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Journal

SPECIAL ISSUE!
THE 19TH ANNUAL
PASTEL 100
COMPETITION

The Best of the Best

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by **100** Pastel
Prizewinners

**EXPERT
ADVICE**

3 Ways to Build Your Art Resume

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Design a Painting Plan
That Expands Your Skills

PLUS
Georgia
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pastel realism wins big
in this year's Pastel 100
competition. Page 24

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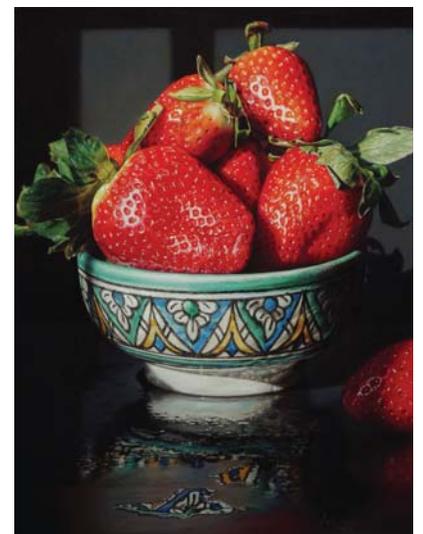
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The Road to Glory



A round of applause, please, for all the artists who earned recognition in this year's Pastel 100 Competition. These brilliant pastel paintings are certainly cause for acclaim. But, before you launch into that celebratory content, which begins on page 23, I'd like to give a shout-out to all the artists whose entry (or entries) may have come close, but didn't make the cut.

If you have any doubt as to the agony of the decision-making process, look no further than "Choosing a Winner," on page 80, in which you'll read—in the jurors' own words—how fraught these final choices can be. That's why not getting a work accepted into this or any other juried competition shouldn't be viewed as a rejection of your art. There has to be a line drawn—a cutoff that ultimately will pull in one painting over another, even though they were both admired.

For this reason, I appreciated the words of Arlene Richman, this year's juror for the Abstract & Non-Objective Category. You may have heard the advice a million times, she says, but "do *not* stop painting because of rejection." And then, she adds: "I should have

first said, do not stop learning about painting. That doesn't necessarily mean taking more workshops or buying more DVDs. It does mean going to more museums and galleries and looking at books and images of art online. As you learn more, your submissions will become

"Rejection is only a stop along the road to success."

—ARLENE RICHMAN

more sophisticated and will garner more attention. Rejection is only a stop along the road to success. As you keep improving, so will your chances of being recognized."

Improving our work, in other words, isn't always about technique. It's also about making sure we are pushing our content and inviting challenge. Continued growth is a vital part of the creative experience for artists of every level of experience. And, whether or not an entry earned an award or honorable mention, it shaped the experience for those who had the honor of viewing and judging the competition—and the process of creating it surely added to the experience of the entrant as well. 🍷

Anne Hevener

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art matters

The Portrait of a Legend

Maureen Bloomfield interviews Daniel E. Greene for his new biographical book about life and art.



Blue Feather (1976; pastel on wood, 48x72) by Daniel E. Greene

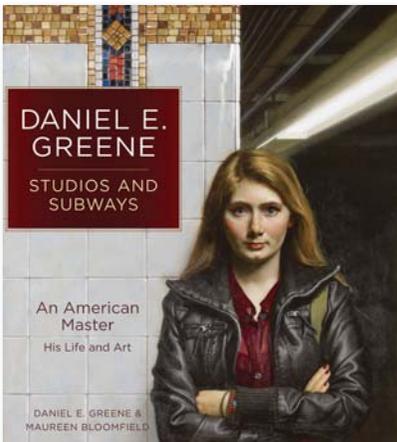
AN ACCOUNT OF THE BIOGRAPHY AND OEUVRE of artist Daniel E. Greene has been long anticipated. The contemporary master, renowned for his portraits and still life paintings in oil and pastel, spoke with Maureen Bloomfield, former editor-in-chief of *The Artist's Magazine*, during hours-long interviews covering Greene's

childhood, adolescence and adulthood—all periods during which his passion for art remained steady.

