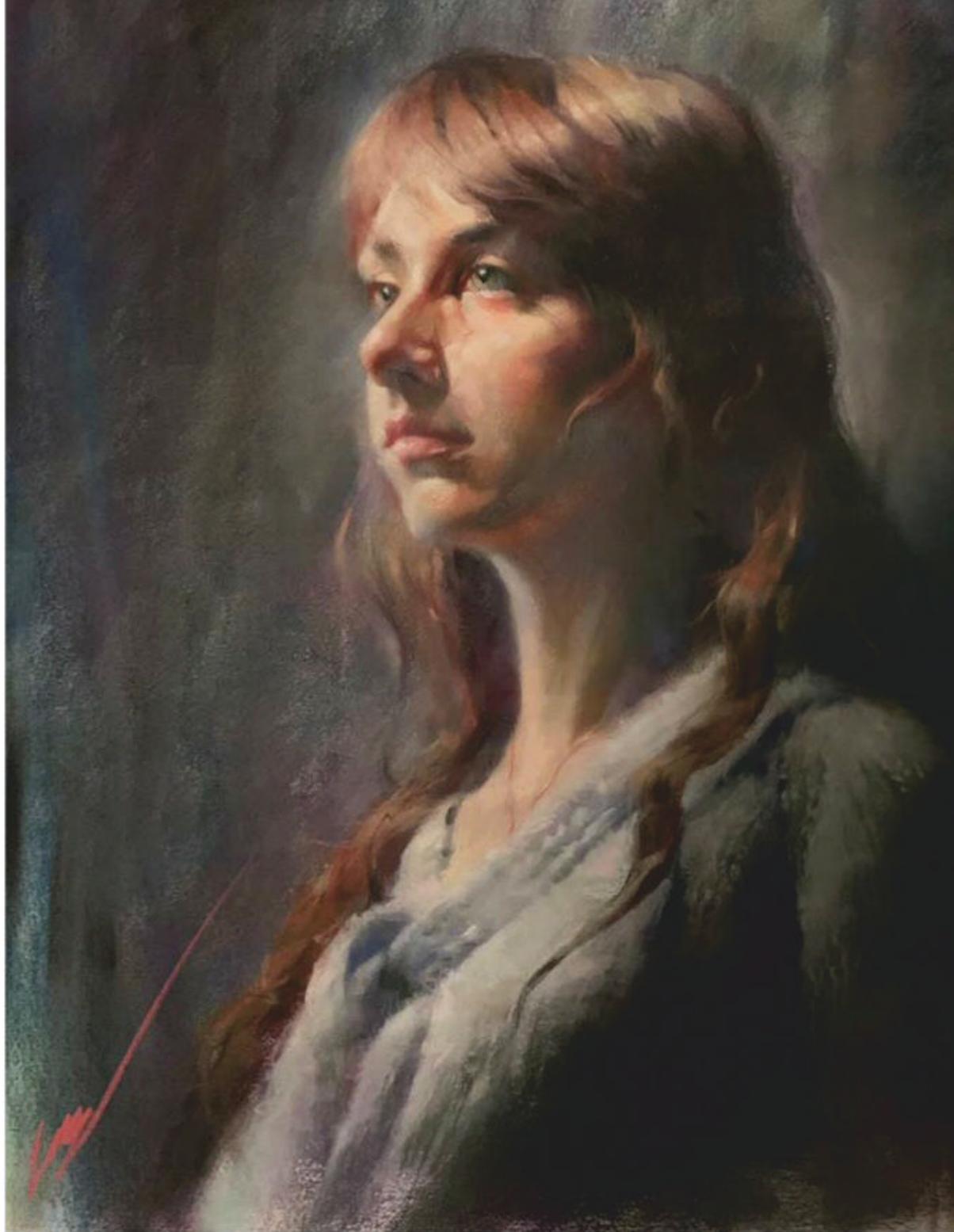
His preference, when applicable, is to combine fabrics for a varied effect. “Cotton can be arranged with longer stretches and can hold relatively hard edges, while silk has softer, shining folds,” he says.

To accentuate the material in clothed figurative works, Wu seeks interesting lighting effects, like using the light to accentuate drapery instead of the skin, for example. To obtain more pronounced three-dimensional characteristics, he prefers back, top or side lighting. In his studio, Wu has overhead halogen lighting on tracks and a GVM 560AS bi-color LED light with variable brightness and adjustable temperature range for side or back lighting.

Color Concepts

Wu lays in the background and major forms using the sides of Rembrandt pastels, building up successive layers and turning to Nupastels for fine rendering. Sometimes, though, the simpler the tools, the better. “I use a combination of wide, flat strokes and smudging with a paper towel or fingers to achieve these effects.” After blocking in the main forms, he uses a workable fixative. His preferred surfaces are the rough side of Canson Mi-Teintes, usually in dark colors; Strathmore charcoal paper; or white BFK Rives.

Wu chooses to neutralize colors in the lighted areas of his composition, saving the intense, bright colors for the shadowed areas. He says this technique helps him to avoid



ABOVE
Contemplation
(24x18)

OPPOSITE
Summer Light
(24x18)

any muddy, flat colors. “I think the complementary color approach helps with overall color balance and makes color in the shadows appear richer,” he says. “Whenever possible, I use complements adjacent to one another for color contrast, and I tend to push colors to their full intensity for stronger visual impact. Colors applied to lighted areas, though, need to be unified.” He does this by painting with a gray he creates by mixing black, white and complementary colors. The resulting color is one he calls “gorgeous gray.”

To determine which part of the lighting in a composition has the unique “glow” that Wu looks for, the artist often squints at his subject. The area that “glows” will become the focal point, attracting the viewer’s eye. To achieve this extraordinary light effect, Wu alternates many layers of a complementary mix, such as red and green with white, to achieve just the right temperature and light value. For added drama, he often contrasts this area against darks, but uses a soft edge and transitional values to enhance it. In *Dancing Light*, the artist diffuses the edges of the subject’s curls and her right shoulder and neck, allowing the glaring light to bounce back into the surrounding darkness. In areas where

his subject is in shadow and adjacent to a light background, Wu employs a harder edge.

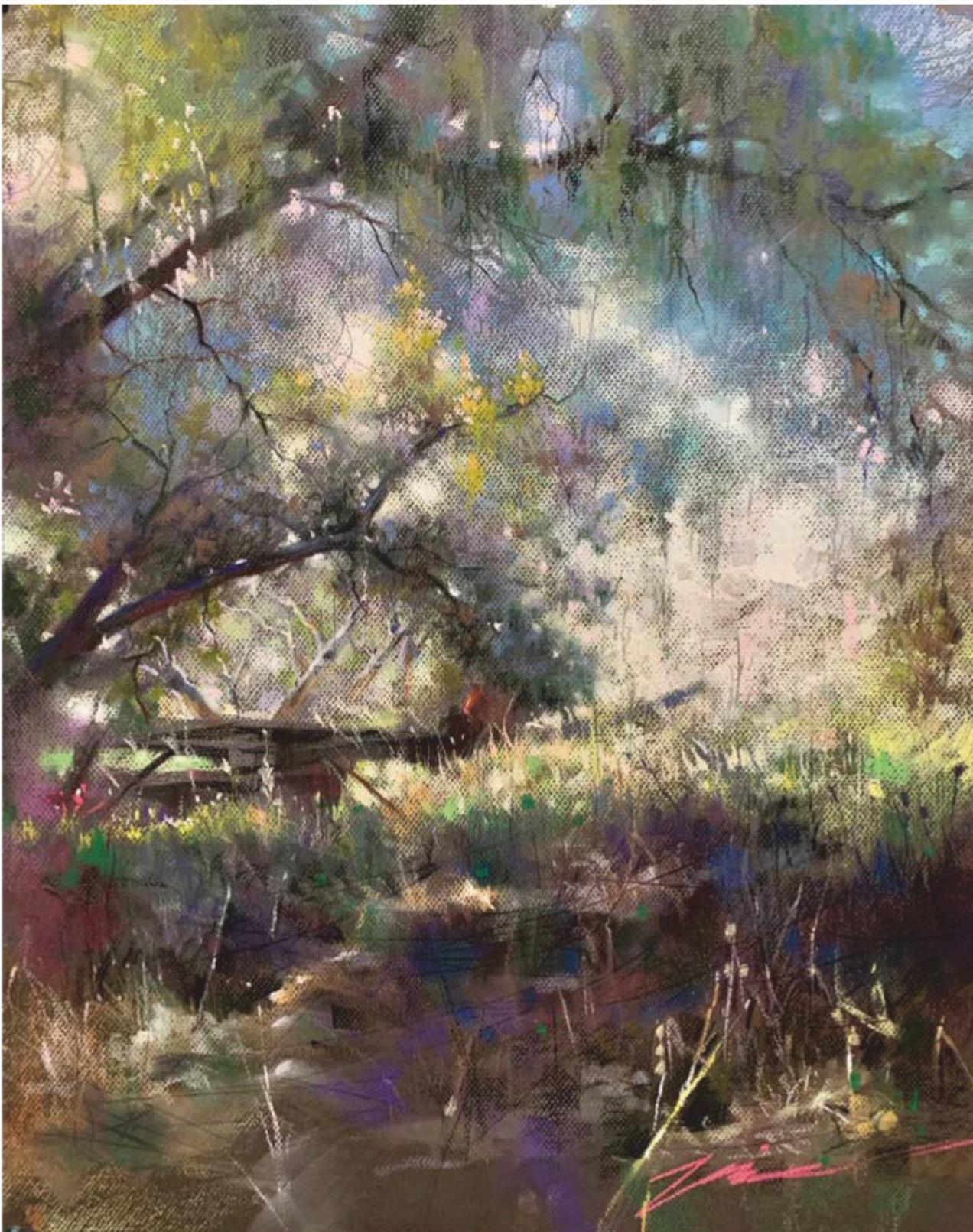
Some of these harder edges can be seen in Wu's pastel, *Contemplation* (opposite). The artist purposely sat near the model at a low vantage point, elongating her neck and leading the viewer up toward her eyes. "I had the idea that she was in contemplation, hoping for something," recalls Wu. "Her eyes were beautifully translucent, like crystal." Wu sketched the subject on BFK Rives paper with compressed charcoal, adding shading. He then used a workable fixative on the chiaroscuro drawing before finishing with pastel.

Adept with a variety of media, including oil and acrylic, Wu also paints a wide assortment of subject matter. His backlit landscape on dark gray Canson paper, *Summer Light* (below), was painted en plein air. It, too, depicts that

glowing light effect that attracts the artist. "I squint a lot to see the values and colors," he says, "and if I see a bit of purple, I'll push that color using a variety of values and temperatures." Wu says he used the sides of Nupastel sticks for energetic mark-making on leaves and grass, which he painted last. "I love the broken color effect and texture created by the interaction of color and rough paper," he adds. "It can be intense and expressive or subtly transparent and airy."

Clearly, the artist's willingness to match the right technique, media and surface to achieve his concept has produced many striking results. **PJ**

Artist and workshop instructor **Robert K. Carsten** (robertcarsten.com) has written numerous articles on art and artists.



Born and raised in Beijing, China, Jian Wu (jwstudio.net) practiced oil painting from an early age and was tutored in drawing, sketching and color theory by noted professor Wang Nai Zhuang. He studied at the esteemed Central Art and Crafts College of China. After graduation, Wu worked at an art research institute focusing on large-scale murals and sculpture in public places and high-end hotels. Eventually pursuing graduate studies in the U.S., the artist received his master's degree in fine art from the Academy of Art University, San Francisco. In 2019, he taught advanced pastel technique at both the School of Art and Design of Shanghai University and Hainan University Art College in China. Winner of numerous top awards for his work in pastel, oil and acrylic, the San Francisco Bay Area artist is represented by New Masters Gallery, in Carmel-by-the-Sea, Calif., and Horizon Fine Art Gallery, in Jackson, Wyo.

Theater of Lights

BY **REBECCA DVORAK**

A PATCH OF SUNLIGHT ILLUMINATES THE INTRICATELY PATTERNED RUG IN AN OTHERWISE DARKENED ROOM IN **JERZY MOSCICKI'S** AWARD-WINNING INTERIOR.

Lumière Intérieure
(27½ x 19¾)

JERZY MOSCICKI, WINNER OF THE RICHESON PASTEL BRONZE AWARD, says his painterly life is lived within a “theater of lights.” Indeed, he sees *Lumière Intérieure*—which translates to “inner light”—as a painting more about the light itself than the objects it features.

The setting is Moscicki’s farmhouse in the French countryside, where he has lived since 2016. “When I saw the light fall upon the old carpet in the foyer,” the artist says, “I immediately understood that this light would be my subject. The rest of the painting was just hard work and patience to realize the emotion I felt in that moment.”

Landscape & Interior Category Juror W. Truman Hosner says of *Lumière Intérieure*, “I thought that the artist expressed, in a most exceptional manner, the mood and nostalgia provoked by light coming in through a window. I could feel the room.”

The Beauty of the Forms

Moscicki has filled his charming home with furnishings of those who inhabited it before him—antiques and treasures that spark memories of the parsonage where he spent his childhood—in the small Polish village of Lower Silesia. His family lived in the priest’s house near the village church, and Moscicki played and daydreamed in the nooks and crannies of the old home. The richness of the parsonage’s decor—the paintings, furniture and frescoes—has strongly influenced Moscicki’s aesthetic and imagination; he frequently finds himself returning to these origins in his work. The parsonage, he says, is “an inexhaustible source of inspiration.”

In his current studio, he stores many objects that harken back to these early memories and that he might feature in his still lifes: baskets, glasses, porcelain, candlesticks, books, pewter dishes, fabrics. They offer a “variety of shapes, styles, materials and textures on which I draw when the time comes,” Moscicki says. “For me, only one criterion counts: the beauty of the forms.”

Fabrics, like the rug featured in *Lumière Intérieure*, have played an important role in Moscicki’s works. “They make it possible to fill the surface and bring the softness, color and warmth to the composition,” he says. “I’ve always liked the textures of fabrics and the possibilities offered in the narratives of their designs.”

The Influence of Light

Moscicki’s family moved to Wrocław, in western Poland, in 1966. It was there, while in elementary school, that he began to show his affinity for drawing. He was encouraged to continue his studies at the National Lycee of Plastic Arts, in 1970, where he trained to be a theater designer.

In this capacity at the Wrocław Puppet Theater, Moscicki began to understand the influence of light, particularly on objects or forms on the stage. “It was there that I was able to

“For me, only one criterion counts: the beauty of the forms.”



M. S. R. 100



Ailleurs
(27½x39½)

see that the same objects—the puppets, in particular—took on different levels of importance based on the lighting they were given on stage.” This realization heavily influenced Mosciński’s later work as an artist; he now treats objects as “real characters animated by the play of chiaroscuro.”

Mosciński became a professional painter in 1990, working with a gallery that sold his oil paintings done in the Dutch still life style. Shortly thereafter, he began experimenting with pastels, which he feels presented a richness of possibilities. He was particularly impressed by the technical perfection in the Golden Age of 18th-century pastels. It took Mosciński several years to develop a method that enabled him to reproduce the tonality and richness of color that he had achieved in his oil paintings, but he ultimately found that pastels offered a more direct and sensual approach, free from the constraints of the drying and chemical reactions of oil painting.

The Use of Black and White

To create *Lumière Intérieure*, Mosciński drew a true-to-size picture of the painting on a sheet of white paper. He refers to this as “drawing rough,” because he can freely study

the composition and erase his mistakes. He then translated this draft onto another sheet—in this case, white PastelMat Clairefontaine paper—using sharp lines that will be the canvas of the study of the black-and-white subject. He filled in this study with charcoal and white chalk. Once the light was built out, he applied color. He says that the initial value phase requires a lot of discipline. “It’s the most laborious part,” he says. “It’s a phase of construction of the painting by reduced means and can be painstaking. But what a joy when I put in the color. It’s a true liberation that allows me to be spontaneous and free because the subject is already there.”

Ultimately, Mosciński has come to understand that “the mixture of pigments in the pastel is mechanical and not chemical,” he says. “The light is reflected differently on a light medium than on a dark and, therefore, the same color will appear different depending on its location. This simple discovery allowed me to vary the colors infinitely according to the effects of the chiaroscuro that I desire.” Mosciński works in three- to four-hour increments, coming back to the piece again and again for a different perspective.

A unique element of Mosciński’s process is that he doesn’t shy away from using black and white pastels.

He says, “Many painters are surprised when they learn of my pastel method; they think that black and white will spoil the colors, but that’s not the case. The colored powder recovers the black of the charcoal and the white of the chalk and, consequently, the color adapts with greater accuracy.” He’s adamant that black isn’t dangerous for color. Well used, it participates in the richness of the light.

Moscicki doesn’t have a strong preference for a pastel brand, explaining, “Everything is good as long as it produces the color. I think that pastel sticks are just pigments, and the true color is born on the page. It’s the result of the subtle mixing of powder, and it’s always unique and specific to each painter.”

To enhance certain colors that he has already applied, Moscicki sometimes finishes with high-end pastels such as Girault, which offer hues rich in pigment.

From Conventional to Emotional

Moscicki’s painting style has changed over the last 20 years. “At first, I was content to study objects and portray them in elaborate classical compositions and framing,” he says. Now, he strives to go further in analyzing his chosen subject and depict only what’s important to him, shifting from a conventional approach to a more emotional gaze. He continues to explore still lifes and interior paintings, as well as more surrealist pieces, such as *Ailleurs* (opposite), which he says are influenced by the work of Salvador Dalí.

The classical tones of Moscicki’s earlier efforts—and the modern timbre found in his more recent ones—mark an artistic career rich in texture, variety and a profound appreciation for the light of the artist’s canvas stage. **PJ**

Rebecca Dvorak, of New York City, is an arts writer and editor.

Le Texto
(19¾x19¾)



Jerzy Moscicki (moscicki.artistes-cotes.com), of Lyon, France, teaches painting classes at JB de La Salle High School. He studied at universities in Wroclaw, Poland; Nancy, France; and Orleans, France. His work is represented by La Galerie Bellon, in St. Jean de Monts, in the Vendée area of west-central France. He’s a member and master pastelist of the Société des Pastellistes de France and has received international recognition, including serving as one of four instructors selected in 2016 to offer pastel instruction to Chinese art teachers under a pilot program organized by the China Pastel Network, the Beijing Education Center and the International Association of Pastel Societies.

Landscape & Interior

BY MICHAEL CHESLEY JOHNSON

FIRST PLACE

Kathy Falla Howard

Born in Canada but whisked away to Arizona at an early age by her family, Kathy Falla Howard (kathyfallahoward.com) finds great beauty in the American Southwest. “I’m driven by the stark, resilient beauty of the desert, full of thorns, sand and wind,” she says.

Recently, while traveling in southern Utah to gather reference material, Howard stayed in a resort that offered spectacular views. “The view from every window looked like a Maynard Dixon painting,” she says. Upon seeing her work, the gallery manager invited Howard to return as an artist-in-residence for two weeks, in which she started and completed *Navajo Sandstone*.

The painting is based on an image she made in the field on her iPad Pro. Then, using the app Procreate with an Apple Pencil, she painted over the photo with color. “I’ve been using this method recently to record fast-changing subjects such as sunsets, and then I make color notes right on top of the photo, which is great for occasions when there isn’t time for a sketch.”

Once back in her new studio built by her husband, Howard made her own pastel board by mounting UART paper to an acid-free backing board. Next, she toned the paper with a wash made from Golden’s

High Flow Acrylic transparent yellow iron oxide. “I love the look of letting

Navajo Sandstone
(16x12) by Kathy
Falla Howard

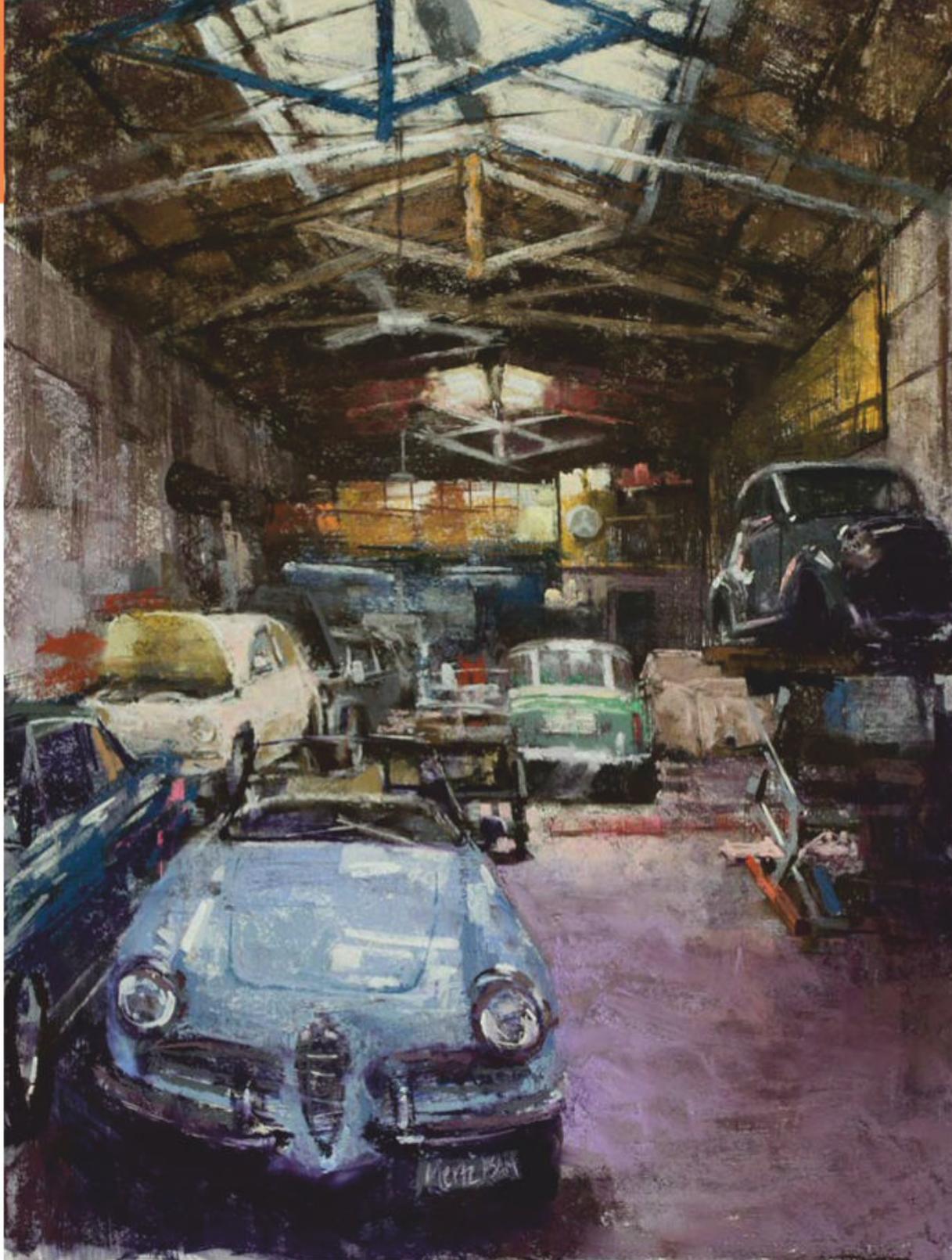


this underpainting peek through in places,” she says.