The result is the beautiful hard-cover book, *Studio and Subways, An American Master: His Life and Art*. With chapters organized by the locations in which Greene lived and worked, we read about his life

and work in Cincinnati, Miami and New York City; Greenwich Village and Governors Island; 33 West 67th Street; and North Salem, N.Y.

Greene's first art job was painting portraits on the streets of Miami,



where he met and apprenticed with two other portraitists. Eventually he was able to save enough money for a move to New York, where he joined the Art Students League and continued his quest to make his own distinctive mark as an artist.

Greene's own commentary appears throughout the book, with Bloomfield's chapter openings continuing his life story, chronologically. Interesting tidbits also are shared throughout, such as the story of his model and eventual muse, Bill Sutherland, who agreed to model as a way to help him control the symptoms of his cerebral palsy.

Bloomfield writes: "Although Greene's works fit comfortably into genres, the artist never fully abandons a theme. Thus, many years after the first subway paintings, he still finds inspiration in the metaphor of the traveler; similarly, he still finds the still life [and antiques of all kinds] intriguing, continually making a staid genre electric by expanding the levels of reality portrayed."

One thing is clear from both the art and the text: Greene has dedicated



Wall Street Station Stairs
(1993–1994; pastel on board,
40x32) by Daniel E. Greene

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his life to the pursuit of beauty and truth in the human form in a way that complements but also distinguishes him from his contemporaries in the field. Find the book at artistsnetwork.com/store.



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“One must do the same subject over again 10 times, a hundred times. In art, nothing must resemble an accident, not even movement.”

—EDGAR DEGAS

Three Women at the Races (c. 1885; pastel on paper) by Edgar Degas

Degas: A Passion for Perfection

Until May 20, the Denver Art Museum plays host to “Degas: A Passion for Perfection,” an exhibition organized in association with the Fitzwilliam Museum in Cambridge, England. The works represent the progression of the artist’s style from 1855 to 1906, and include more than 100 paintings, drawings, etchings, monotypes, and sculptures in bronze.

Christopher Heinrich, the Denver Art Museum Frederick and Jan Mayer Director, says, “Degas was the quintessential independent artist, and this exhibition gives visitors a more intimate look into his creative process as well as his public and private life. Several moments within the exhibition encourage close, mindful looking, providing the opportunity for visitors to savor the range of

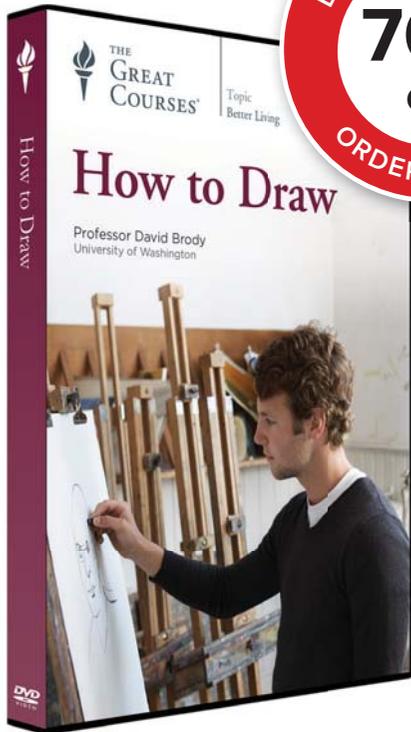
media, subject matter and techniques that defined Degas as an innovator.”

The extensive exhibition focuses on themes that pop up throughout Degas’ work, including repetition of objects and subjects, interesting lighting, the nude, horses, opera, and dance.

Find more information at denverartmuseum.org.



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A Series For the Ages

A momentous occasion serves as the impetus for a heartfelt painting project that yields numerous positive outcomes.

AS I CELEBRATED MY 60TH BIRTHDAY IN 2016, I pondered what artistic project I might undertake to commemorate this significant milestone in my life.

As I mused, a number of inspirations scrolled through my mind: the brilliant beach scenes by Joaquín Sorolla y Bastida that I saw in a San Diego exhibit a few years prior; the highly saturated colors and lyrical renderings of figures at the 2016 Pastel Artists Canada exhibition; fellow pastel artist Marla Baggetta’s “100 explorations of the same scene” series; and the lively antics of children and families in the bright sunshine at a sand castle competition.

Suddenly it all came together—a series of 60 small, brightly colored paintings of the same subject: children at the beach. The resulting “Beach Bits” paintings have taught me a great deal about value, contre-jour lighting and the use of intense color, not to mention strengthening my figure-rendering skills.

In the end, I did more than 80 of these small paintings, as exhibitions of the original 60 prompted a high number of additional commissions.

Here’s how I successfully executed my plan—and celebrated my “diamond jubilee” birthday in the process.

Gathering Resource Material

First, I needed interesting resources. I determined that I definitely wasn’t after portraits; in fact, I didn’t want the children in the paintings to



I enjoyed capturing the obvious closeness and shared play of these sisters in *Beach Blondes* (8x8), as well as the fun patterns on their bathing suits. Numerous colors—even pink—went into creating the blonde hair.

be recognizable. I was looking for universal images, a shared experience and memory. Not only that, but in these times of hyper-security—and for good reason—you can get into a whole heap of trouble taking photos

of random children, even if you look like—and are—a harmless middle-aged lady.

I had taken a number of candid photos at a sand-castle building contest, and after some cropping using

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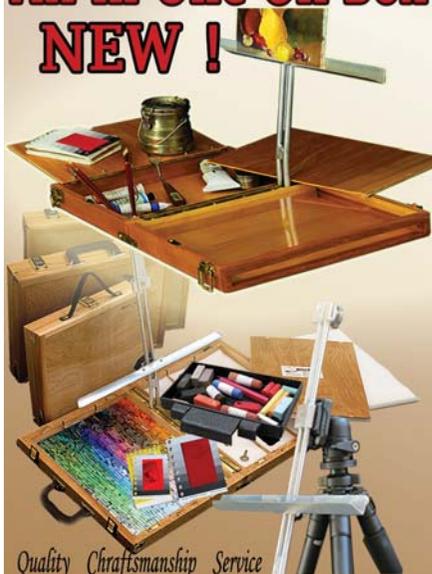
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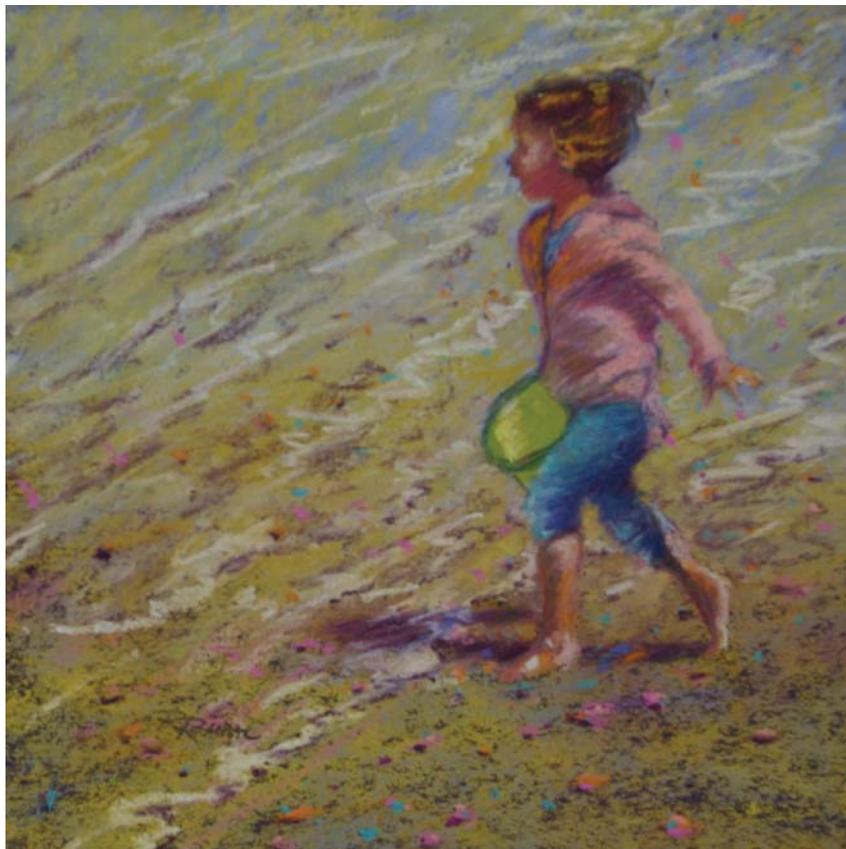
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Bucket Brigade (8x8) is one of my favorite images from the series. I loved this little girl's focus and stride, and I'm especially pleased with how her expression came together with just a few strokes.

my computer's photo editing program, I had quite a few good possibilities. A few more sunny days standing in the shallow water of the local beach, snapping random scenes with my iPhone, generated even more images.