After making a few thumbnail sketches and transferring the design to her painting surface, she blocked in the major elements with sticks chosen from Dark Set No. 1 of Jack Richeson Pastel Blocks. “I created a virtually completed grisaille before I ever started using any color,” she says. “During this stage, I can really visualize the composition.”

She continued by massing in the darks and reserving the extremes of value, saturation and edge sharpness for the center of interest. She revisited shadows and areas of reflected light. “These are the things that can really give your painting a ‘wow’ factor,” Howard says. “Even though the shadows are dark, you can glaze light colors over the darks to create a vibration of color.” Most of the painting was done with Terry Ludwigs.

Landscape & Interior Category Juror W. Truman Hosner says *Navajo Sandstone* “instills the secret of how to be quiet in a quiet place, while showing the best qualities of the use of abstract passages in a representational painting.”



SECOND PLACE

Nancie King Mertz

Illinois native Nancie King Mertz (nanciekingmertz.com) loves to paint old or unusual cars, so when she and her husband explored an industrial area on a trip to Palermo, Sicily, and spotted a repair shop, she knew she'd hit pay dirt. A blue car in the foreground drew her eye and became the focal point for *Sicilian Auto Shop*.

Although Mertz's focus was painting on-site, she took two photos of the shop and its cars. Once home, she combined the photos into one composition, employing one-point perspective. “I'm totally old school, using 4x6 photos printed at the drugstore,” she says.

Moving to a sheet of UART 400 paper mounted to a backing board with archival dry-mount tissue, Mertz

established what she calls a “tick mark map.” Using vine charcoal, she marked small reference points, or ticks, to determine where the different elements, all pulled from several photos, would go. This helped her check placement as well as perspective.

Mertz likes to create a painting in a single session to sustain energy and freshness—a method she used for this piece. Once satisfied with the design, she quickly blocked in the painting with dark pastel. “I used a variety of darks to add richness to the underpainting,” she says. “I adhere closely to the local color, but I push the color to make the painting more lively.”

After washing the block-in with denatured alcohol and letting it dry, Mertz moved to the mid-tones, saving the lights for last. “I always tell

students to slather on the lights,” she says. “The lighter the pigment, the heavier the application, much like painting in oil.” In the field, she uses her two signature sets of Richeson pastels; in the studio, she supplements them with Great American, Terry Ludwig, Richeson and Sennelier.

“Camouflage is disruptive coloration, like that often seen when dappled light falls on objects under trees,” Hosner says. “This is a difficult idea to pull off in a painting without destroying the forms. Here we see a similar dappling created by the light from the skylights falling across the steel roof onto the cars. Using great skill to achieve this effect, the artist handles the challenge in an unusually creative manner, reminding us that art is everywhere.”



CLOCKWISE FROM LEFT
Southern Alps, NZ (18x24)
by Tony Allain

High Above (27½x18½)
by Denise LaRue Mahlke

Bright Ending (10x20)
by Barbara Jaenicke

THIRD PLACE

Tony Allain

British artist Tony Allain (tonyallain.fineart.com) lived and painted in New Zealand for a decade. During that time, he had an encounter with the Southern Alps along the Mackenzie Basin, an area that forms the spine of the South Island.

While considering the scene for *Southern Alps, NZ*, he found he could add interest by shifting the vantage point and separating the three trees on the left. “I also was intrigued by the counterchange of values that emphasized the dry ochre colors of the foreground vegetation,” he says. What’s more, the snow on the mountains added depth, and the sunlight hitting the small trees contributed much-needed bright color to balance the overall composition.

“Without question, this is an absolutely exceptional design and composition,” Hosner says. “The artist edits the scene with a surgical intellect, showing us not what he saw, but what he thought and felt about what he had seen. We’re drawn into his world with unmistakable majesty.”

Starting with a full sheet of black UART paper dry-mounted to board, Allain established the dark values of foliage and mountains, applying pastel loosely and thinly. Next, he concentrated on the background mountain, bringing it and the surrounding sky almost to completion. He quickly established the mid-tones and shadow color of the foothills, ensuring he accurately portrayed the shadows cast by the rough terrain. Using the heel of his hand, he blended in some of the darkest foreground passages, softening edges. Finally, he added warmer color to the foreground trees and grasses, and applied a pale lemon yellow to the patch of sunlight near the trees.

“The icing on the cake,” Allain says, “was the addition of the pure white snow that cuts across the mountain tops, adding a ‘wow factor’ to the cool colors of snow in shadow.” He used his preferred brands, Terry Ludwig and Unison, plus a few Schmincke pastels.

FOURTH PLACE

Denise LaRue Mahlke

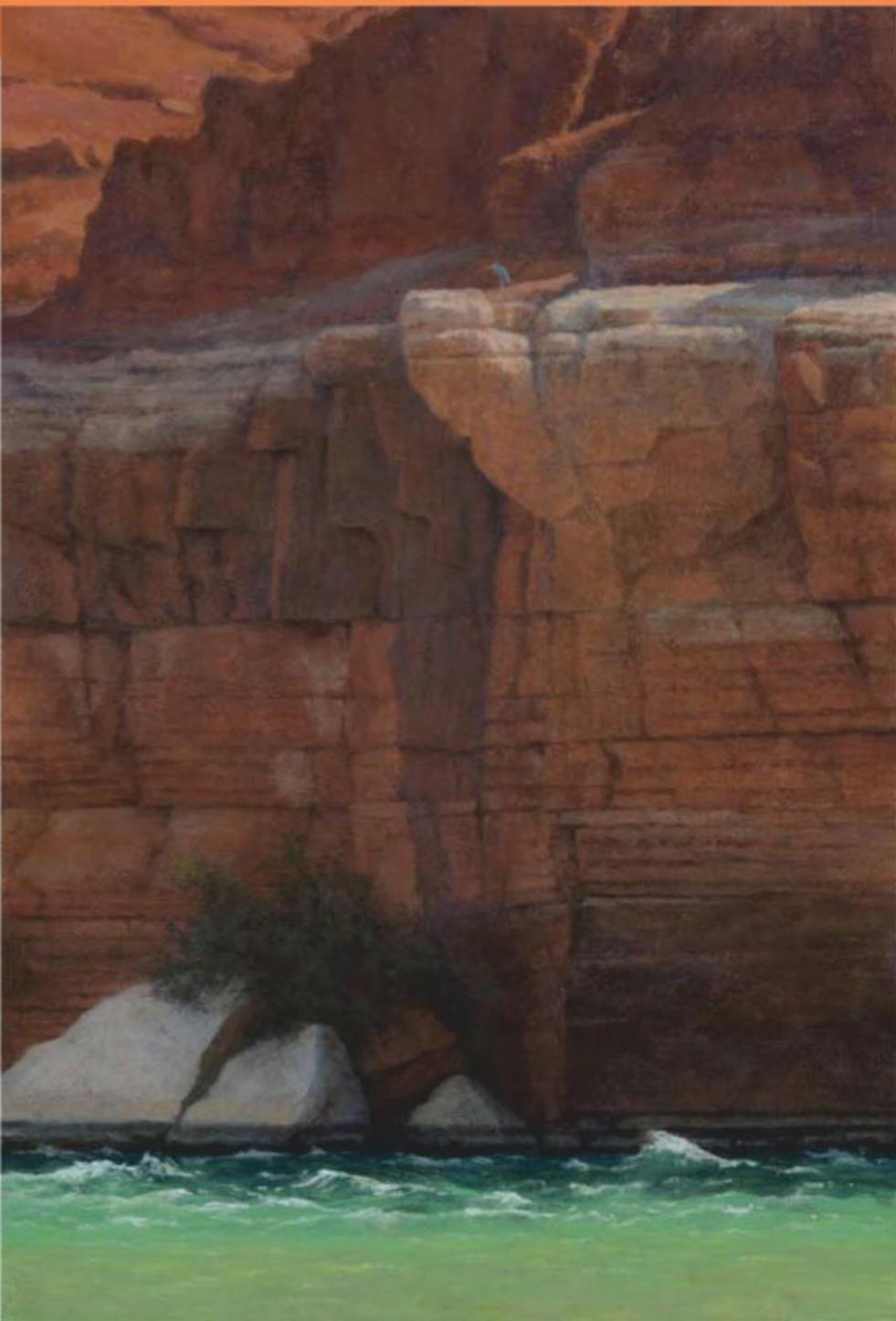
Inspired by a color study made among Arizona’s Vermilion Cliffs,

Texan Denise LaRue Mahlke (dlaruemahlke.com) used a variety of references, including video, for *High Above*. “The sights and sounds of the video, along with my notes, triggered the emotional response I had while actually being there,” she says.

After experimenting with thumbnail sketches, Mahlke chose the strongest and used it to create a full-size sketch with willow charcoal on brown paper. Next, she chose a homemade panel for the painting.

Using vine charcoal to indicate a light grid on the panel, and measuring carefully, she transferred the full-size sketch and applied initial layers with hard to medium-soft pastels, following them with a wash of mineral spirits. Mahlke then re-established the darks and mid-darks, working toward the lighter values. “I’m careful to follow the road map of my value sketches,” the artist says. As the painting progressed, she adjusted values and shifts of color temperature using Nupastel, Girault, Ludwig, Daler-Rowney, Unison, Schmincke and Great American pastels.

Hosner says, “It could be easy for the skill and technique to overshadow the poetry and mystery



explicitly expressed through the beautiful use of light and shadow, but they don't. The artist's mastery blends the two into a pairing that produces a perfect complement."

FIFTH PLACE

Barbara Jaenicke

Barbara Jaenicke (barbarajaenicke.com) lives in Bend, Ore., and enjoys painting both majestic places and quieter nooks. *Bright Ending* features a parcel of land near her neighborhood. "This work inspires us to remember why a winter walk lifts our soul," Hosner says. "It demonstrates a wonderful use of accuracy and economy, which can best be expressed as a poem without words."

Jaenicke began the studio painting soon after taking the reference photo. A thumbnail sketch helped her pin down the placement, proportions and contours of shapes and also established a value structure. Working on buff UART 320 Premium Mounted Board, she used four Nupastels—ranging from dark to mid-value—to block in a simplified arrangement of five shapes.

Interestingly, the painting started as a square. Deciding she was unhappy with the composition, Jaenicke opted to crop the 20x20-inch board to 10x20. "By cropping off the bottom half, and with a few minor tweaks, the diagonal stream of light becomes even more powerful within the surrounding elements of the composition," she says. **PJ**

Michael Chesley Johnson (mchesleyjohnson.com) is an artist and a frequent contributor to *Pastel Journal* and *Artists Magazine*.



HONORABLE MENTIONS

Landscape & Interior



Cottonwood Cow Pasture (24x30)
by Amanda Houston | Cornelius, Ore.



An Early Winter (19x26) by James DeBoer
Washougal, Wash.



Exploring IS Enough (24x18)
by Tom Bailey | Boxford, Mass.



Bursting (12x9) by Jacob Aguiar
Scarborough, Maine



Literary Café on the Streets of Paris
(16x12½) by Fubao Ma | Shanghai, China



Albuquerque at Night (9x12) by Anne Vosikas
Kingston, Mass.



Creekside Drama (16x20) by Dotty Hawthorne
Portland, Ore.



Evening Invitation
(11x14) by Lynda Conley
Fort Worth, Texas

Footprints (10x8) by Dalibor Dejanovic
Toronto, Ontario, Canada



Whispers of the Mountains (8x8)
by Christine Troyer | Mount Vernon, Wash.

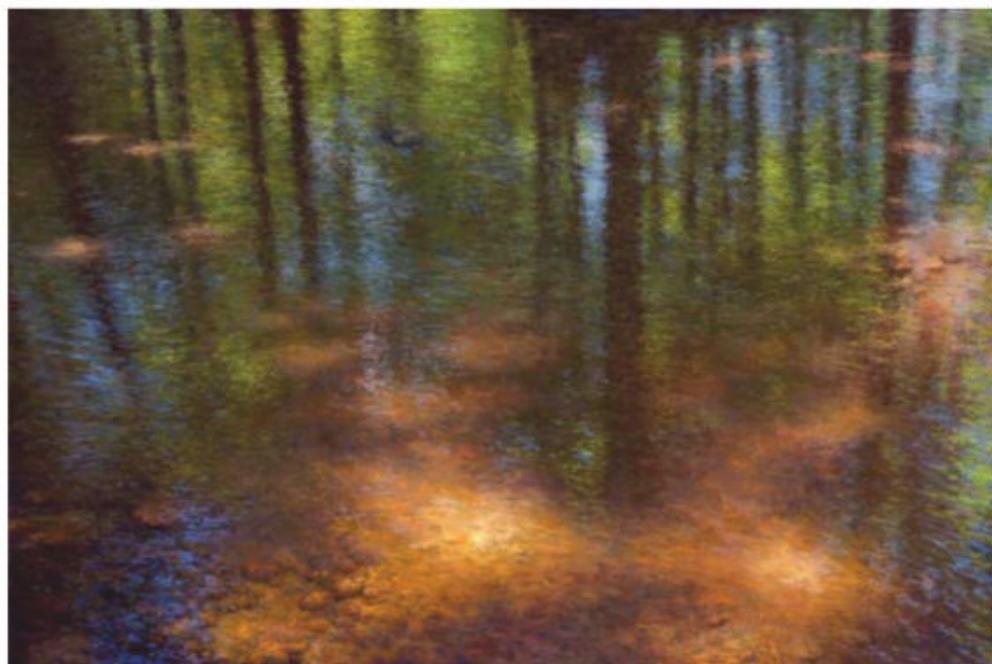
Nocturne, Rue du Milieu, Giverny
(12x24) by Maria Marino | Sykesville, Md.



Sunrise of Hope (16x20) by Amanda Houston
Cornelius, Ore.



Missing You (35x24) by Wade Zahares
Lyman, Maine

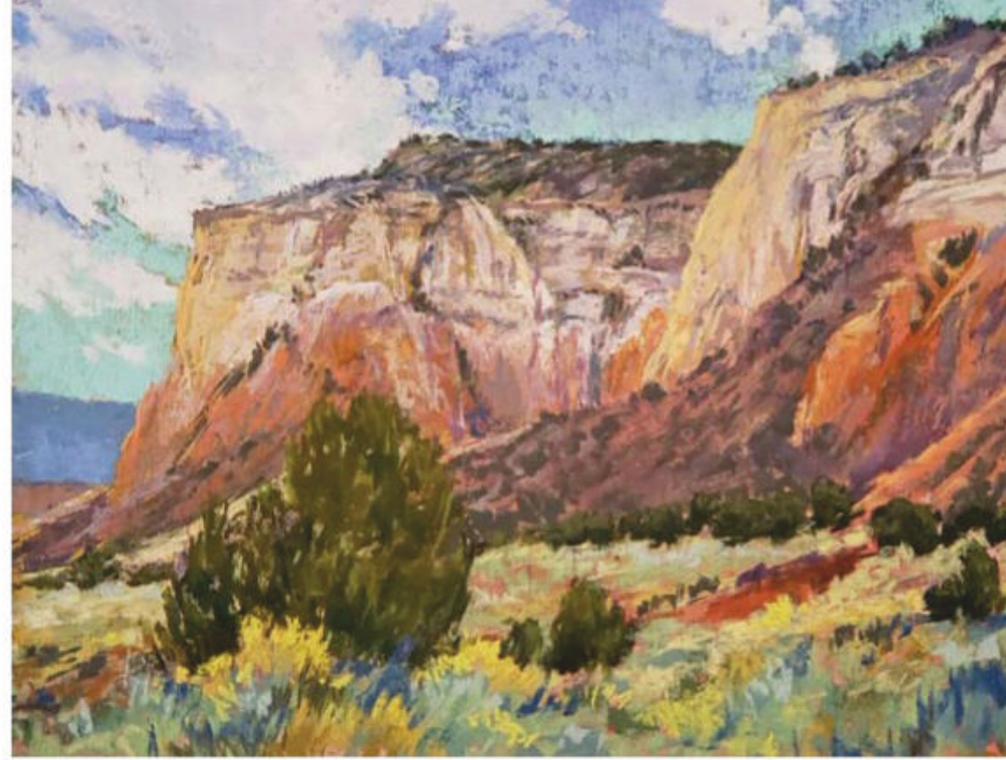


Down Into Summer
(16x24) by Christine Labich
Amherst, Mass.



Night Seascape (10x21)
by Patricia Prescott Sueme
North Tustin, Calif.

Autumn Light (10x10) by Patricia Prescott Sueme
North Tustin, Calif.



O'Keeffe Country Cliffs (11x14)
by Lee McVey | Albuquerque, N.M.



Cheshire Street (22x32) by Cameron Hampton
Madison, Ga.



Ocean Diamonds (12x18)
by Lana Ballot | Lake Grove, N.Y.



One Fine Day (12x16) by Linda Mutti
Santa Barbara, Calif.



Ninepipes Willow (20x40)
by Jeanette Rehahn
Kallispell, Mont.

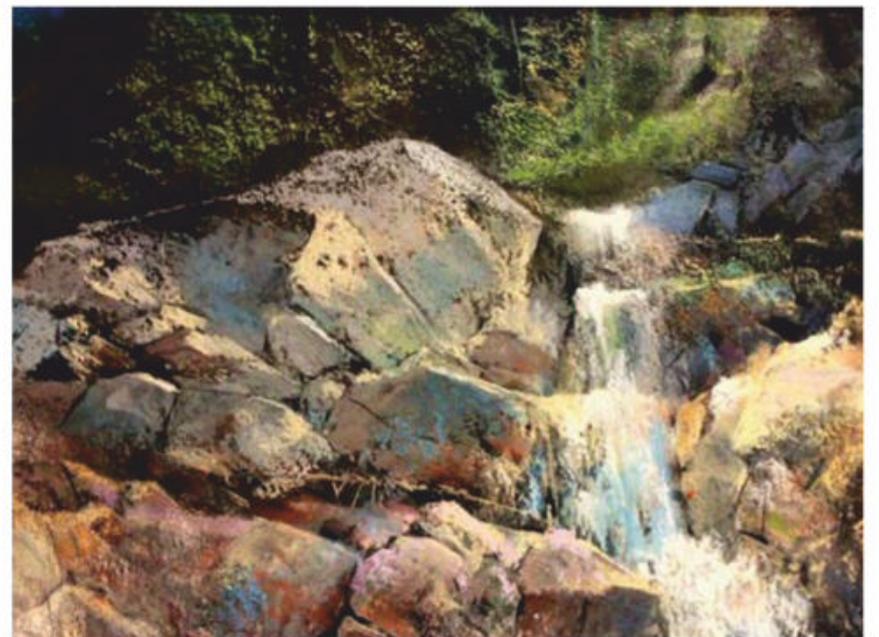
A Moment in Time
(16x16) by Willo Balfrey
Weed, Calif.



Dusk (16x20) by Ann Sanders
Goleta, Calif.



Periwinkle Shadows (11x14)
by Susan Rogers | Millstadt, Ill.



Bear Canyon (16x21) by Stan Bloomfield
Flagstaff, Ariz.



Starbuck's Pond (14x20) by Dug Waggoner | El Cerrito, Calif.



Last Night (12x16) by Sharon Will | Washington, Mich.



Shadowed Soybeans
(25x40) by Marcia Wegman
Iowa City, Iowa



Old Mill Casita (12x16) by Terri Ford
San Jose, Calif.



Glass Bottom Boat (11x14) by Nancy Nowak
Suwanee, Ga. **PJ**

Portrait & Figure

BY MCKENZIE GRAHAM

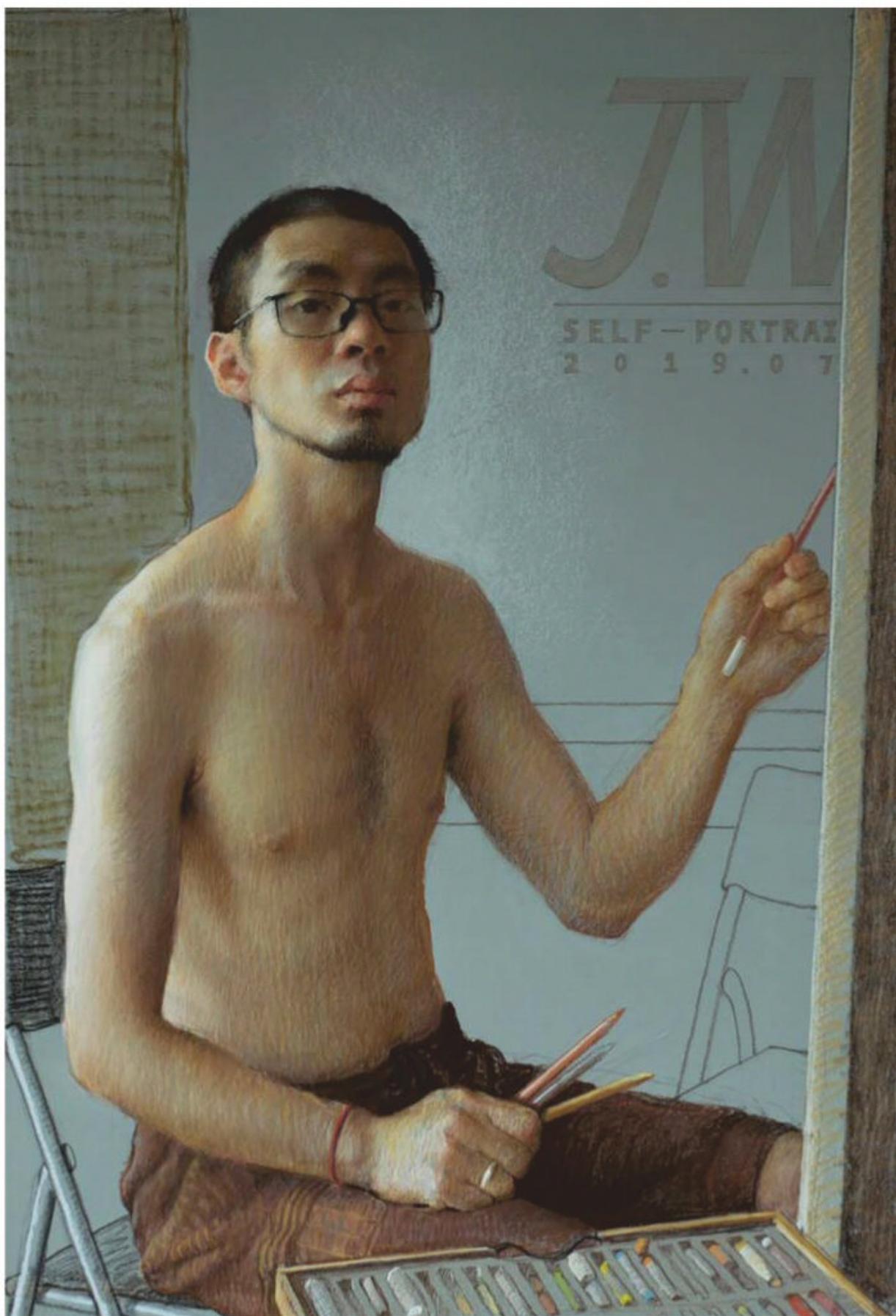
FIRST PLACE

Jia Wei

Although Jia Wei, of Beijing, China, enjoys participating in the historic tradition of painting self-portraits, he considers each of his works to be self-reflective in its own way. “I think the self-portrait is a worthy genre,” he says. “Master artists, such as Van Gogh and Rembrandt, have painted self-portraits, but in my opinion, no matter what you draw, you draw yourself.” Most of Wei’s works are self-portraits, portraits or figures. “I like to draw people and paint from life,” he says. “Many of my works are about people and the scenes around me.”

Figure & Portrait Category Juror Cuong Nguyen picked up on the historical references in Wei’s winning piece, *Self-portrait*. “I think the artist has successfully combined classical art with a modern sensibility in his self-portrait,” Nguyen says. “There are many factors that make this a winning painting: a powerful composition, a beautifully muted color palette, translucent skin tone and especially the artist’s expression.” The color palette is mostly thanks to Wei’s habit of working in front of the mirror. He finds that the colors are far better than what shows up in a photo, although the background is simply the color of the paper. The artist uses Yicai sanded paper, produced by the Ming Gallery of Art.

Wei, who’s also an architect, struggled with what to include in the



Self-portrait (30x20½)
by Jia Wei



Shouldering the Love (21x28)
by Parag Borse

painting's background, but ultimately found inspiration in his architecture career, choosing to include his signature in the top right corner in a distinctly draughtsman-like style. "I strictly followed the principles of realism in modeling and color," he says, "but instead of finishing the portrait in a traditional sense, I wanted to incorporate some modern elements. I used some poster-design methods for references to create the lines of the background chair and the wall signature, for which I even used a ruler," he continues. "By doing this, the boundaries of two and three dimensions in the painting were blurred, and the concrete and abstract elements were combined."

This year is an especially significant one for the Beijing artist to win a first place prize. "It's very meaningful for me to win this award," says Wei, "as this year marks the first 100 years that pastel has existed in China."

SECOND PLACE

Parag Borse

Color, light and composition are the three primary elements of a painting that Parag Borse (paragborse.com) looks for in a scene when he's deciding what to paint. "If these three things are in harmony," he explains, "the artist is naturally inspired to do his work, and the painting becomes more beautiful."

The Mumbai, India-based artist feels that *Shouldering the Love* is a representation of his entire body of work, as the subjects, time and place are all his favorites to depict. "I've been making paintings of shepherds and the rural life in India for years," says Borse. "The shepherds, their sun-baked skin, the typical moustaches, turbans which they call 'fetaas,' their colorful clothes, the sheep and goats are all my favorite topics for paintings."

Borse says he hoped to portray the mutual affection between the shepherd and his animal accurately, comparing the two to a "grandpa carrying his grandchild," and it shows in the subject's face. "I love the man's expression in this painting," says Nguyen. "I think the artist has mastered the medium. His drawing skills are exquisite."

The artist's skills may be impeccable, but Borse says his technical mastery didn't translate into a difficult experience. He works dark to light, using pastels by Rembrandt, Unison, Schmincke, Sennelier, Terry Ludwig and Mungyo, and says his best paintings come together easily and naturally. "I think of paintings as phenomena that occur spontaneously," he says, "the way a fruit or a flower appears on a tree. It's really a very wonderful experience."



Yesterday (13½x11)
by Susanna Griswold

wash, I created the underpainting and then continued building the layers of pastel,” she says. “At some point in the process, I let the painting itself guide me, especially when choosing color and building color relationships, but also when deciding on the final shapes and the value pattern of the painting. *Yesterday* was one of those paintings in which artistic problems resolved naturally.”

Griswold works in other media, saying the variety “enhances my ability to see the artistic challenges of a subject and how to address them.” She stays true to her favorite subject, however. “Portraits are my first love,” she says.

FOURTH PLACE

Bev Lee

The 97-year-old subject in *A Life Well Lived* inspired Bev Lee (bevlee.com) during a difficult time. The Grand Junction, Colo.-based artist met the subject at an art retreat in Virginia. “I watched this woman during her daily trek out to paint, and enjoyed her wit, wisdom and life stories as we sat around the table each night at dinner,” says Lee. “On the last day, I found her lying back reading a book. Seeing the light come in from the window and the patterns of the quilt and pillow, I knew I had to paint her.”

The quilt and pillow needed some slight changes for the scene to work, so Lee made sure the quilt pieces and pillow shapes were angled so that they pointed toward the subject’s face in the triangular composition—a composition Nguyen describes as “beautiful.” The juror

THIRD PLACE

Susanna Griswold

“I’m inspired by what touches me, and I paint what inspires me,” says Orinda, Calif.-based artist Susanna Griswold (griswoldart.studio). “When painting portraits, I look for that special ‘something’ that can communicate a feeling, a mood or a character trait. Then I try to express that with composition, color, light and shadow, and technique.”

It was these purposeful design elements, primarily Griswold’s color

choice, that caught Nguyen’s eye. “I love the simplicity of the artist’s colors, which helps to emphasize the emotion in the model,” he says. “The soft lighting and direct gaze make the portrait an engaging one.”

Part of why *Yesterday* is so engaging may be due to the real-life connection between Griswold and her sitter, whom the artist knows well. The two took an afternoon to gather photo references, from which Griswold sketched a notan before translating the basic shapes onto sanded paper. “Using an alcohol



LEFT
A Life Well Lived
(14½x16) by Bev Lee

BELOW
Pamir Eagle
(29½x20)
by Yusong Tong

also noticed Lee's use of the quilt as a near-abstract background. "It's a quiet but powerful painting."

FIFTH PLACE

Yusong Tong

"This portrait is carried by the emotion the artist so successfully captured," says Nguyen of Yusong Tong's prizewinner, *Pamir Eagle*. "The eyes of this model caught my attention, and I also liked the ¾-pose in chiaroscuro, which reminded me of the work of the Old Masters." In fact, it was the striking eyes of Tong's model that inspired the artist's title choice. "His eagle-like eyes instantly touched me," says Tong.

The artist, of Xi'an City, China, found his model during a trip to the western China portion of the Pamirs Plateau, a place known for its ethnic autonomous regions, the historic Silk Road and its beautiful scenery. "The unique plateau scenery made me linger," says Tong, "but what made it even more unforgettable were the Tajik compatriots who have lived there for a long time. I created *Pamir Eagle* with a sincere reverence." **PJ**

McKenzie Graham is associate editor of *Pastel Journal*, *Artists Magazine* and *Watercolor Artist*.



HONORABLE MENTIONS

Portrait & Figure



Agnus Dei Omnes (36x24) by Sharon Pomaes Tousey
Bay Village, Ohio



Pool of Dreams (31½x41½) by Ken Landon Buck | Highland Heights, Ky.

Yearning (29x20)
by Di Hu
Hangzhou, China

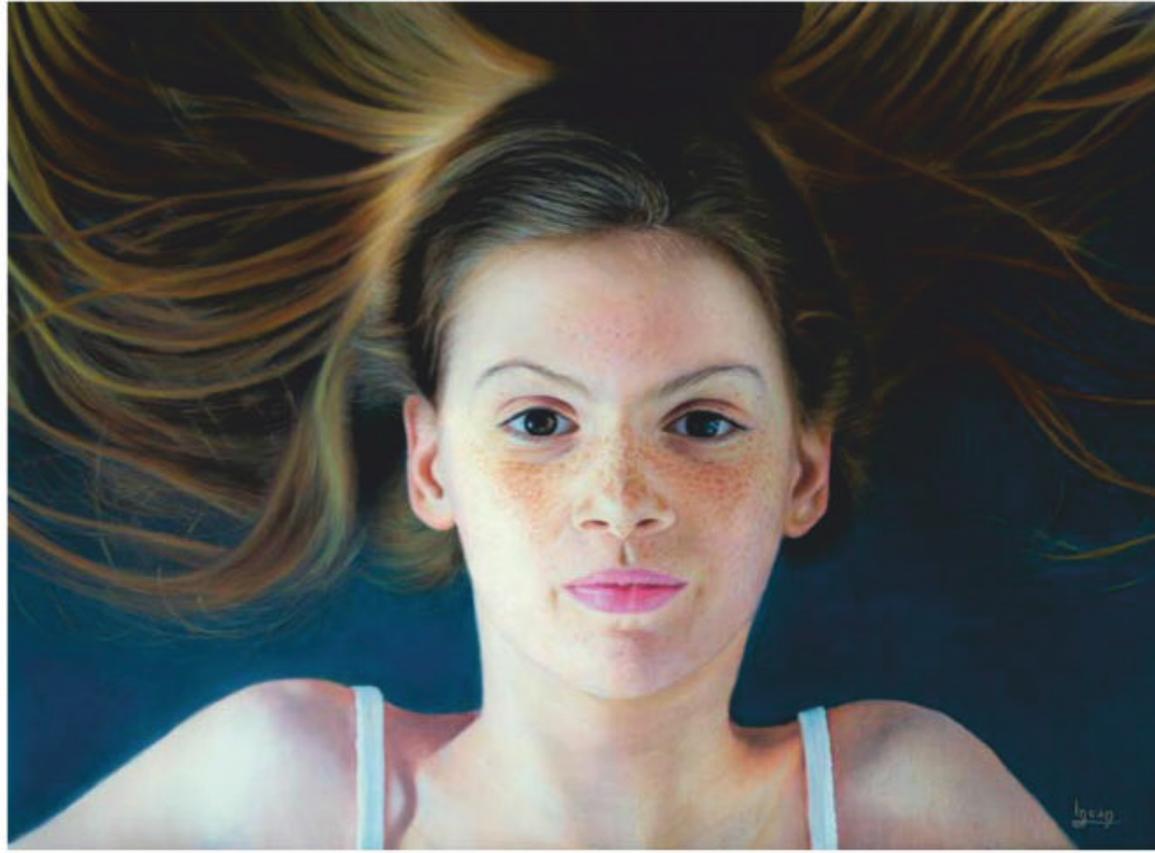


On the Edge
(48x33¾) by
Penelope Milner
Catus, France

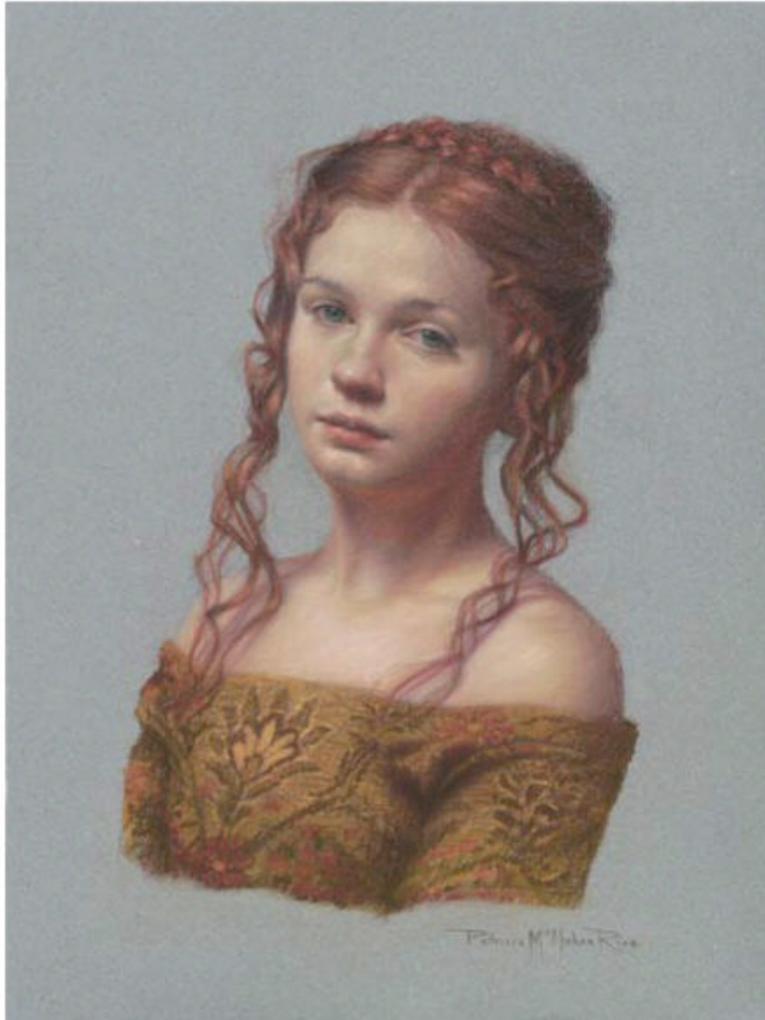


My Father (14½x10½)
by Chen Jianying
Beijing, China

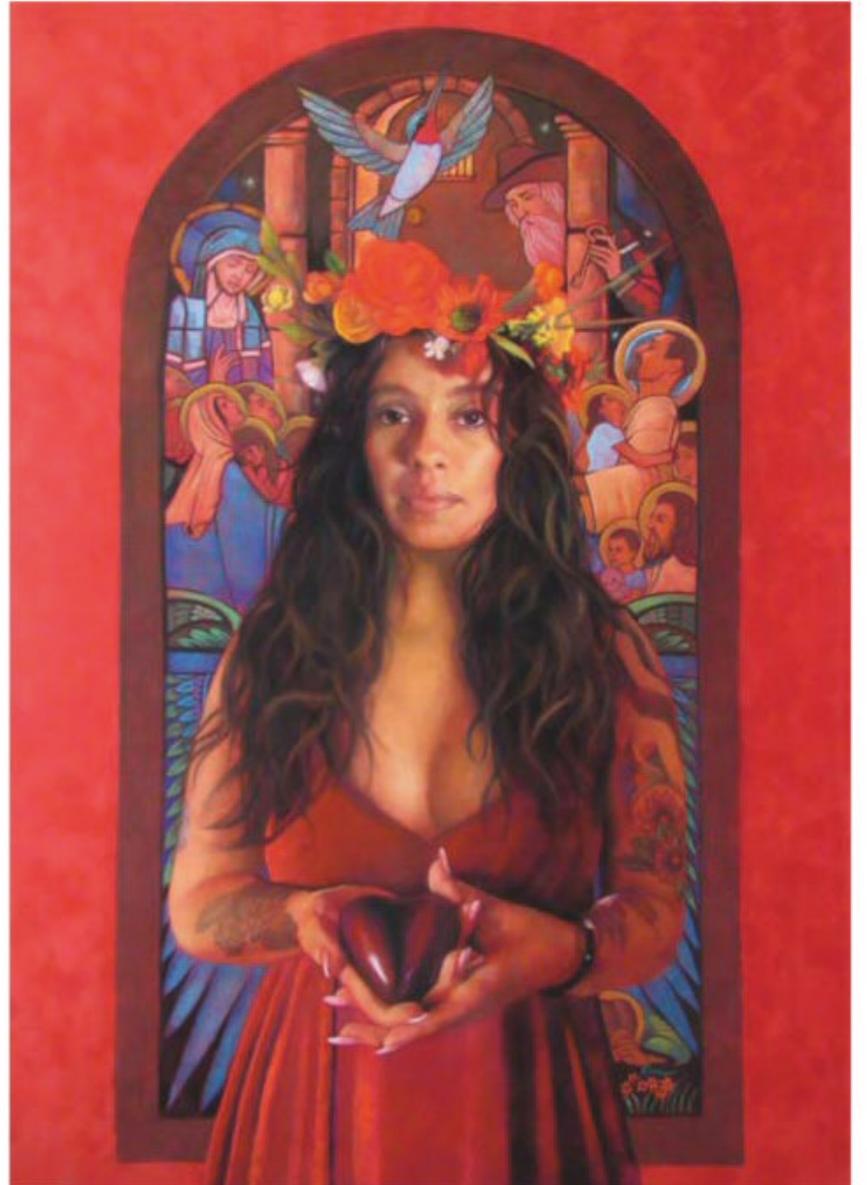
Elena's Hair (20x27½)
by Francesco Ipsan | Rome, Italy



Brighid (15x11) by Patricia
McMahon Rice | Warrenton, Va.



Alquimista del Corazón
(39½x29) by Carolyn Robles
Tucson, Ariz.





Blue Fairy (43x29½) by Patricia Schappler | Bedford, N.H.

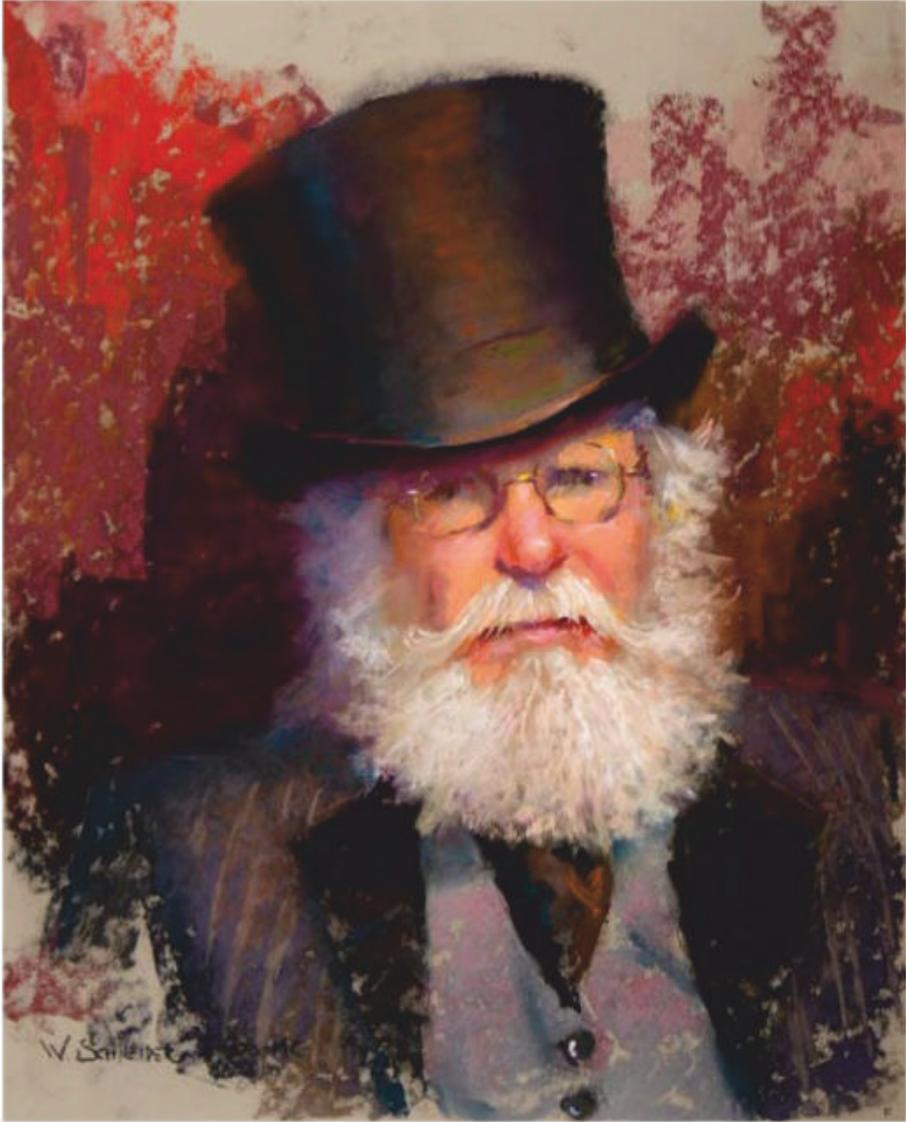
Abundance (12x12) by Daggi Wallace
Camarillo, Calif.