I took pictures of children wearing floppy sunhats and wide-brimmed ball caps, youngsters facing away from me, and others with their hair swinging over their faces—anything that obscured their facial features. If I noticed a parent eyeing me suspiciously, I handed over my business card and explained my intent. Not one of them objected; in fact, quite a few of them ended up buying a painting later.

Working the Plan

Next, I needed a plan. I knew that if the paintings turned out well, I would want to exhibit the resulting series, so I researched a framing solution that would offer consistency at an affordable price. I selected a simple 12x12-inch black wooden frame and an 8x8-inch cream mat and ordered 25 of each, to start. This number netted me a bulk discount, bringing each frame and mat set to under \$30.

I began the creative process by hand-drawing the featured child from the cropped photo and transferring the drawing onto sanded pastel paper—Canson Mi-Teintes Touch



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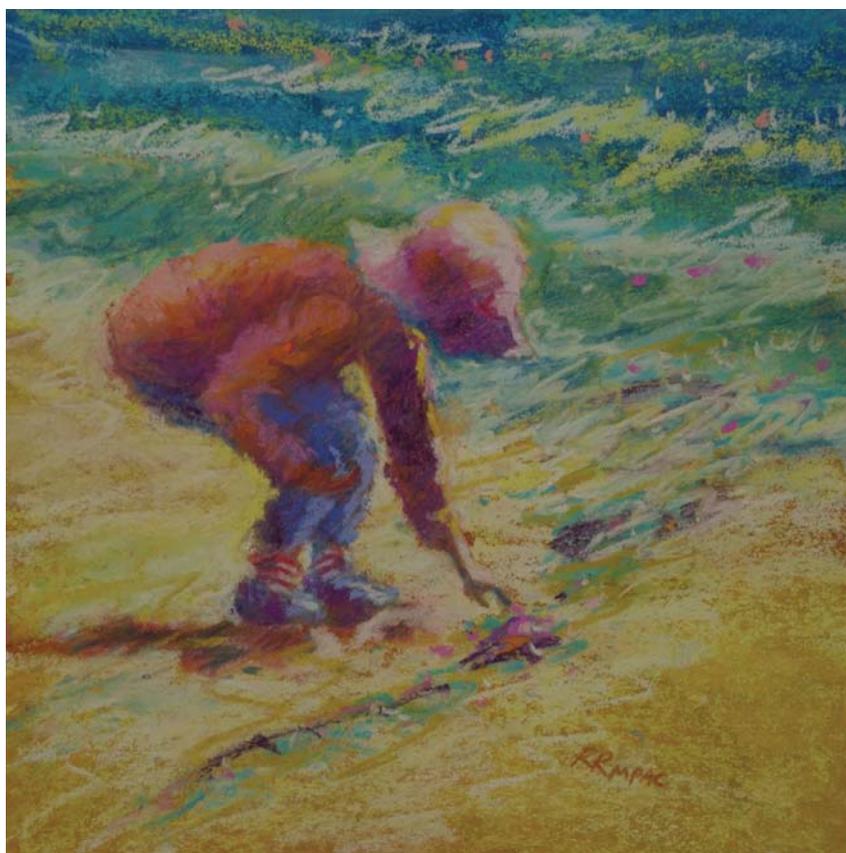
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“The paintings seem to capture memories of precious moments of carefree times for most people, and who doesn’t like to be reminded of those?”

paper, usually white but sometimes dark blue.

After more than a dozen paintings, I felt that I had advanced my figure-drawing skills and so devised a shortcut to make my goal of 60 paintings more attainable.

Printing off a black-and-white copy of the main figure in the correct size, I used Saral paper—a non-carbon-return paper that doesn’t smudge or bleed—to trace the figure’s outline onto the painting surface. I focused more on the divisions of value than



Touch the Stars (8x8) received the second place award in the 2017 Pastel Artists Canada juried exhibition.