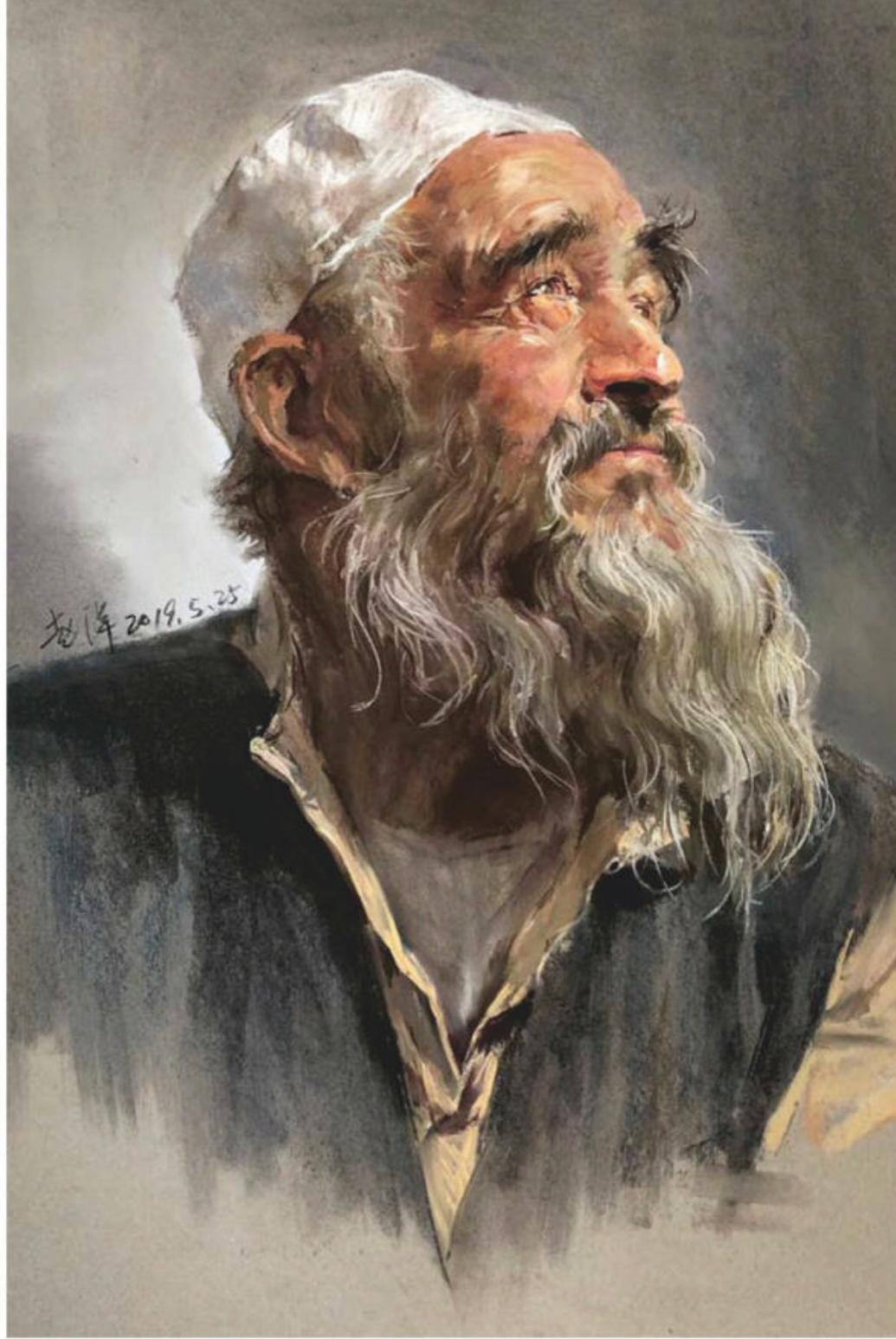
Grandmother (42x37¼)
by Shaghayegh Sohrabi
Newbury Park, Calif.



Metra Dreams (11x14)
by Dotty Carrangi | Elgin, Ill.



Robber Baron (20x16)
by William A. Schneider
Village of Lakewood, Ill.



Look Up (21½x15½) by Yang Zhao | Chongqing City, China



**I Am No Bird, and
No Net Ensnares Me II**
(7x11½) by Daggi Wallace
Camarillo, Calif. **PJ**

Still Life & Floral

BY ANI KODJABASHEVA



FIRST PLACE

Jian Wu

One Saturday morning, Jian Wu (jwstudio.net), of Union City, Calif., was lounging on the sofa with his wife when he noticed the perfect scene on a table nearby. His wife had

arranged fresh-cut roses from the garden in a glass vase beside a bowl of apples and oranges. Gorgeous light was streaming in through the window. Captivated by the light and color, Wu made a few quick sketches and took photos. *Glowing*, which took six hours to complete, is a celebration of everyday life.

Still Life & Floral Category Juror Kathy Hildebrandt finds the painting's title to be a good fit. "It has light,

ABOVE
Glowing (18x24)
by Jian Wu

OPPOSITE
**This Closet Shows
No Vacancy** (29x21)
by William-Daniel
Cadieux

contrast, color, composition and masterful painting technique,” she says.

Pointing out the newspaper in shadow in the right corner, Wu explains: “It’s actually an electricity bill. It’s the kind of clutter you leave on the table and don’t notice until the weekend, but beautifully rendered, I think, OK, this is life,” Wu says.

Apart from this small joke, Wu’s *Glowing* is in a rhapsodic key. As the title suggests, the subject is the light. (See his award-winner, *Dancing Light*, on page 44.) “To me, the key is to have a strong point of focus that draws viewers’ attention—an area where light is the music and colors are the dancers,” he says.

Wu’s goal in painting from life is to capture the emotion of a fleeting moment. To do that effectively, he relies on a compositional method he has developed in the past year, which involves modulating color, lighting and brushstrokes. “My main focus in *Glowing* is the arrangement of flowers in the glass jar,” he says. “The fruit plate is secondary.” That’s why the flowers are fully lit and painted in warm colors with tighter brushstrokes, while most of the fruit is in shadow. “I painted the shadowed fruit loosely using cool colors and soft edge rendering,” he says. “For the orange under the bright light, I spent more time rendering the details. Overall, I was looking for color contrast, lighting contrast, and a contrast of tight and loose painting.”

The “glowing” effect is created by softening the boundaries between objects and between the foreground and background. “I blurred the light around the flowers to create an airy atmosphere,” says Wu. “I used light purple and light blue around the yellowish flowers to render a soft color transition. Lighting unification and color harmony are my objectives.”

SECOND PLACE

William-Daniel Cadieux

In *This Closet Shows No Vacancy*, the artist William-Daniel Cadieux



(alainwillampastel.com), of Québec, Canada, lets viewers come close to the intimate space of his closet, almost near enough, it seems, to touch the fabrics jutting out of the picture plane. The brilliant lighting and exquisite detail make it seem as if we’re within reach of the plaid, lobster-printed and striped shirts. “The challenge with this piece,” says Cadieux, “was to achieve the ‘feel’ of different types of fabrics and textures—rigid or soft, worn, cotton, wool—and proper rendering of the patterns.”

The work was painstaking. “This piece is the first one that I put nearly 200 hours into making,” says Cadieux. The artist first took photos inside his closet under the bright neon overhead light. He then made a freehand sketch, which he transferred onto

pastel paper. The heavy lines allow for an accurate transfer.

The unique concept and hard work paid off. “This is a great concept that I haven’t seen before,” Hildebrandt says. “The textures, color and details, combined with a unique composition and subject matter, make for a painting that stands out.”

The painting’s realistic style encourages us look at everyday objects with a renewed clarity. It leads the viewer to wonder if this is a painting about loss, made evident by the obtrusive presence of the clothes left behind. “I’m drawn to clothing,” says Cadieux, “and when I was younger, I was compulsive about them. I was buying clothes, gaining weight, losing it, gaining once more and keeping



CLOCKWISE FROM LEFT

The Gift Box (13½x13½)
by Marie Tippets

3 Generations (29x20½)
by Laurel B. Friedmann

Glorious Day (14x18)
by Lyn Diefenbach

I'll fall in love with a particular object," Tippets says. "I may not know why it strikes me so much, but I'll start with that."

Arranging the still life is an integral part of the process, and Tippets acts as a set designer as well as a painter. She has a spot in her home, in front of a pair of French doors, where she likes to experiment. "The shades are drawn in the beginning," she says, "while I concentrate on composition and story arrangement. I can never predict what the light will do when I raise the shades, but I'm always hopeful for that 'magic'—the warm

clothes for when they'd fit once again." This painting shows the kind of focused attention that enables the mourning of letting go. "There's nostalgia when I look at my closet," the artist continues. "It now shows no vacancy. I no longer play the game."

THIRD PLACE

Marie Tippets

Marie Tippets (marietippets.com), of Dana Point, Calif., has her girlfriend to thank for the inspiration behind *The Gift Box*. The still life objects belonged to the latter's grandmother, and the artist says the painting was born with the intention to acknowledge "those who have preceded me, and the gifts that they passed down—in ideas, treasures, words and music." Recently, Tippets and her girlfriend "spent an afternoon sharing stories and treasures," and when the artist's friend pulled out her grandmother's favorite teacups, they sparked an idea. They were just the objects needed for the still life Tippets had been thinking about creating. It was the artist's "delicate technique" in handling these objects that caught Hildebrandt's attention.

Tippets doesn't initially have a fully formed composition in her mind. "I work in natural light, which is fleeting, so I paint from photographs, and as each piece is translated from photo to painting, I take some liberties," she says. "Sometimes, when we're shopping or I'm visiting someone,

glow, the beautiful long shadows, the gorgeous colors in the shaded areas." Tippets continues to rearrange the objects until the setup and the light "work together, in harmony, to give me the green light to proceed."

For *The Gift Box*, Tippets started from a bird's-eye view, which allowed her to reveal all the details of the intricately decorated cups. She decided to use the box and lid as a framing device; the angularity complemented "the soft, round femininity of the cups," she says. The tissue paper acts as a transition between the two.

The simple and striking, perfectly balanced composition ensures that these heirlooms will be passed down to the next generation.

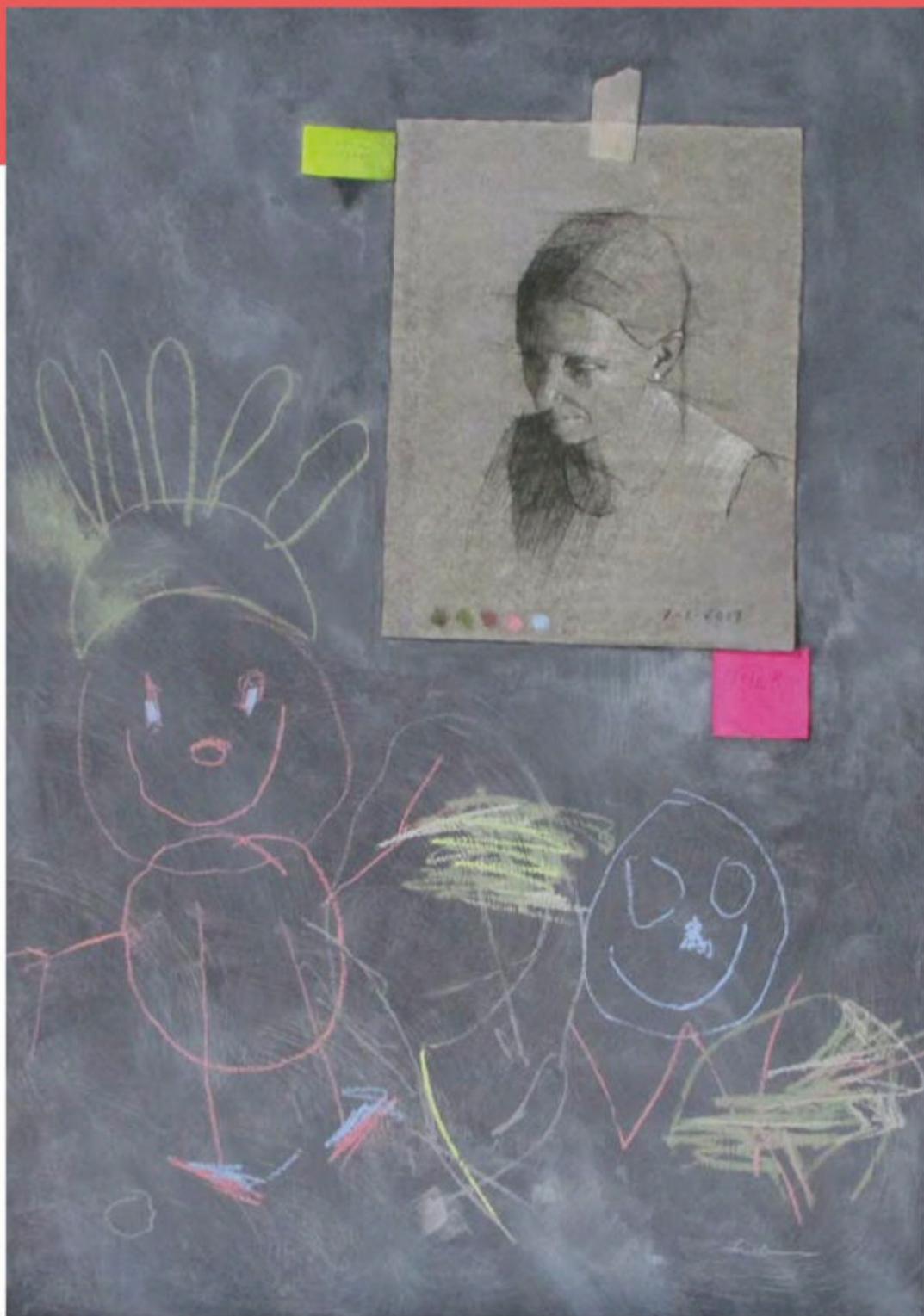
FOURTH PLACE

Laurel B. Friedmann

"This painting reflects my fascination with the figure," says Old Saybrook, Conn., artist Laurel B. Friedmann of her pastel, *3 Generations*, which is a triple portrait inside a still life. The model for the taped drawing is the artist's daughter, and the chalk drawings were done by her grandchildren.

Hildebrandt caught on to the meaningful story behind the painting. "What may look simple was likely difficult to paint, and the subject clearly has meaning to the artist."

Friedmann's painting is a reflection of the way we deem certain kinds of art more worthy. "I began to think about



the relative value we afford adult art in comparison to children's art—to trained artists versus self-taught ones," she says.

She first drew a portrait of her daughter from a photo. She then built a mock-up with the chalkboard, tape, drawing paper and Post-it Notes, and set it under her desired lighting.

Friedmann used Gatorfoam as a support and applied pumice mixed into acrylic "to provide the textured look of a washed and dried chalkboard," she says. She made an underpainting for the non-chalkboard areas with acrylic and applied more pumice before transferring the line drawing.

The hardest parts were the chalk portraits, where Friedmann's precision seemed at odds with the subject and style. "I was more comfortable using my life drawing skills and training," she says, "than emulating the directness of the hand of a child."

FIFTH PLACE

Lyn Diefenbach

"Flowers are amazing in that they have their own light," says Lyn Diefenbach (ldief.com), of Mulambin, Australia, of her floral subject in *Glorious Day*, "whether they're in bright sunlight or in deep shadow." In the painting, pink blossoms are seen against a stark, bright sky, their edges glowing. The backlighting gives them a softness and a three-dimensional quality. "You can feel the warmth of the sun and the texture of the petals," says Hildebrandt.

For Diefenbach, pastel was the perfect medium to capture this phenomenon, as it delivers "intense pigment in a sculptural way." Perhaps the blossoms appear so full-bodied because of the artist's practice of thinking about how the flowers feel to the touch while she paints them. "I painted the imagined sensation of touching their surfaces," she says.

Diefenbach is interested in exploring the small-scale but remarkable phenomena present around us. "We seem to spend so much of our time," she says, "passing by the most exquisite discoveries." **PJ**

Ani Kodjabasheva is a freelance writer living in Sofia, Bulgaria.



HONORABLE MENTIONS

Still Life & Floral



One Scoop or Eleven? (12x24)
by Cristine Kossow
Middlebury, Vt.

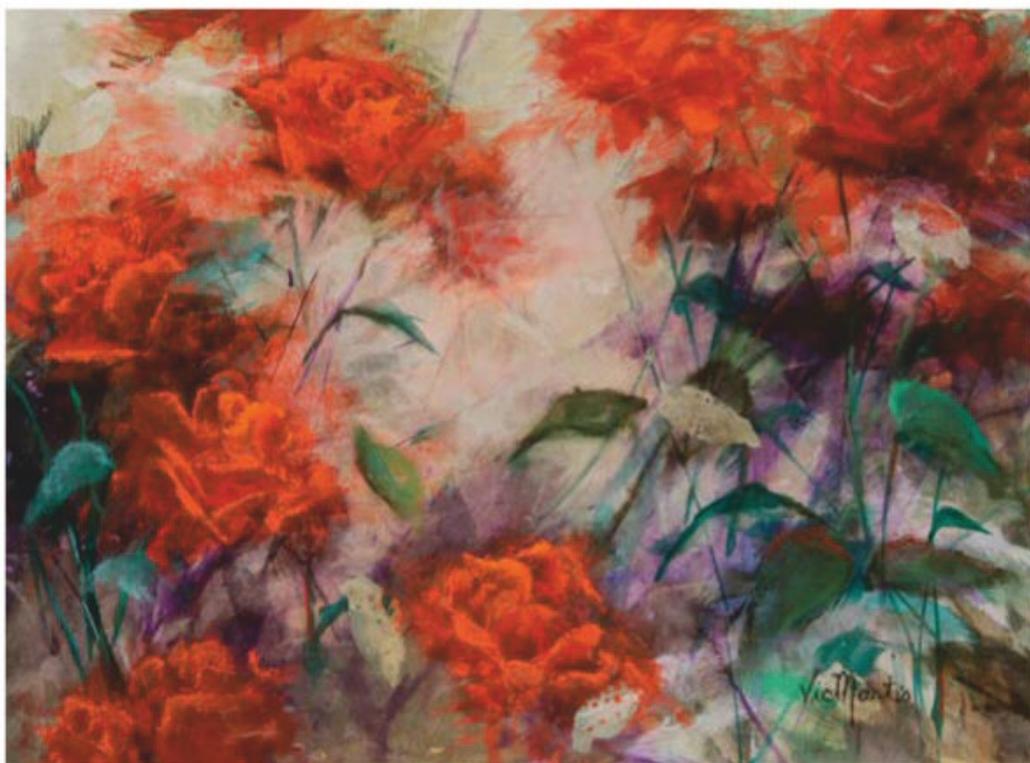


Melodic Movement
(12x16) by Vic Mastis
St. Louis, Mo.



Jey-Jey (42x23) by Abel Marquez
Pembroke Pine, Fla.

Back in Time (9x11)
by Irene Georgopoulou
Athens, Greece



Nantucket Beauty
(12x9) by Cindy Crimmin
Acton, Mass.



Mary's Legacy (12x9)
by Jude Tolar | Stillwater, Okla.

Nesting (40x17) by Barbara Mason | Frisco, Texas



Sunny, Runny Morning (14x13½)
by Judith Kazdym
Leeds | Montville, N.J.

The Passage of Time (21x30¼) by Lining Sun
Hebei Province, China



Turn Me On (20x16)
by Jacqueline Meyerson
Macungie, Penn. **PJ**

Animal & Wildlife

BY BETH WILLIAMS



FIRST PLACE

Malia Bryngelson

“The sincere expressiveness of *Longhorn in the Sun*, through its colors and lighting on the subject, simply blew me away,” says Animal & Wildlife Category Juror Yael Maimon. “The painting looks fresh

and alive—and somewhat spontaneous. I could sense the artist’s interest and excitement about the subject.”

Artist Malia Bryngelson (maliabryngelsonart.org) acknowledges Maimon’s assessment. “I was drawn to the strong contrast of light against dark of the sunlight on this impressive animal, as well as the contrast of the warm and cool colors,” the Locust, N.C., artist says. “I loved how the hot summer sun played on the form and the incredible horns of the longhorn.”

Longhorn in the Sun (12x16)
by Malia Bryngelson

Bryngelson painted the cow on UART sanded paper, “which is the surface I definitely prefer to use,” she says. She began the drawing using a dark blue Nupastel and Conté pastel pencils and then added in warmer colors to the underpainting, blending them with an alcohol wash. She then used Terry Ludwig pastels for the finishing layers. “I enjoyed pushing the colors beyond the realistic, especially in the blue shadows,” Bryngelson says.

Although the artist likes to paint other subjects, she has an affinity for animals. “They’re my favorite subject,” she admits. “As a child, I’d spend many, many hours drawing horses, dreaming of having one of my own. This led to a longtime passion for drawing and painting.” These days, Bryngelson creates pastel paintings with the goal of helping the viewer appreciate the openness, beauty and peace to be found outdoors.



SECOND PLACE

Tracey Maras

For Dawson, Ill., artist Tracey Maras (traceymaras.com), a decade-old encounter with a raccoon served as the reimagined subject in *Cool Drink*. “During a walk in the woods 10 years ago,” she says, “a young raccoon came toward me along the footpath, unaware of my presence. I watched as it climbed down the embankment and began drinking from the stream. I didn’t move for fear of scaring it. After quenching its thirst, the raccoon continued on along the stream’s edge, unaware of the smile it had brought to my face.”

Maras initially painted the experience soon after it happened, including the woods, the path, the stream and the raccoon in the scene. While preparing for a recent show featuring 20 of her water-themed paintings, she decided to revisit the memory. “With additional years of pastel painting experience, I realized that I didn’t need to include everything from the scene,” she says. “The story was in the intimacy of the moment.”

The original encounter took place in autumn, as leaves and branches floated in the stream. By changing the colors to the greens of summer, Maras was able to provide more contrast of hues and prevent the raccoon from becoming lost in the autumn reflections. “Simplifying by editing out the distractions brought the focus to the raccoon in that moment,” the artist says.

Because of a special underpainting technique that Maras employs, UART is her preferred surface. While developing a workshop focused on creative underpaintings, she created what she refers to as “floating pastels,” in which she applies finely ground pastel dust onto a sheen of water and builds abstract designs by applying drops of isopropyl alcohol. “This technique adds textural interest and encourages more expressive handling of the pastel marks as the painting develops,” she says.

As in most of Maras’ paintings, *Cool Drink* features a variety of pastels, including Unison, Girault, Great American, Sennelier, Ludwig and Rembrandt.

Maimon says, “I feel this artwork is forever moving by allowing us to witness a moment of reality brimming with life and magic. The subject, creating the wonderful water ripple effect, just grabs our attention and doesn’t let go. The artist achieved a wonderful balance through the use of a subtle, yet complex, interplay of colors and shades.”

THIRD PLACE

Anne Strutz

“*In the Flow* is one in a series of fish paintings I’m developing that’s inspired by the Japanese woodblock prints of Hokusai [1760–1849] and Hiroshige [1797–1858],” says Charlotte, N.C., artist Anne Strutz (annestrutzfineart.com). Hokusai and Hiroshige were two of the most successful artists of their day, and their prints are among the most recognizable examples of graphic art in the world.

Of the soothing golds, reds and blues she used for *In the Flow*, Strutz says, “I was directly inspired by the

color palette of Hiroshige, which lent itself to painting freshwater trout. I also studied the mark-making in the artists' woodblock prints. Having an understanding of the environment in which the fish live—as well as the fish themselves—was also important.”

Of the award-winning painting, Maimon says, “The artist captured the essence of the subject in a design that struck me with its brilliant simplicity. Sometimes, less is more.”

Regarding composition, Strutz says she plans each painting in this series on newsprint, creating brayer drawings using black ink. “One of the biggest challenges when working with a brayer in the way I’ve used it here,” she says, “is to be intentional with the placement of the brayer marks while also keeping my arm loose and moving fluidly, varying pressure but not breaking the flow of the shape.”

In the Flow is executed on UART 400 paper. “It’s carefully designed, taking into account the composition of the fish, the subtlety of the background watercolor wash and

the pastel application on top of the watercolor and brayer work,” the artist says.

The foundation of the fish is drawn with water-soluble oil loaded onto a brayer applied on top of a watercolor underpainting. Strutz then applied pastel over the entire piece. She painted the fish with Terry Ludwig and Unison pastels, and used Giraults to create the quiet line work of the water. Varying the direction and pressure of the lines adds to the fluidity.

“Much of my work features a lot of energy and fearless mark-making,” Strutz says. “*In the Flow*, however, explores a quieter approach. It required me to slow down. The fine line work covering the background of the painting required a great deal of patience—and a light hand.”

FOURTH PLACE

Cristine Kossow

Cristine Kossow (cristinekossow.com) has always loved to paint rural scenes, which made moving back to

the farm country of the Champlain Valley of Vermont all the more serendipitous. “I’ve had no problem finding all of the inspiration I need right around the corner,” she says. “I feel so grateful to paint what I love: animals, farming tools, farm-scapes and produce. All are subjects that are happily shared with me by the farmers and tradespeople whom I call neighbors.”

One such subject took place last March, when Kossow attended an open barn event during lambing season. “The expectant sheep were corraled in the same area, and although they seemed a bit anxious by the crowds filing by, they also exuded a sense of calm, as if they had done this many times,” the artist says.

Kossow took hundreds of pictures during the barn event, “but this one, in particular, spoke to me,” she says. “The dark interior with backlight on the sheep was magical. *Expectant Mothers* was one of those paintings that I just knew would work out, and I was able to paint it quickly without overworking it.

In the Flow (12x22)
by Anne Strutz





LEFT

Expectant Mothers (15x20)
by Cristine Kossow

BELOW

Bugging Old Tree Man (8x10)
by John Plishka

blue and gray of its feathers against the backdrop of the rough, red bark, is what ultimately led me to paint *Bugging Old Tree Man*," he says. "My goal was to tell a story and lead viewers around the painting—from the bird peeling off the bark looking for insects, to the angry look of the 'man' in the tree, which viewers can hopefully find by using their imagination."

The Lindenhurst, Ill.-based artist, who was in veterinary practice for years before retiring to teach animal biology, divided his reference photo into quarters and roughly sketched the outline and shapes of the piece onto Clairefontaine Pastelmat.

"I worked one quadrant at a time, from top to bottom, using Sennelier and Unison pastels as a light underpainting," he says. "I added details with CarbOthello pastel pencils."

"Finally, I went back to the pastel sticks and added splashes of color on the bark and the bird's head," he continues. "I also repeated subtle hints of the blues and purples seen in the bird in the areas between the bark, which contributes to the overall harmony of the piece."

Most of Plishka's paintings are quite meticulous. "For me, the beauty is in the details," he says. "I'm interested in the fine features of animals and their environments, often choosing to paint them from a close perspective. When viewed up close, the most simple of subjects becomes quite elaborate and strikingly beautiful."

Maimon agrees. "This is one of those brilliant paintings in which you can appreciate how the details and smaller parts work in their own right and as a whole," she says. **PJ**

Beth Williams is senior editor of *Pastel Journal*, as well as *Artists Magazine* and *Watercolor Artist*.



"I like to paint on dark surfaces, particularly UART 400 black paper," Kossow continues, "and I was just about to paint the daylight through the window when it hit me that the paper made the scene look like a nightscape. I decided that a moonlit evening would make the mood far more mysterious and interesting." To create the scene, the artist used Nupastel, Terry Ludwig, Girault and Holbein pastels.

"This painting tells a story in a powerful way," Maimon says. "It grabbed and took me into a different time and space. The sheep are

brilliantly rendered in simple shapes, and there's just enough detail to create convincing scenery."

FIFTH PLACE

John Plishka

While on a vacation to Rocky Mountain National Park, John Plishka (tyjart.com) noticed a nut-hatch feeding on the bugs in a tree. The colors and textural variations in the scene captured his attention. "The beautiful contrast of the bird's pure white head, along with the soft

HONORABLE MENTIONS

Animal & Wildlife



Blue Lightning (24x18) by Patricia Bevan
Blacksburg, Va.



Cassie at Sunrise (18x12) by Barbara Berry
Pottstown, Penn.



Mabel (14x10½) by Jennifer Bouma
Rochester, N.Y.



The Vanishing (14¼x19¾)
by Catherine Lidden
Fullerton, Australia

Bush Beauty (12½x12½)
by Nicola Reif
Nelson, New Zealand





Froggie Yoga (12½x11) by Maryann Mullett | Fitzwilliam, N.H.

Koiful Play No. 2
(16x16) by TaiMeng Lim
Beranang, Malaysia



Momentary Playmate (12x12)
by Mary Ann Pals | Chesterton, Ind.



Out of the Past
(9x20) by Karen
Israel | West
Hartford, Conn.



Snoozin' (6x16)
by Mandy Roeing
Downs, Ill. **PJ**



Abstract & Non-Objective

BY HOLLY DAVIS



FIRST PLACE

Halla Shafey

Based in Cairo, Egypt, artist Halla Shafey ([facebook.com/hallashafeyfineart](https://www.facebook.com/hallashafeyfineart)) describes her painting *A Song for the Moonlight* as “a nocturne scene of a gently moving body of water lit by the moonlight.” Her work, however, isn’t meant to suggest a specific place or time. Rather, it’s the expression of a philosophical concept—an

interpretation of the four rivers of heaven referred to in the *Quran*. “As such,” says Shafey, “it’s a rendering of what is felt, not what is seen. The painting is enveloped in a mystical, soft light in the midst of darkness to convey this ethereal message.”

Shafey works intuitively, without photos or preliminary sketches.

ABOVE
**A Song for
the Moonlight**
(32x47)
by Halla Shafey

OPPOSITE
Climate Change
(29x41)
by Cory Goulet



“When I started this work,” she says, “I had no visualization of how it would evolve or where it would end. This element of surprise makes abstract art exciting for me.” She underpainted a 140-lb. textured Canson Mountboard in several overlapping sections of acrylic, using various techniques, including monoprint, linocut and the use of textured materials, such as bubble wrap, to apply paint. Once the acrylics dried, she applied multiple layers of soft pastels, varying her strokes and marks. She let some areas and textures of these layers show through, using fixative sparingly and, ultimately, covering the entire surface with pastel powder.

As the name *A Song for the Moonlight* implies, Shafey conceived of her piece in terms of auditory sensations. “All my senses were geared toward creating a well-orchestrated visual song or symphony for the moonlight,” she says. “I wanted the painting to be ‘heard’ as well as visually perceived. I was constantly juggling all the primary picture elements, such as composition, color, tones, shapes, lines and mark-making textures, so that they sang harmoniously and created the mood I was aiming for.” She struggled with reconciling a sense of movement and

energy with one of calm and stillness. “This painting was an exercise in the art of problem-solving—how to add and subtract from the painting until it worked,” she says. “This is what makes the journey of abstract painting so intriguing to me—the hope of creating a visual experience that’s a feast for the eyes, mind and soul.”

SECOND PLACE

Cory Goulet

Cory Goulet (corygouletart.com), from the Pacific coastal city of Everett, Wash., can see, in retrospect, that her marks reflect her feelings about the current effects of climate. She notes, however, that she created the piece without a premeditated topic or message. “It became *Climate Change*,” she says. “When I look at this piece now, it inspires me to think and work on doing more to help prevent negative effects of climate change, both personally and professionally as an artist.”

Interestingly, although the idea of inspiring a negative-to-positive turnaround wasn’t preplanned, the concept is inherent in the painting’s surface. “This particular painting began from the ashes of a failed

painting,” says Goulet. After washing the unsuccessful piece down with a garden hose, she was surprised to find a “ghost of pretty color and a few interesting shapes,” which became the underpainting of her winning piece.

Goulet typically works on a large surface, which allows her the freedom of expansive arm and body movements. She seeks out texture in every conceivable form, starting with her pastel surface. “UART is my go-to paper/board of choice. The grittier the better. I’ve lost many fingerprints over the years,” she says. Visual texture arises from her repertoire of mark-making techniques—diluting pastels with alcohol for an underpainting; mixing ground pastels with water and then spattering, flicking or pouring the mixture; scratching in and out of her pastel marks—to mention a few. Her favored pastels include Diane Townsend Terranges—large pastel blocks containing ground pumice, offering still more texture. In *Climate Change*, the additional media of pencil, flecks of ink and clear gesso (dried with a heat gun) make their appearance, the latter contributing yet another form of texture.

Although Goulet tends to work reactively, from one creative moment to the next, she does concede to

a bit of planning in regard to color, selecting the first few sticks to ensure harmony of hues and balance of temperatures. She points out that although a work's design may not be preconceived, the principles of design still matter. "Compositionally, it has to work just like any other style of painting," she says. "There's relationship, balance and design, and a method in my chaos."

THIRD PLACE

Arlene Richman

The title *Dust and Chaos* was suggested to Princeton, N.J., artist Arlene Richman (richmanpastels.com) by a friend. It was just an idea for a name, with no particular painting in mind. Richman realized the name was perfect for an homage to another friend, who'd recently passed away. "Dust" refers to the pastel medium; "chaos" to the deceased friend, who'd been seminal to the development of chaos theory.

The painting itself, though, was inspired by the color orange. "Orange is a challenge," says Richman. "It's also a color I like a lot. I wanted to simplify the composition with a large central and dominant color block, breaking it up and suggesting other shapes and spaces with linear mark-making."

Richman works mostly on BFK Rives paper, covered with Golden Acrylic Ground for pastel. For *Dust and Chaos*, she skipped her normal underpainting stage and went straight to the orange pastel. She favors Mount Vision pastels because of their "scratch," but also uses Diane Townsend, Terry Ludwig, Sennelier, Great American and other brands. "You name them; I've used them," she says. She'll use the broad side of a pastel for quick coverage of large spaces, such as the orange block. For lines she uses the end of a pastel stick, a pastel pencil, charcoal or a charcoal pencil.

Richman feels that her prize-winning painting, with its prominent area of "unconventional" color, is a departure from her larger body of work. Trying something different felt gratifying. "If there's one thing I found in painting *Dust and Chaos*," says Richman, "it's that fearlessness feels good," she says. "Gotta try more of it!"

FOURTH PLACE

Stan Bloomfield

Stan Bloomfield, of Flagstaff, Ariz., is a lifelong watercolor artist who considers himself relatively new to pastel. "Each painting is still an experiment in mark-making, materials and composition," he says.

He begins with an abstract idea and then "refines the pattern," he explains. "A rock impression may become a rock, or maybe not." Mountain hikes provided inspiration for *Autumn Impressions*, but the piece doesn't depict a particular scene. Rather, it's an amalgam of experiences on the trail—an impression, as the title indicates. "I wanted to do an autumn painting, so I began with yellow and orange colors placed at random," says Bloomfield.

The artist typically works on Crescent illustration board.



Dust and Chaos (20x20)
by Arlene Richman



TOP
Autumn Impressions
(16x21) by Stan Bloomfield

BOTTOM
Fifth Avenue Peonies
(36x36) by Marcia Holmes

FIFTH PLACE

Marcia Holmes

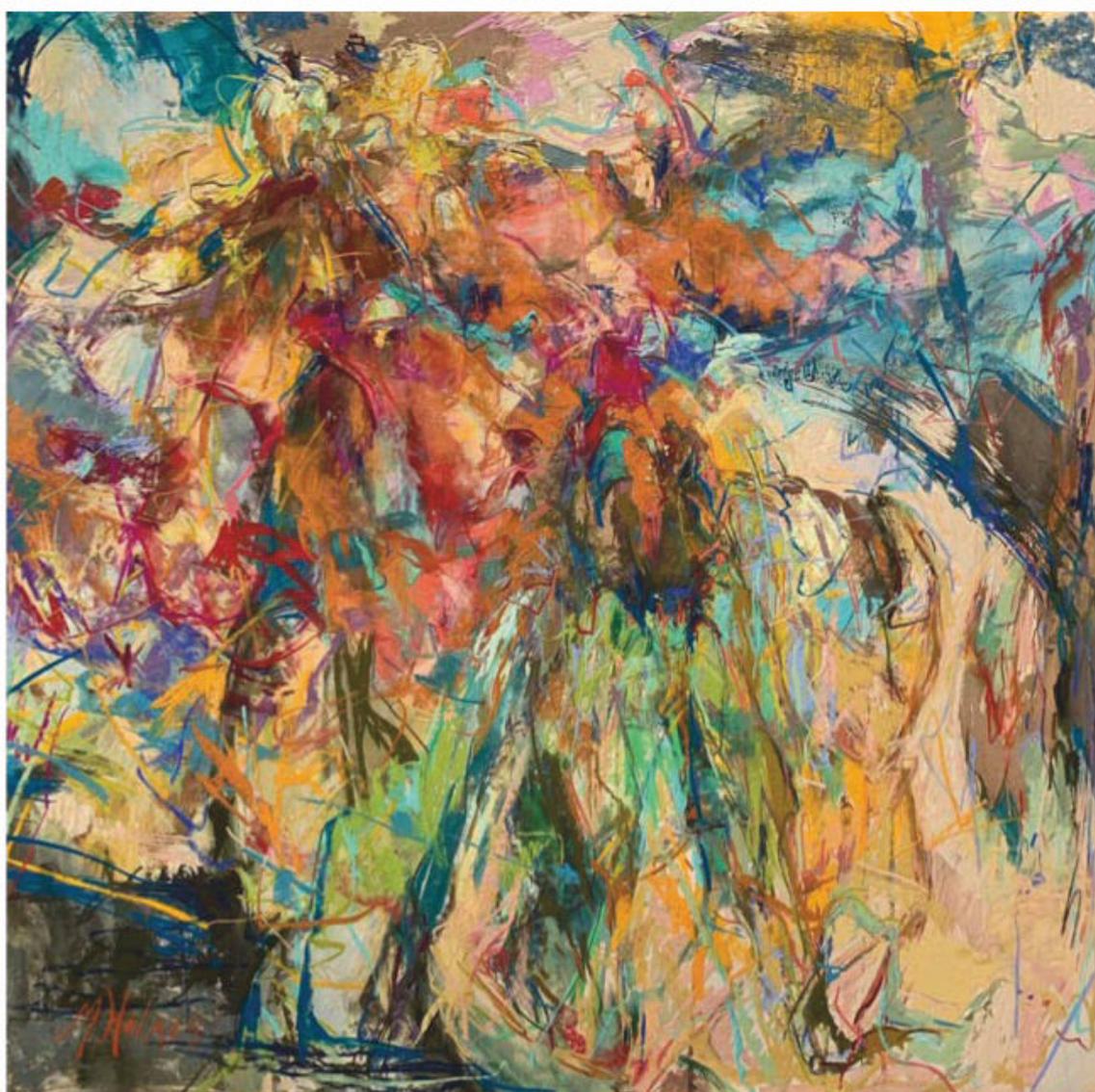
Floral subjects, particularly lilies, are a hallmark subject for Mandeville, La., artist Marcia Holmes (marciaholmes.com). For *Fifth Avenue Peonies*, however, inspiration arose from a different flower—and from an unconventional form of the blossom. “I was in New York teaching an abstract workshop for the Pastel Society of America,” says Holmes, “when I found these gorgeous orange and pink peonies while strolling along Fifth Avenue. I carefully carried them on the airplane, photographing them along the way. They survived, yet as they wilted, the resulting dried material was even more intriguing and inspiring to paint.”

Holmes typically uses UART 400 pastel paper, which she buys in rolls and has mounted in large sizes. She underpaints with walnut ink, which she claims is key, plus thinned oil, gouache and watercolor.

When painting *Fifth Avenue Peonies*, Holmes took care to place the crown of the dried carpel at the top left of the picture plane. The tones around this focal point recede into blue pastel and the pale color of the painting’s surface, thus emphasizing the vibrancy of the subject.

Incidentally, those original peonies may be eligible for frequent-flyer status. “I shared this painting as a work-in-progress with the Mississippi Pastel Society while teaching a workshop in Jackson, Miss.,” says Holmes, “so once again the peonies traveled, but this time in a dried, fragile state.” **PJ**

Holly Davis is senior editor of *Artists Magazine*.

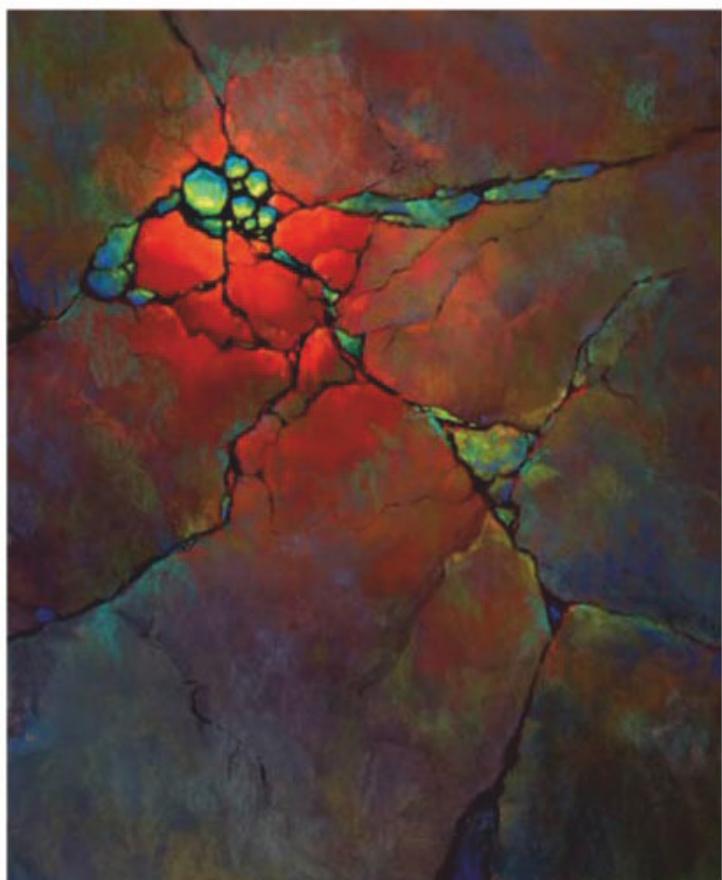


He uses Nupastels for underpaintings and Blick and Schmincke soft pastels for darks. To add visual texture, he'll wash off areas and reapply the pastel, repeating as often as necessary. “Most of my techniques are derived from my watercolor background,” says Bloomfield, but he goes on to point out, “Technique takes second place to a well-designed composition.”

For all Bloomfield’s attention to both technique and design, he remains open to “happy accidents” and changes in course. As a case in point, he describes *Autumn Impressions* as an “abstract beginning” to one of his more typical realistic landscapes. “I liked the beginning,” he says, “and felt I could only ruin it by adding further refinement, so I stopped.”

HONORABLE MENTIONS

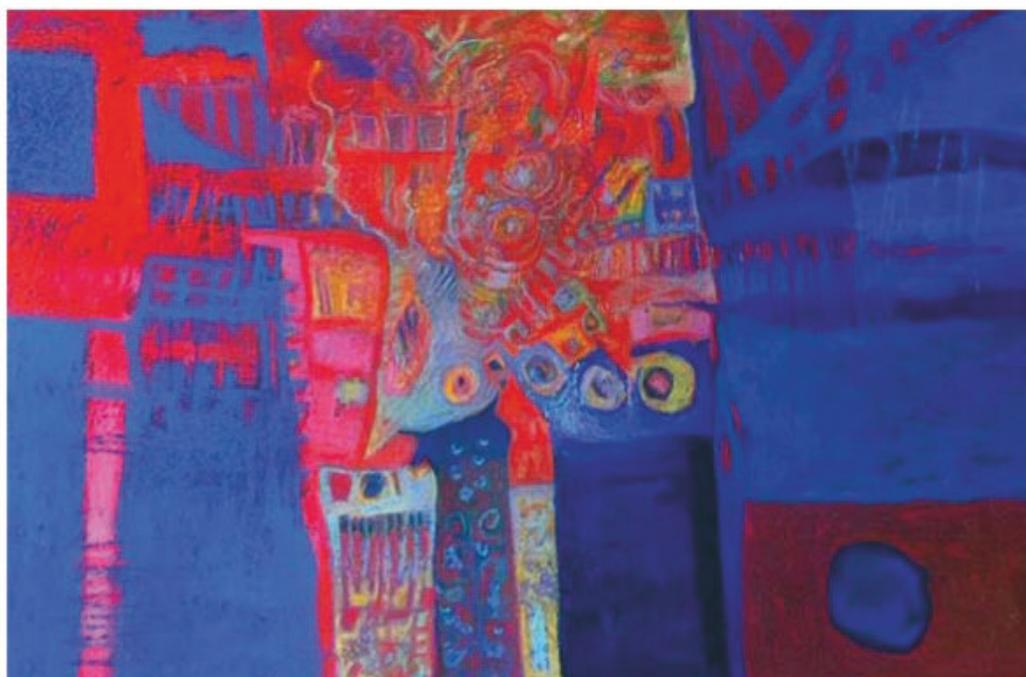
Abstract & Non-Objective



Emeralds (20x16) by Laura Pollak | Greensboro, N.C.



In the Midst of the Storm (21x29)
by Pam Walker
Sequim, Wash.



Flight (20x30)
by Bernadette
de Cesare
Waldoboro, Maine



Timber (20x15½) by Linda Gotta | Marlborough, Conn.



**Tulips and
Bleeding Hearts
No. 2** (22x22) by
Debora L. Stewart
Clinton, Iowa **PJ**

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by Todd Casey



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Workshops

Pastel Journal accepts advertisements for workshops, but does not endorse or recommend any workshops listed. Artists considering participating in any workshop are encouraged to conduct their own investigations.

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2020 Workshops:

April 3-5, 2020, Bainbridge Island, Washington.

May 14-21, 2020, Florence, Italy.

August 24-26, 2020, Maine. (PSME)

October 2-4, 2020, Bennington, Vermont. (PSV)

October 22-24, 2020, Columbus, Ohio. (OPAL)

2021 Workshops:

April 16-18, 2021, Atlanta, Georgia. (SPS)

August 30 - September 4, 2021, Redondo Beach, California. (PSSC)

Please check website for updated info.

Contact: www.lynasselta.com

Marla Baggetta, PSA, IAPS MC, OPA

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coupon code: [pjfriends](#) to receive \$23 off your first online order.

Contact: Marla, support@lessonswithmarla.com

Accepting bookings for 2021 and beyond.

March 25-27, 2020, Boca Grande, Florida.

Loosen Up!, Boca Grande Art Center.

Contact: www.bocagrandeartcenter.org

May 6-13, 2020, Florence, Italy.

Plein Air + Studio.

Contact: Debra, idezamperla@gmail.com or

www.artensity.org

May 16-18, 2020, Cleveland, Ohio.

Trees/Skies/Water, Susan Porges Studio.

Contact: Susan, susanporges@gmail.com

June 30 - July 2, 2020, Providence, Rhode Island.

Loosen Up! Providence Art Club.

Contact: Angel, angel@providenceartclub.org

July 17-19, 2020, Portland, Oregon.

Plein Air City + Country.

Contact: Marla, support@lessonswithmarla.com

August 1-3, 2020, Sonoma, California.

Loosen Up! Pastel Society of the West Coast.

Contact: Carolyn, carolyn@creativeescapeworkshops.com

September 14-16, 2020, Redondo Beach, California.

Loosen Up!, Pastel Society of Southern California.

Contact: Mauryne, mgennell343@gmail.com

November 14-16, 2020, Bethel, Connecticut.

Color Confidence, Connecticut Pastel Society.

Contact: ctpastelsociety.org

November 20-22, 2020, Goshen, New Jersey.

Loosen Up!, Sperlak Pastel Workshops.

Contact: Stan, sperlakpastelworkshops@gmail.com

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March 26-28, 2020, Mitch Albala.

April 2-4, 2020, Christine Camilleri.

April 15-18, 2020, Diana Sanford.

April 29 - May 2, 2020, Tony Allain.

May 7-9, 2020, Barbara Jaenicke.

May 27-30, 2020, Susan Ogilvie.

June 11-13, 2020, Teresa Saia.

June 23-27, 2020, Dawn Emerson.

July 15-17, 2020, Liz Haywood-Sullivan.

August 3-8, 2020, Richard McKinley.

August 20-22, 2020, Aaron Schuerr.

September 17-19, 2020, Steve Hill.

September 24-26, 2020, Teresa Saia.

October 8-10, 2020, Amanda Houston.

October 14-17, 2020, Margaret Evans.

Contact: 17873 State Route 536, Mount Vernon, WA 98273

888/345-0067 ext 5, info@dakotapastels.com or

www.dakotapastels.com

Doug Dawson, PSA, Master Pastelist, PSA Hall of Fame

Demos, personal help about color and composition and much more. Workshop loaded with useful observations, principles, and techniques. Open to all levels. Workshop contains the information for a master class, but presented in a way that anyone can understand. Ask someone who has taken a Dawson workshop.

Contact: Doug Dawson, 8622 W. 44th Place,

Wheat Ridge, Colorado 80033

303/421-4584; or dougdawson@aol.com

May 14-16, 2020, Ingram Texas. Hill Country Arts Foundation.

Contact: Roseanne Thrall, 830/367-5120

August 30 - September 4, 2020, Lac du Flambeau, Wisconsin.

Contact: Stephanie or Tod, 715/588-3143

Stephanie@dillmans.com

2020, Saratoga, New York. Dates Pending.

Alan Flattmann, PSA Hall of Fame, IAPS Eminent Pastelist

March 27-29, 2020, Baton Rouge, Louisiana. Art Guild of Louisiana. Painting Impressionistic Landscapes in Pastels & Oils. The workshop will concentrate on painting in an impressionistic manner using broken color and loose brush strokes.

Contact: Dee Dee Wilbert, 225/954-3754

deedeewilbert@gmail.com or www.artguildlouisiana.org

June 15-19, 2020, Cloudcroft, New Mexico. Cloudcroft Art Workshops. Painting Impressionistic Landscapes in Pastels & Oils.

The workshop will concentrate on painting in an impressionistic manner using broken color and loose brush strokes. The cool mountain village of Cloudcroft in Southern New Mexico has hosted summer workshops for over 60 years. Contact: Cloudcroft Art Workshops, 915/490-5071

cawregistrat@gmail.com or www.cloudcroftart.com

October 10-17, 2020, Venice, Italy. Plein Air Pastel & Watercolor in Venice. Join Alan for seven exciting days of painting, sketching and exploring in Venice, Italy. Daily painting and instruction will be combined with a walking art tour of Venice, visit to the outer islands in the lagoon, evening activities such as a visit to San Marco where the orchestras play and studio time to work on compositions you started on location. Lodging will be at a renovated convent with double or single rooms with ensuite bathrooms and showers. Daily Venetian breakfasts and 5 dinners with wine are included in the

DOUG DAWSON

PSA - MASTER PASTELIST AND HALL OF FAME

Workshops 2020

Florida

Texas

Wisconsin

New York (Pending)

Part of 2 man show with John Axton
Opening July 26
Ventana Gallery Santa Fe, New Mexico

SEE WORKSHOP LIST
FOR DETAILS

For more information:
303-421-4584

www.dougdawsonartist.com



Fast Water 17" x 20" Pastel

workshop cost. For details and to sign up,
Contact: Linda Mironi, 800/990-3506
linda@ilchioso.com or www.ilchioso.com
For more details, contact Alan Flattmann, 985/809-6332
art@alanflattmann.com or www.alanflattmann.com

Terri Ford IAPS Eminent Pastelist, PSA Master Pastelist

Terri's workshops focus on creating luminous paintings with deeper, darker, richer under paintings and vibrant pure pigment light.

March 23-25, 2020, Fort Mill, South Carolina.

April 29 - May 1, 2020, Northwest Pastel Society.

May 2-6, 2020, PACE20.

September 12-14, 2020, Carmel Visual Arts.

September 28-30, 2020, Pastel Society of America.

October 3-9, 2020, Domaine du Haut Baran,

Southern France.

Terri also offers private instruction by appointment.

Contact: Terri, tford@terrifordart.com

or check her website <http://www.terrifordart.com>

Albert Handell

Workshops and Mentoring Programs.

March 19-22, 2020, Santa Fe, New Mexico.

April 2-5, 2020, Santa Fe, New Mexico.

May 2-6, 2020, Denver, Colorado. Plein Air Convention.

May 27-30, 2020, Santa Fe, New Mexico.

June 24-27, 2020, Santa Fe, New Mexico.

July 29-31, 2020, Highland, North Carolina.

August 10-14, 2020, Santa Fe, New Mexico.

September 14-19, 2020, Annual Taos Mentoring Program.

October 6-9, 2020, Santa Fe, New Mexico.

Contact: 505/983-8373, alberthandell@msn.com or

www.alberthandell.com

Liz Haywood-Sullivan, PSA-MP, IAPS/MC

2020 Workshop Schedule. Looking to break through to the next level with your landscape painting? Liz's instruction is designed to help you achieve your painting goals. Daily demonstrations and plenty of individualized instruction at your easel are hallmarks of Liz's teaching. Plus lively discussions on wide-ranging topics from the latest in materials, to the business of being a working artist.

Contact: liz@haywood-sullivan.com or

www.lizhaywoodsullivan.com

March 20-22, 2020, Marshfield Hills, Massachusetts.

Focus on the Landscape Sky. North River Arts Society.

Contact: Barbara Chaisson, northriverarts@gmail.com

May 2-6, 2020, Denver, Colorado.

Plein Air Convention. Pastel Instructor.

Contact: www.pleinairconvention.com

May 28-30, 2020, Charlotte, North Carolina.

Painting the Landscape in Pastel.

Award Winning Artist Workshops.

Contact: <https://awardwinningartistworkshops.com>

July 15-17, 2020 and July 20-22, 2020, Mt. Vernon, Washington.

Inside/Outside: The Best of Both!

Dakota Pastel Workshops.

Contact: info@dakotapastels.com

September 7-17, 2020, Skopelos, Greece.

Greece En Plein Air Art Retreat. Arttable Art Retreats.

Contact: Gillian Grove, <https://arttable.com.au/art-retreats>

October 4-10, 2020, Little Compton, Rhode Island.

Pastel Workshop/Retreat: Seaside, Sky and Farm.

Kelly Milukas Artist Workshops.

Contact: Kelly Milukas, <http://kellymilukas.com/events>

Amanda Houston, IAPS-MC, PSA, AIS, AWA

March 7-8, 2020, Edmonds, Washington.

Bird Portraits in Pastel on copper (2 day). ArtWorks.

Contact: ColeArtStudio.com

June 5-7, 2020, Edmonds, Washington.

Illuminating Skies and Light - ArtWorks.

Contact: ColeArtStudio.com

July 17-19, 2020, Oregon City, Oregon.

JAM Session co-teaching with Diana Sanford Carrie Moore Studios.

Debuting our co-instructing workshop! Ever wonder why we "play"

music but do art "work"? Come and practice improvising in this

playful, interactive workshop. Loosen Up. Learn the art of letting

go. The ability to be spontaneous, receptive and in the moment

is vital in our creative process. In this workshop, through carefully

structured exercises, you'll train your brain to readily engage the

spontaneous mode, strengthening it to become an equal partner

in your art making. This is a fun, interactive and intense workshop

open to all with basic comfort with the materials. Full of movement,

fun and lots of creativity.

Contact: amandahouston.com

October 1-3, 2020, Mt Vernon, Washington.

Under the Surfaces- Dakota Pastels. The class will encourage you

to explore different techniques on

different pastel surfaces to create unique effects.

Contact: 888/345-0067, dakotapastels.com

November 6-8, 2020, Edmonds, Washington.

Cole Art Studio at Artworks. Register at coleartstudio.com or call

425-697-2787

Christine Ivers, PSA-MP, IAPS/MC

Explore the world of pure pigment on handmade boards that make painting an exhilarating experience for any pastelist! Workshops are available for students of all levels. Enjoy painting and learning in a relaxed atmosphere with demos and critiques included and an emphasis on composition, drawing and color temperature. Chris will also share over 40 years of art direction experience to teach you how to take better reference photos to work from or to submit for digital competition entry. Work on your own surface or Chris's hand made boards which will be for sale at the workshops for nominal fees. Find complete info about workshops at: www.christineivers.com or call 203/645-6779.

Ongoing Classes, New Canaan, Connecticut.

Sponsored by Silvermine School of Art. Tuesdays, 1-4 pm.

Contact: Anne Connell, 203/966-9700

<https://silvermineart.org/about/contact>

Ongoing Classes, Meriden, Connecticut.

Ivers' Home Studio, Mondays and Wednesdays, 10 am - noon. Also

Monday evenings 6:30-8:30

Contact: Chris Ivers, 203/645-6779 US Eastern Time

Christine_ivers@yahoo.com

Ongoing Classes, Meriden, Connecticut.

Teen Classes - Ivers' Home Studio, Wednesday, 6:30-8:30 evenings.

Contact: Chris Ivers, 203/645-6779 US Eastern Time

Christine_ivers@yahoo.com

Susan Nicholas Gephart

"Capture the Skies and More" with this seasoned plein air painter.

Susan is known for her colorful, impressionistic skies and ability

to express landscape atmosphere in both pastel and oil. She has

been teaching and painting award-winning landscapes for over

forty years, and she was Pastel Faculty for the 2017-2019 Plein Air

Conventions. Her workshops include studio and plein air demos.

Susan is a Dedicated Workshop Instructor for Gambler Oils, a

demonstrator for Sennelier, and has a new 80 S.Nicholas Signature

set of Richeson Hand-Rolled Soft Pastels. She is an associate

member of PSA, a signature member and past president of the

Central Pennsylvania Pastel Society, and a co-founder of the Plein

Air

Painters of Central PA.

March 7, 2020, Belleville, Pennsylvania. Hameau Artist Retreat -

Winter Paint In Hameau Farm.

May 11-17, 2020, Belleville, Pennsylvania. Hameau Artist

Retreat Hameau Farm.

June 23-25, 2020, Centre Hall, Pennsylvania. Art Alliance of Central

PA Rhonemead Arboretum,

Contact: 814-360-2116, SNicholasArt@gmail.com

www.SNicholasArt.com

Richard McKinley

Master Pastelist
& Hall of Fame
Honoree, PSA



Transform the landscape from Prosaic to Poetic by capturing a piece of the spontaneous dance of light across the palette of nature with pastel.

Please visit
mckinleystudio.com
for 2020 workshop
information.

Liz Haywood-Sullivan

Pastel Society of America Master Pastelist, IAPS Master Circle



For 2020 Workshop Schedule see Classifieds or www.lizhaywoodsullivan.com

Barbara Jaenicke, PSA-MP, IAPS-EP, AIS, OPA

Barbara's workshops focus on simplifying the landscape into a concise, well edited visual message, with emphasis on strong composition, color palette and mark making. Some of these workshops may have a more specific topic indicated. All workshops include demonstrations and lots of individual help at the easel. All are studio workshops unless plein air is noted.

May 7-9, 2020, Mt. Vernon, Washington.

Dakota Art. Landscape & Light (Pastel).

Contact: 888/345-0067, info@dakotapastels.com
www.dakotapastels.com

June 25-27, 2020, Franklin, Tennessee.

OnTrack Studios. (Pastel & Oil).

Contact: Brenda Coldwell, 615/579-6214
brenda@on-track-studios.com or www.on-track-studios.com

September 15-17, 2020, Rock Hill, South Carolina.

Arts Council of York County. Skies, Trees & Water (Pastel & Oil).

Contact: Marcia Kort Buike, valuent@comporium.net
www.fortmillartguild.com

October 5-7, 2020, Grapevine, Texas.

Pastel Society of the Southwest.

Painting the Poetic Landscape (Pastel).

Contact: Vicki Guess, 817/917-3249, vickiguess@gmail.com

November 10-13, 2020, Santa Barbara, California.

Landscape & Light (Pastel & Oil, Studio w/some Plein Air).

Contact: Kris Buck, mbuck18@cox.net

For details and updates, visit www.barbarajaenicke.com

Richard McKinley, PSA Master Pastelist & Hall of Fame Honoree, PSWC Pastel Laureate

Learn to transform the landscape from Prosaic to Poetic by capturing a piece of the spontaneous dance of light across the palette of nature. Richard's workshops include daily demonstrations, personal advice at your easel, and an abundance of artistic discussion. Having taught for over 45 years, Richard has a wealth of information to share, is tireless in this pursuit and his intensity, focus and energy are legendary. His Pastel Pointers book is a best seller and has provided inspiration, as well as instruction, to a generation of aspiring pastelists. For updated information visit: www.mckinleystudio.com and click on the Workshop link or email: mckinleyart@gmail.com.

2020 Workshop Listing:

March 20-21, 2020, Torrance/Los Angeles, California.

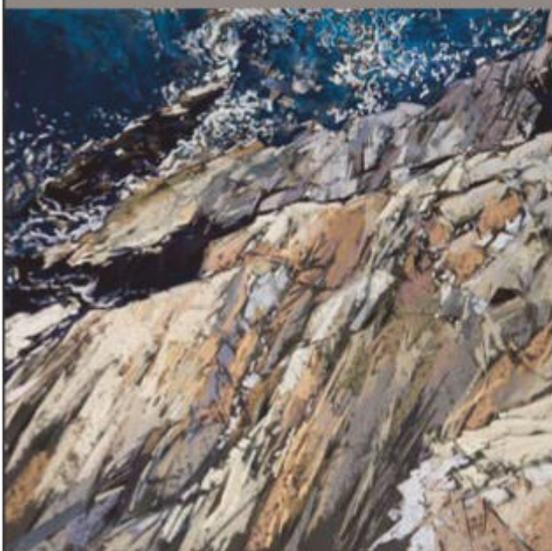
2-day Studio Pastel workshop focused on Fundamental Landscape Techniques for the beginner. Sponsored by: Destination Art, www.destination-art.net

Contact: Suzanne Kuuskmae, 310/546-7872

Lyn Asselta

PSA, IAPS EP

Landscape Workshops



WA ME VT OH
Florence, Italy

2021: GA, CA

www.lynasselta.com

WILLIAM A. SCHNEIDER

AISM, IAPS-MC, PSA-MP



April 20 – 23, 2020, Express Your Personal Vision – Unleash Your Creativity, Hoosier Salon, New Harmony, IN,
Contact: Linda Volz (812) 618-5710

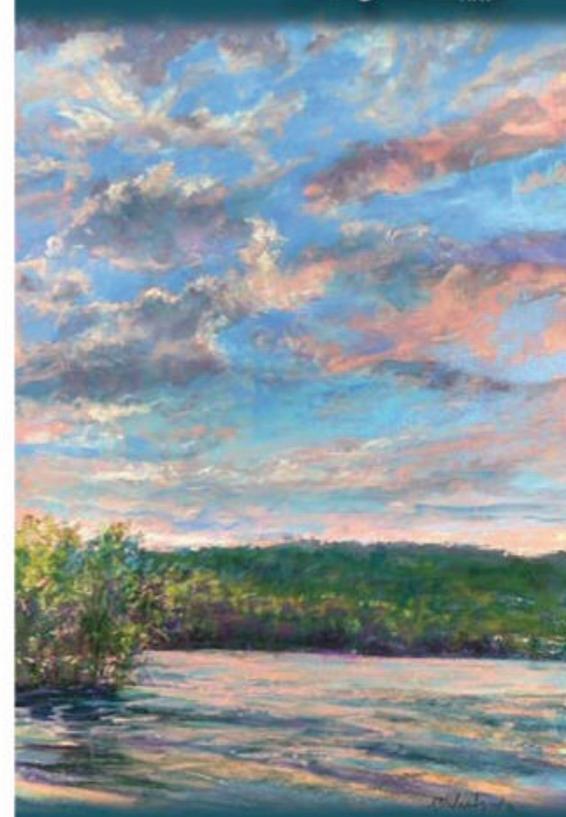
May 30 – June 2, 2020, Evocative Portraits & Figures, Painting Miles, Raleigh, NC,
Contact: Monica Linares (919) 601-0284

June 12 – 14, 2020, Expressive Portraits from Life and Photos, Schneider Studios, Crystal Lake, IL,
Contact: William (312) 246-9676

September 9 – 12, 2020, Expressive Heads and Hands, Franciscan Life Process Center, Lowell, MI,
Contact: Kathy Bechtel (616) 897-7842

SUSAN NICHOLAS ART

S. Nicholas
ART



Hameau Farm Studio Artist Retreats
May 11-17, 2020

Studio to Plein Air: Expressive Color
June 23-25, 2020

SNICHOLASART.COM
814-360-2116

Kuuskmae@me.com

March 22-23, 2020, Torrance/Los Angeles, California.
2-day Studio Oil Painting workshop focused on Landscape Techniques. Sponsored by: Destination Art, www.destination-art.net

Contact: Suzanne Kuuskmae, 310/546-7872

Kuuskmae@me.com

March 24-25, 2020, Torrance/Los Angeles, California.
2-day Studio Pastel workshop focused on Advanced Pastel Landscape Techniques. Sponsored by: Destination Art, www.destination-art.net

Contact: Suzanne Kuuskmae, 310/546-7872

Kuuskmae@me.com

March 29 - April 3, 2020, Santa Barbara, California.
6-day Pastel and Oil Mentoring/Reunion workshop focused on Pushing Your Creative Limits. Prior workshop with Richard recommended.

Contact: Kris Buck, 805/964-1464, mbuck18@cox.net

May 2-6, 2020, Denver, Colorado.

Plein Air Convention - Faculty Artist Presenter.

Contact: www.pleinairconvention.com

June 2020, An Extended Art Adventure in France!

Two, 7-day workshops are being offered in the stunning Lot River Valley along with optional additional 3-day creative adventures that include Carcassonne and Albi. Sponsored by: Domaine du Haut Baran, www.hautbaran.com

Contact: William Haas, 513/533-0511 (USA) or

011-33-565-246324 (France), hautbaranfrance@gmail.com

August 3-8, 2020, Mount Vernon, Washington. Dakota Pastels.

6-day Pastel Mentoring workshop focused on Pushing Your Creativity to New Limits. Sponsored by: Dakota Art Center (Dakota Art Pastels). www.dakotaartcenter.com

Contact: April, 888/345-0067 ext 5

info@dakotaartcenter.com

August 24-28, 2020, Plein Air Retreat on stunning Madeline Island, Wisconsin. "Pastel is Perfect for Plein Air Painting", come and explore the natural beauty of this very special place while learning why pastel is such a 'perfect' medium for creative expression.

Wonderful studio, inspiring locations, and the laid-back charm of Madeline Island, a perfect combination! Sponsored by: MISA-Madeline Island School of the Arts, http://bit.ly/2Wtu0cL

Contact: 715/747-2054, misa@madelineschool.com

September 11-13, 2020, Milwaukie, Oregon.

Orchestrating the Design Elements of Pastel Landscape.

Sponsored by: Designs by Kathy Workshops.

Contact: Kathy Johnson, 503/794-3959

kreativekkj@gmail.com (email contact preferred)

September 21-23, 2020, Florham Park, New Jersey.

Underpainting and Texture for Exciting Pastel Landscapes.

Sponsored by: DeBarry Studio Ten.

Contact: Christina DeBarry, 973/525-2544

debarrystudio@gmail.com

September 28 - October 2, 2020, Greenville, New York.

Pushing Pastels Creative Limits in the beautiful Hudson River Valley. Sponsored by: Hudson River Valley Art Workshops, www.artworkshops.com

Contact: Kim LaPolla, 518/966-5219, info@artworkshops.com

October 6-8, 2020, Medford, Oregon.

The Expressive Nature of Pastel. A 3-day workshop in conjunction with the Pastel Artists of Oregon National Exhibition. Sponsored by: Pastel Artists of Oregon,

http://pastelartistsoforegon.com

Contact: Judy Richardson, 541/326-6960, julyril@charter.net

October 12-16, 2020, Hot Springs Village, Arkansas.

5-day Taking Pastel to the Next Level workshop.

Sponsored by: Arkansas Pastel Society, www.arkpastel.com

Contact: Shirley Anderson, 501/915-2894

sranderson0930@sbcglobal.net

October 19-21, 2020, Overland Park, Kansas.

3-day Studio Pastel Landscape Adventure in conjunction with the

"Adventures in Pastel" National Show. Prospectus is available at the MAPS website. Sponsored by: MidAmerica Pastel Society, http://

www.midamericapastel.com

Contact: Beverly Amundson, 913/593-7489

amundson.artist@gmail.com

For workshop updates please Check website:

www.mckinleystudio.com

Nancie King Mertz, PSA-MP, CPP-MP, IAPS-MC, EP

Concept - Whether you're big city or small town, this workshop will turn your favorite views of buildings and structures into dramatic, expressive paintings. Examine space, perspective, and design through practical hands-on lessons that aim to help you build confidence.

Experience - Whether Plein Air or studio, a short demonstration clarifying techniques and sharing pointers on perspective and composing a scene will be offered to start each day. From there, Nancie will assist students one-on-one. Depending on your comfort and skill level, you can expect to complete two or more paintings each day. Individual attention will be stressed in this experience opposed to group lecture. Open to all levels.

Instructor - Nancie King Mertz has spent her lifetime painting in oil and pastel. She received her BFA in Painting from the University of Illinois and her MA from Eastern IL University, where she taught for 3 years.. She was awarded the Master Circle by International Association of Pastel Societies, also their Eminent Pastelist Distinction, and is a Master Signature Member of the Pastel Society of America and Chicago Pastel Painters. Nancie teaches workshops

across the country and abroad, and is on the faculty for the Plein Air Convention and the IAPS Convention. While Nancie has traveled to nearly 20 countries and to cities around the country for plein air inspiration, Chicago, her home, remains her favorite city to explore and paint.

Study with a Master Pastelist in 2019/2020 - All levels are welcome.

March 16-18, 2020, Talapoosa, Alabama. 3-day Pastel Workshop.

Sponsored by Talapoosa School of Art.

March 20-29, 2020, Florida's Forgotten Coast.

1-day Pastel Workshop on March 20.

Event and Demos on March 21-29.

Invitational Plein air and demos in oil & pastel.

March 29 - April 3, 2020, Apalachicola, Florida.

Plein Air South Faculty. Sponsored by Franklin's Promise.

April 20-23, 2020, New Harmony, Indiana.

4-day Pastel Workshop. Sponsored by Hoosier Salon.

May 2-6, 2020, Denver, Colorado.

Pastel demos, field instruction. Plein Air Convention Faculty.

May 25-31, 2020, Giverny, France. Guest of Honor exhibition & pastel workshop. Sponsored by Art Du Pastel En France.

June 8-10, 2020, Minneapolis, Minnesota. 3-day Pastel workshop.

Sponsored by Lake Country Pastel Society.

June 18-21, 2020, Cumberland, Maryland. Pastel demos and juror.

Sponsored by Mountain Maryland Plein Air.

June 22-24, 2020, Old Lyme, Connecticut.

3-day Workshop. Sponsored by Connecticut Pastel Society.

July 10-12, 2020, Portland, Oregon. 3-day Plein air pastel workshop.

Sponsored by the Oregon Society of Artists.

August 3, 2020, Wheaton, Illinois.

Pastel Demo, 7pm. Sponsored by DuPage Art League.

September 15-19, 2020, Asheville, North Carolina.

5-day Pastel Workshop & juror.

Sponsored by the Appalachian Pastel Society.

October 5-9, 2020, New Orleans. 5-day destination Pastel

Workshop. Sponsored by Pastel Society of America.

Signature Richeson Pastel Sets of 80 from Dakota & Judson's:

"Nancie King Mertz Urban Landscape & Atmospheric Landscape".

Pastel DVDs "Urban Painting" from Streamline Publishing & Lilledahl.

Early November, Albuquerque, New Mexico.

3-day Pastel Workshop and Juror, sponsored by the Pastel Society of New Mexico.

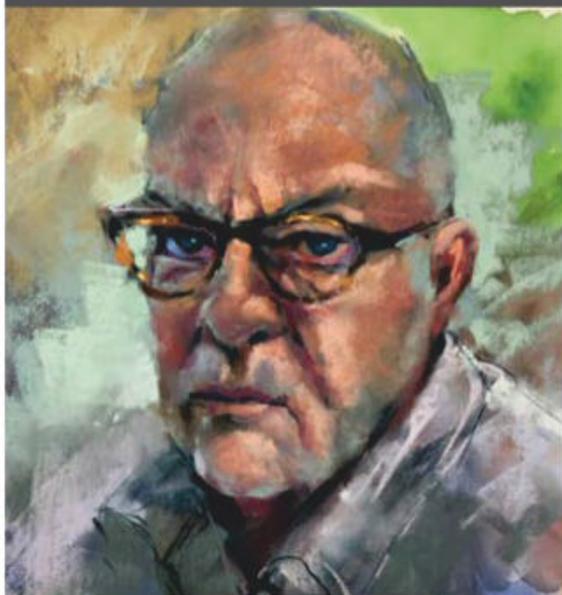
Contact: www.NancieKingMertz.com

Nancy Nowak, IAPS-MC, PSA, AIS

Now booking National and International Workshops! Taking Your Pastels To The Next Level/Finding Your Voice. Learn how to create stronger, masterful pastel paintings by using Nancy's step-by-step methods for interpreting your reference photos. This workshop will include an in-depth study of composition and design, working with

MARLA BAGGETTA

PSA, IAPS MC, OPA



2020

FL, CA, Italy, OR
OH, CT, NJ, RI

Online Lessons + Critiques

For workshop listings see classified

PaintingLessonswithMarla.com



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Margaret Dyer



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IAPS-MC, PSA, AIS, AWA



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California

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503-310-8099



TERRI FORD
IAPS Eminent Pastelist • PSA Master

2020 Workshops
South Carolina
Northwest Pastel Society
PACE20
Carmel Visual Arts
Pastel Society of America
Southern France
www.terrifordart.com

value studies, editing, color temperature/harmony and creative underpainting techniques. Discussions will also include methods of finding your own unique artistic voice, pitfalls and how to avoid them, and principles of successful paintings. Instruction is geared to all levels which includes demos and plenty of personal easel time. Creative Underpainting: Underpaintings fix the composition, establish accurate placement of lights and darks and give volume and substance to the form. By using creative underpainting techniques, with minimal effort, learn to establish a strong foundation to enhance, inspire, and illuminate your pastel painting. Structures in the Landscape: Buildings and structures in the landscape add interest, variety, and help tell a story. Nancy shares how to compose, simplify, and seamlessly incorporate structures using underpainting techniques, abstract shapes, shadow and light patterns, texture, and perspective, to enhance your landscape paintings.

Nancy, a national award winning artist, is known for her inspirational and passionate teaching style. For more information about Nancy Nowak's workshops, contact Nancy Nowak Fine Art, nancy@nancynowak.com and visit Nancy's website: nancynowak.com

March 14-15, 2020, Suwanee, Georgia.

The Magic of Light: 2 Day pastel workshop.

Contact: Nancy Nowak, 404/630-5563

nancy@nancynowak.com

March 21-22, 2020, Duluth, Georgia.

Day workshop Taking Your Painting to the Next Level. The Hudgens

Center, contact: Connie Norman -

cnorman@thehudgens.org 770-623-6002 Ext. 211

April 2, 2020, Sautee Nacoochee, Georgia.

1 day plein air workshop.

Contact: Jim Thomas, 706/878-3300, jthomas@snca.org

May 6-7, 2020, Ellijay, Georgia.

Taking Your Painting to the Next Level. Gilmer Arts.

Contact: Debbi Friend, 706/635-5605, Debbi@gilmerarts.org

June 15-18, 2020, Philadelphia, Pennsylvania.

5 Day Workshop, Plein Air Simplified-- Studio Incamminati.

Contact: Andrew Yannelli, 215/592-7910

September 2021, Spain Workshop.

Pastel Society of America

PSA School for Pastels

National Arts Club, 15 Gramercy Park South

New York, NY 10003

psaoffice@pastelsocietyofamerica.org or

www.pastelsocietyofamerica.org

Enrich your paintings and study with these masterful artists.

WORKSHOPS:

March 14, 2020, Using Memory and Color and Your Defining Tools with Loriann Signori PSA.

March 20-22, 2020, Making Waves: Composing Vibrant, Moving Seascapes with Jeanne Rosier Smith PSA.

March 28-29, 2020, The Upside-Down Landscape with Isabelle Lim PSA-MP.

April 24-26, 2020, Casing the Light with Tony Allain PSA.

May 2-3, 2020, (studio/sketching plein air) Color Notes. Fall in Love with Your Abstract Pastel Colors with Casey Klahn PSA.

May 9, 2020, Through the Looking Glass, Telling a Story in Reflections, Light, and Shadow with Jeri Greenberg PSA.

May 16-17, 2020, T is for Texture with Eve Miller PSA.

June 5-7, 2020, Joseph Albers' Color Theory with Professor Cynthia Dantzig, Professor of Art, LIU Brooklyn.

June 13, 2020, DIY Framing with Wennie Huang PSA.

September 28-30, 2020, (plein air/studio) A Deeper, Darker, Richer Start for a Brilliant Finish with Terri Ford PSA-MP.

October 5-9, 2020, Plein Air Painting in New Orleans - Destination Workshop with Nancie King Mertz PSA-MP.

October 16-18, 2020, Pastel Innovations and Beyond! With Dawn Emerson PSA.

CLASSES - ONGOING YEAR ROUND:

Tuesdays, 5:30pm-8:30 pm, Introduction to Pastel Still Life and

Landscape with Janet A. Cook PSA-MP.

Wednesdays, 9am-12pm, Portraiture, Landscape and Still Life with Diana DeSantis PSA-MP, HFH.

Wednesdays, 1pm-4pm, Flowers, Faces, and Fabrics with Wennie Huang PSA.

Thursdays, 1pm-4pm, Color & Composition with Maceo Mitchell PSA-MP.

Alain J. Picard, PSA, IAPS MC

Are you looking for opportunities to grow creatively? My passion is to provide artists like you with exceptional value through free video content, inspiring live and online workshop experiences, breathtaking painting retreats and more. Whether you love to paint the landscape, portrait or still life, I'm committed to teaching you breakthrough techniques that will elevate your work to new heights. During my workshop demonstrations and guided instruction, I'll share everything I've learned over the past 22 years as a professional artist... all in a relaxed, fun and encouraging environment that helps you grow. All levels are welcome, beginner to advanced. Wherever your creative ambitions may lead you, I'd love to help you get there. Watch free video lessons and find out more about Alain's inspiring workshops by contacting Picard Studio:

203/297-1399; alain@picardstudio.com or visit

www.picardstudio.com

March 4, 2020, Morro Bay, California. California Central Coast

Pastel Society. The Painterly Landscape, One-Day Workshop,

Wednesday 9:30am-4:30pm.

Contact: www.3cps.org

Pastel Society of America

CALL FOR ENTRIES

Pastel Society of America
48th Annual Exhibition

Enduring Brilliance!

Over \$40,000 in awards!
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pastelsocietyofamerica.com

NancieKingMertz.com
PSA-M, CPP-M, IAPS-MC, EMINENT PASTELIST



2020 Workshops
MAR: AL, FL APR: IN
MAY: CO, France
JUN: MN, MD, CT JUL: OR
AUG: IN SEP: NC
NOV: New Orleans NOV: NM

**Workshops, Demos
Products & Video**

March 5-6, 2020, Morro Bay, California. California Central Coast Pastel Society. The Painterly Landscape, Two-Day Workshop, Thursday and Friday 9:30am-4:30pm. FULL. Contact: www.3cps.org

March 7, 2020, Morro Bay, California. California Central Coast Pastel Society. The Painterly Landscape, Plein-Air Workshop, Saturday 9:30am-4:30pm. FULL. Contact: www.3cps.org

March 9-11, 2020, Sebastopol, California. Pastel Society of the West Coast. Capturing Light, Three-Day Workshop, Monday-Wednesday 9:30am-4:30pm.

Contact: www.creativeescapeworkshops.com

April 24-26, 2020, Kelowna, Canada. Ellis Art Studios. The Painterly Landscape, Three-Day Workshop, Friday-Sunday 10:00am-5:00pm. Contact: www.ellisartstudios.ca

May 11-12, 2020, Charlotte, North Carolina. Piedmont Pastel Society. The Painterly Landscape, Two-Day Workshop, Monday-Tuesday 9:30am-4:30pm.

Contact: www.piedmontpastelsociety.org

May 13-15, 2020, Charlotte, North Carolina. Piedmont Pastel Society. The Painterly Landscape, Three-Day Workshop, Wednesday-Friday 9:30am-4:30pm.

Contact: www.piedmontpastelsociety.org

June 18-20, 2020, La Palmyre, France. Salon International de Pastel. The Painterly Portrait, Three-Day Workshop, Thursday-Saturday.

Contact: www.picardstudio.com/workshops

June 23-25, 2020, La Palmyre, France. Salon International de Pastel. The Painterly Landscape, Three-Day Workshop, Tuesday-Thursday.

Contact: www.picardstudio.com/workshops

July 16-25, 2020, Dordogne, France. Painting Retreat in Southern France.

Contact: www.picardstudio.com/france2020

August 17-19, 2020, Montpelier, Vermont. Vermont Pastel Society. The Painterly Landscape, Three-Day Workshop, Monday-Wednesday 9:30am-4:30pm.

Contact: www.vermontpastelsociety.com

August 20-21, 2020, Montpelier, Vermont. Vermont Pastel Society. The Painterly Portrait, Two-Day Workshop, Thursday-Friday 9:30am-4:30pm.

Contact: www.vermontpastelsociety.com

November 12-14, 2020, Tucson, Arizona. Tucson Pastel Society. Capturing Light, Three-Day Workshop, Thursday-Saturday 9:00am-4:00pm. Contact: www.tucsonpastelsociety.org

William A. Schneider, AISM, IAPS-MC, PSA-MP, OPA

April 20-23 2020, New Harmony, Indiana. Express Your Personal Vision, Unleash Your Creativity. Contact: 812/618-5710, www.SchneiderArt.com

May 30 - June 2, 2020, Raleigh, North Carolina. Evocative Portraits and Figures.

Contact: 919/601-0284, www.SchneiderArt.com

June 12-14, 2020, Crystal Lake, Illinois.

Expressive Portraits From Life or Photos.

Contact: Schneider Studios, 312/246-9676

www.SchneiderArt.com

September 9-12, 2020, Lowell, Michigan.

Expressive Heads and Hands, Franciscan Life Process Center.

Contact: Kathy Bechtel 616/897-7842

Aline Ordman

Aline is known for her vivid paintings and creative use of color. Working from their own photo references, students will transform these into pastel or oil paintings using the principles of color and design. Along with daily painting demonstrations, Aline emphasizes the understanding of color in terms of temperature, intensity and value while translating those ideas using pastel or oil techniques.

April 21-22, 2020, Tequesta, Florida.

Lighthouse Art Center. Pastels and Oils.

Contact: maria@lighthousearts.org

April 24-27, 2020, Jacksonville, Florida.

Pastels. First Coast Pastel Society.

Contact: kimconley@me.com

May 5-8, 2020, Landgrove, Vermont.

Figure Painting Pastels and Oils. Landgrove Inn.

Contact: vtinn@sover.net

May 19-21, 2020, Hilton Head, South Carolina.

Pastels and Oils. Art League Academy.

Contact: www.artleaguehhi.org

June 20- July 3, 2020, Russia.

Pastels and Oils.

Contact: myeliseyev@gmail.com

September 7-11, 2020, Maine.

Coastal Maine Workshops. Pastels and Oils

Contact: info@cmaworkshops.com

October 20-22, 2020, Carmel, Indiana.

Carmel Art Education Studio.

Contact: color.cat@hotmail.com

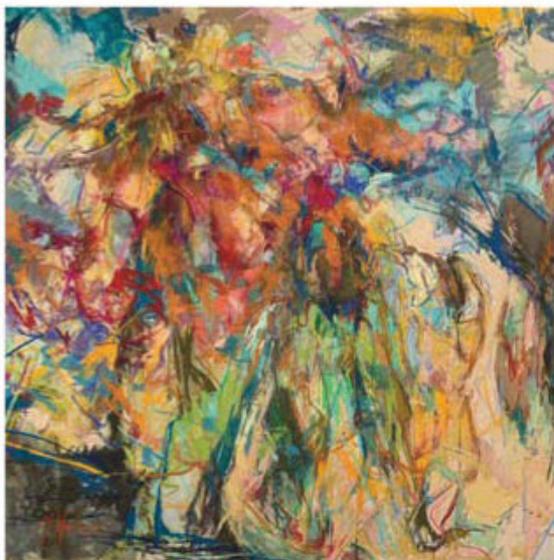
November 18-22, 2020, Palos Park, Illinois.

Pastels. McCord Gallery and Cultural Center.

Contact: www.mccordgallery.org

Sally Strand, PSA Hall Of Fame Honoree and Master Pastelist, IAPS Master Circle

SALLY STRAND WORKSHOPS. Sally is offering her signature workshop, The Color of Light, and a new workshop, Composition and Light, in 2020.



MARCIA HOLMES

PSA Master Pastelist
IAPS Master Circle

2020 ABSTRACT WORKSHOPS

Santa Fe Artist Getaway

June 4 – 6

Visit website - See Classified

NATCHEZ, MS - FEB 27-28
NEW ORLEANS, LA (UART) APRIL 24-25

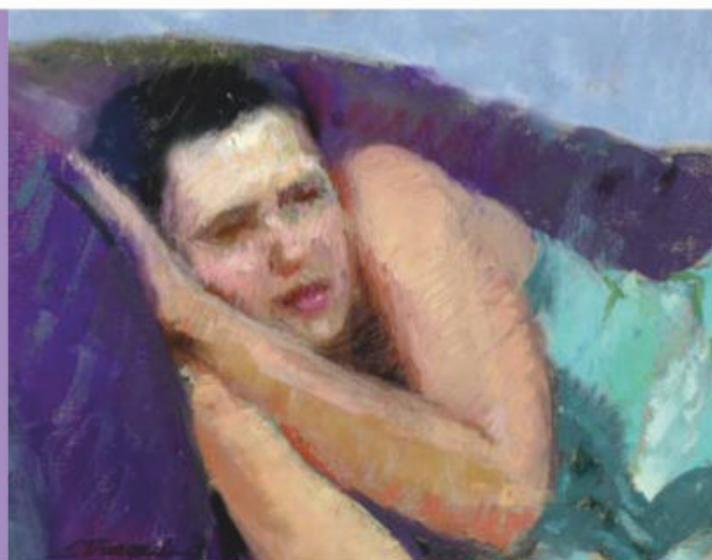
www.marciaholmes.com

SALLY STRAND

Workshops

Master Pastelist &
Hall of Fame Honoree, PSA

www.sallystrand.com



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IAPS-MC, PSA, AIS

Workshops

NancyNowak.com

nancy@nancynowak.com



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PSA-MP, IAPS-EP, AIS, OPA

2020

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Videos & Online Lessons
www.barbarajaenicke.com

For more detailed information: 949/493-6892, info@sallystrand.com or www.sallystrand.com
April 17-19, 2020, Richmond, Virginia.
MidAtlantic Pastel Society. The Color of Light.
Contact: Joan Dreicer, 216/533-0111, jdreicer54@gmail.com or www.midatlanticpastelsociety.com

April 21-24, 2020, Rockville, Maryland.
Maryland Pastel Society. Showcase the Color of Light!
Contact: Susan Van Eseltine, Workshop Coordinator
410/312-5513, susan.ve@verizon.net or https://marylandpastelsociety.com

October 17, 2020, Fallbrook California. Fallbrook Art Association. Sally will conduct an open critique of members' artwork and then demonstrate pastel painting in the morning. The afternoon will be a mini-workshop for a select group.
Contact: Carol Reardon, 760/731-6677
Carol.reardon@sbcglobal.net or www.fallbrookartassn.org
Mentoring – Do you need help? In response to requests from students, Sally is offering private one-on-one mentoring for painting and career advancement. Email her for details.

Enid Wood, PSA, PSNM

If you have been wanting to try PanPastels®, this is an opportunity. Enid is an experienced and gentle teacher. Classes are informal and supportive. All experience levels welcome. PanPastels® and Pastelbord will be supplied. Please bring your own subject matter, so that you will be painting something that has meaning for you. You may bring your own PanPastels® if desired. For more information, visit www.enidwood.com

April 27, 2020, Houston, Texas. PanPastel® workshop 9:30am to 2:30pm \$30 for Houston Art Society Members. Participants will learn how to apply, layer, and blend with PanPastels®. PanPastels, Sofft Tools® and Pastelboards will be supplied. Please bring your own subject matter. Optional: Students may choose to bring a small travel kit of pastel sticks and a set of pastel pencils, along with their own PanPastels if desired.
Contact: www.houstonartsociety.com/events-calendar.html

Lorenzo Chavez

Workshops 2020 – Fundamentals of Landscape Painting. The how and why of creating landscape paintings from life and in the studio. Join internationally known, award winning artist and member of the Plein Air Painters of America for an inspiring and insightful painting workshop. Focusing on new concepts for Plein air and studio painting. Learn to visualize the landscape in unique and exciting new ways while honoring traditions of the past. Lorenzo is well known for his patience and articulate lessons that will awaken your artistic vision. His workshops utilize the visual approaches of shape, value, edges, line and color. The workshop will offer plenty of individual attention, daily demos and group discussions in relaxed and inspiring settings.

Art instructor Lorenzo Chavez has taught with the Arts Students League of Denver, the Loveland Academy in Colorado, the Fechin institute in New Mexico, the Scottsdale Artist School in Arizona, Tucson Art Academy in Arizona, The Coppini Institute in Texas, International Association of Pastels Societies and the Fredericksburg Artist School in Texas. He has further shared his knowledge through the presentation of workshops across the country and painting demonstrations and private art mentoring since 1992.

Pastels and oils are encouraged. Call or write with questions: 720-202-0756 or fineart@lorenzochavez.com (www.lorenzochavez.com)

March 26-29 2020, Tubac, Arizona.
Tubac School of Fine Art
520/398-2589 www.tubacschooloffineartllc.com

April 1-3, 2020, Sedona, Arizona.
Sedona Art Center
928/282-3809 www.sedonaartcenter.org

May 1-2, 2020, Parker, Colorado.
UArt Sponsored Workshop
Laura Heller 845/875-6260 www.uartpastelpaper.com

May 20-21, 2020 -Plein Air
May 22-23, 2020, Studio Morro Bay, California.
California Central Coast Pastel Society
805/540-1470 www.3cps.org

June 1-5, 2020, Redondo Beach, California.
Pastel Society of Southern California Contact Mauryne politisfennell@hotmail.com www.pastelsocal.com
August 14-16, 2020, Boise, Idaho
Contact Steph Teeter
208/250-6898 www.stephteeterart.com

Marcia Holmes, PSA Master Pastelist IAPs Master Circle

Discover the Abstract Artist in You! **MAKE YOUR MARK!**
Have Fun learning how to layer mark making and paint with artistic techniques that "break the rules"! Easily loosen up with multi media under painting exercises that propel you to a new freedom in painting. Marcia will introduce you to multiple approaches to create expressive pastels!
Give yourself permission to play, take some risks, "see" abstractly and explore your innate abilities.



ENID WOOD

PanPastel® workshops
www.enidwood.com



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PSAM, IAPS-MC, AIS, OPA

www.alineordman.com

I'll be teaching classes in these places:
FL, VT, SC, RUSSIA, ME, IN, IL

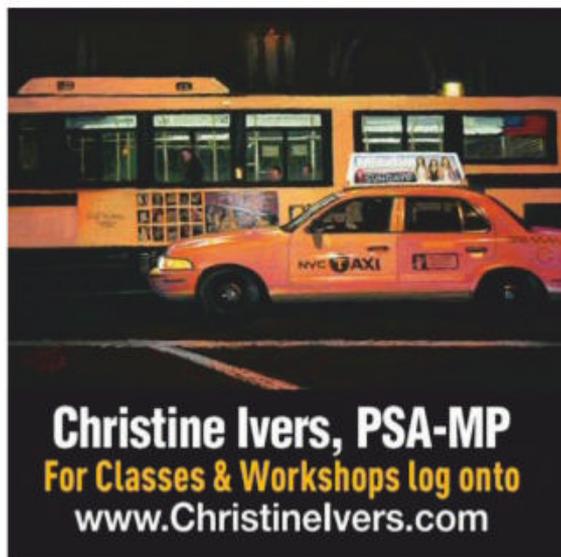
ALAN FLATTMANN

PSA Hall of Fame Honoree



VENICE

Plein Air Pastel & Watercolor Workshop
October 10-17, 2020
www.alanflattmann.com



Christine Ivers, PSA-MP
For Classes & Workshops log onto
www.ChristineIvers.com

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February 27-28, 2020, Natchez, Mississippi.

Contact: <https://www.msfolkart.org/product-page/marcia-holmes-abstract-workshop-february-27-28-2020>

April 24-25, 2020, New Orleans, Louisiana – UART

Contact: <https://www.uartpastelpaper.com/uart-workshops-marcia-holmes/>

June 4-6, 2020, Santa Fe, New Mexico.

Contact: Beverly Todd, www.btoddarts.com/santa-fe-artist-getaway Contact: www.MarciaHolmes.com

Margaret Dyer, PSA-M, IAPS/MC

Working with a live model, students will explore drawing, composition, anatomy, proportion, value and color. Emphasis will be on capturing the model in her environment. Bring your digital cameras, iphones or ipads for a photo session. For those who are bewildered by color or are wanting to become less tight in their work, this is an excellent class to take. Check website for updates in schedule. www.margaretdyer.com.

April 8-10, 2020, Cartersville Georgia. Booth Museum

Aug 20-22, 2020, Dahlonega Georgia. The Art Loft

Aug 31-Sep 4, 2020, Greenville, New York. Hudson Valley Workshops

Oct. 23 to Dec. 7, 2020 Location: West Chester University, West Chester, PA Total awards in excess of \$8,500. Juror of Selection: John Salminen Juror of Awards: Stephen Quiller Download prospectus at: <https://pwcs.wildapricot.org> For additional information contact: intlshow@pwcsociety.org

DEADLINE: AUGUST 5, 2020

The Pastel Society of the Southwest will have its 39th National Juried Exhibition the month of October, 2020 at The Visitors Bureau of Grapevine, TX. Barbara Janicke, Juror and Judge. Prospectus will be available online at PSSW.info and Onlinejuriedshows in March, 2020.

DEADLINE: AUGUST 6, 2020

Connecticut Pastel Society announces the 27th Annual National Juried Exhibition, "Renaissance in Pastel" at the Creative Arts Workshop Gallery in New Haven, CT. October 8 - November 6, 2020. Merchandise and cash awards totaling approximately \$9,000. Jury of selection: Laurinda O'Connor, Susan Ellis, Karen Tighe. Awards judge: Susan M. Story PSA-MP. Soft Pastels only. Online submissions open June 1st. Download prospectus beginning April, 2020 at www.ctpastelsociety.org or www.showsubmit.com. For questions please contact Mira Vitarello at mira@mirafineart.com.

DEADLINE: AUGUST 31, 2020

MidAmerica Pastel Society: Adventures in Pastel National Exhibition. October 16-November 12, 2020. Online entries at www.showsubmit.com beginning June 1, 2020. Juror and Judge: Richard McKinley. Best of Show: \$1500.

PASTEL SOCIETY OF AMERICA

48th Annual Exhibition, Enduring Brilliance!

Over \$40,000 in awards! Prospectus available March 15, 2020 at www.showsubmit.com Contact www.pastelsocietyofamerica.org

DEADLINE: JULY 10, 2020

The Pastel Society of Maine 20th International Open Juried Exhibition 'Pastels Only',

Sept 1-26, 2020, Roux & Cyr Gallery, Portland, ME. Juror/judge Lyn Asselta. Up to \$6000 in prizes and awards, including \$1000 for Best in Show. Online show prospectus at www.ShowSubmit.com. Contacts: Mary Beth Morrison mbkmartist312@gmail.com Christina Davis crisdavis12@gmail.com Lyn Asselta workshops at Ferry Beach Park Association, Saco ME. 3 day Expressive Landscape workshop, Aug 30- Sept 2, and 2 day Plein Air Expressive Landscape workshop, September 3-4, 2020. Register at www.PastelSocietyofMaine.org. Contact: Terrilyn Dubreuil. travelingartista@gmail.com.

Call For Entries

DEADLINE: APRIL 12, 2020

For Pastels Only (FPO) - Pastel Painters Society of Cape Cod, National Juried Show. Fabulous opportunity for sales and recognition with over \$6,000 in awards. On exhibit June 17 through July 11, 2020 at the Cultural Center of Cape Cod. Opening reception June 20. Juror of Selections: Jeri Greenberg; Juror of Awards: Tara Will. Download prospectus at Showsubmit.com or at pastelpainterssocietyofcapecod.com

DEADLINE: APRIL 22, 2020

The Woodson Art Museum is accepting submissions to the annual juried Birds in Art exhibition, September 12 - November 29, 2020. All works must interpret birds and related subject matter. Processing fee: \$55 for one entry; \$65 for two entries. Postmark and online submission deadline for entry form, digital image, and processing fee April 22, 2020. For prospectus/entry form, visit www.lywam.org/2020-prospectus; call 715/845-7010; email info@lywam.org or write 700 N 12th St., Wausau, WI 54403-5007.

DEADLINE: JULY 1, 2020

Philadelphia Watercolor Society 120th International Exhibition Of Works on Paper Entry Dates: April 1 - July 1, 2020 Exhibition Dates:

FOR PASTELS ONLY ON CAPE COD

Call for Entries
24th National Juried Exhibit

Entry Deadline: April 12, 2020
www.showsubmit.com
Exhibit: June 17 to July 12, 2020

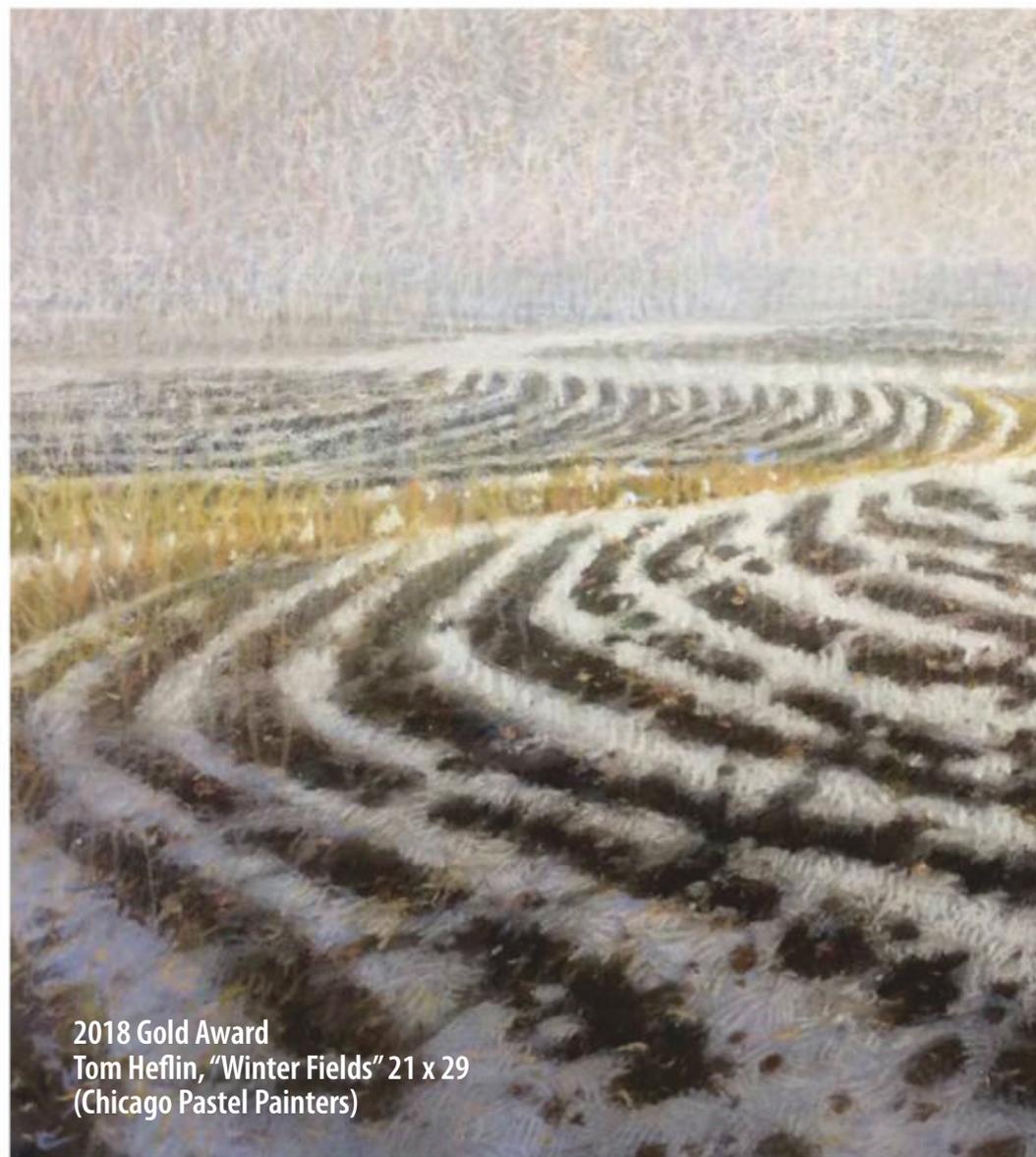


Pastel Painters Society
of Cape Cod

pastelpainterssocietyofcapecod.com



Laurinda O'Connor, *Signs of Spring*



2018 Gold Award
Tom Hefflin, "Winter Fields" 21 x 29
(Chicago Pastel Painters)



IAPS
INTERNATIONAL
ASSOCIATION of
PASTEL
SOCIETIES

36th IAPS Juried Exhibition

April 1 – May 10, 2020

Reception: April 18, noon – 2 p.m.

For more information visit:
www.iapspastel.org



Dunedin Fine Art Center

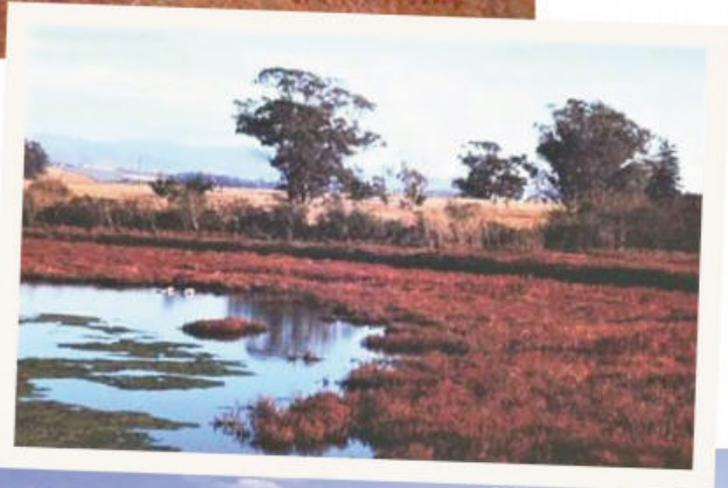
1143 Michigan Blvd., Dunedin, FL 34698
727.298.3322 • www.dfac.org

One Photo, Two Visions

By Duane Wakeham



Wakeham used the same reference photo (see below) to create two unique landscape compositions. The first was an oil painting, **Near Moss Landing** (48x72), shown at bottom. Later, he painted the pastel, **Autumn Marsh** (12x18), at left. Of the pastel, Wakeham says, “I’m pleased with how the subtle richness of color in the distant row of trees is echoed throughout the painting.”



When looking again at a photo that years earlier had inspired a large oil painting, I was surprised to discover that the lower half of the image could be seen as an entirely different landscape—a view that inspired my pastel, *Autumn Marsh*. All the necessary information was present in the photo. Compositionally, it was a matter of resizing and repositioning shapes. I did, however, borrow a tree from the upper half of the photo.

When painting, the challenge is not simply to produce a convincing landscape, but to create an interesting arrangement of shapes that also depicts an inviting atmospheric scene. Until late in the process, I think only in terms of shapes and spaces, patterns and masses of light and dark, and color relationships. Only when these abstract elements unite into a balanced, harmonious composition do I begin to transform them into actual descriptions of clouds, trees, fields and ponds. **PJ**

Duane Wakeham has served on the art faculties of Stanford University and the College of San Mateo. He has also taught many painting workshops and master classes over the years. He’s currently a member of the Pastel Society of America’s Board of Governors.

ALBERT HANDELL

PSA MASTER PASTELIST and HALL OF FAME HONOREE
AMERICAN IMPRESSIONIST SOCIETY and
OIL PAINTERS OF AMERICA **Master Artist Category**



Coastal Oaks by Albert Handell, Pastel, 16" x 24"

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Summer in Santa Fe, Oil, 12" x 16"
painted on location



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March 19-22 (4 days) • April 2-5 (4 days)

Plein Air Pastel and Oil

Santa Fe, NM (Oil) - May 27-30
Santa Fe, NM (Oil) - June 24-27
Santa Fe, NM (Oil) - August 10-14
Santa Fe, NM (Oil) - October 6-9

Palm Springs Indian Gardens, CA - January 27-30

Plein Air Convention, Denver, CO - May 2-6
Highland, NC - July 29-31

Annual Taos Mentoring Program - September 14-19

Collector Inquiries & Studio Visits Welcomed.

Visit Albert's website for further details
and information.

To register for any program, contact the
Handell Studio via phone or email.