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CREATIVE LIFE

on details, lightly tracing just enough lines to capture the child's essential proportions and gesture.

I chose figures that conveyed positive emotions: playfulness, happiness, excitement, friendship and family ties. Each image included one or two children fully engaged in whatever they were doing—digging in the sand, jumping in the waves, gathering shells or braving the waters while clasping Daddy's hand.

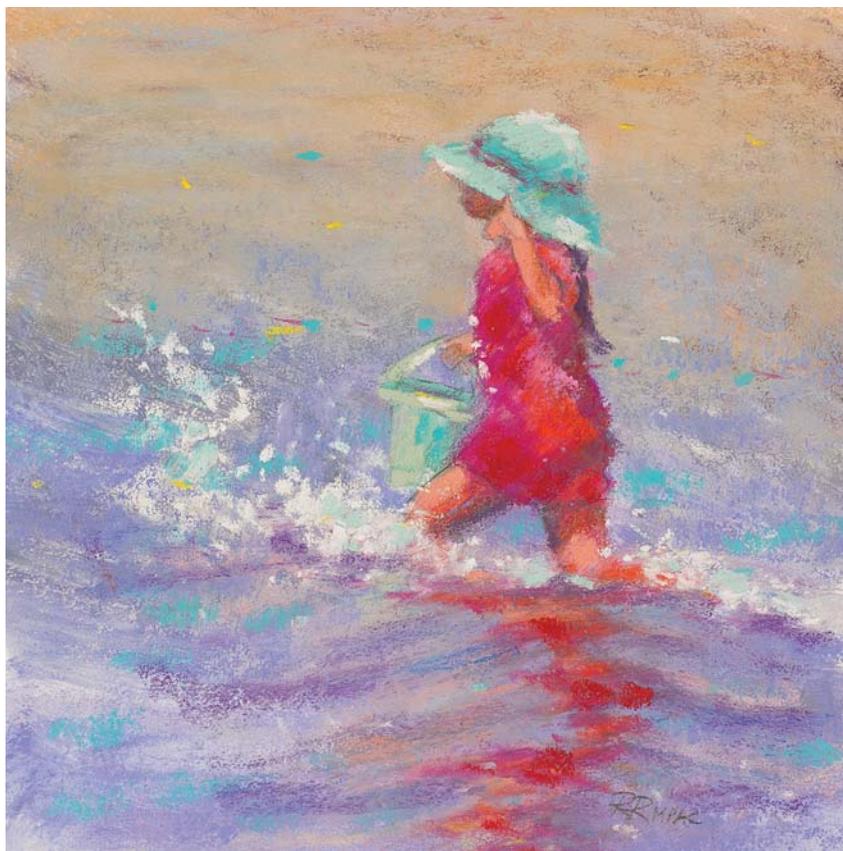
Painting the Figures

Using hard pastels and pastel pencils, I painted the figures impressionistically with few facial details. I finished each with a dash of softer pastel strokes for energy and motion.

When painting, I usually altered the color or style of the child's swimsuit or clothing in the interest of "anonymizing" the figure. This decision led to an amusing situation at the first exhibition, when a mother insisted her daughter *must* be the subject of one of the paintings, because her child owned "that exact pink hat." The original hat was blue and a different shape, but who was I to argue with her feeling of recognition? She bought the painting.

For the semi-abstracted backgrounds, I let my creativity out to play: turquoise and cobalt waters, sparkling whitecaps, pink and yellow sand, and dots of happy colors to suggest beach flotsam. I was amazed by how little detail was needed to "read" as a familiar beach scene—for example, a touch of dark shadow under a spot of color resulted in a shell or pebble.

I got so that I could complete each painting within an hour, and I'd often finish two or three during a single



Surf Splash (8x8) captures the exuberance of playing and exploring along the shoreline.

painting session. I became bolder, adding in pregnant mamas and paunchy grandpas—and I got better at capturing the moment and the light with just one pass, keeping the strokes clean and fresh.

I loved doing every painting, and achieved my goal of 60 works before the end of my milestone year.

Sharing Iconic Scenes

Because they were small, and the frames modest, I could sell the "Beach Bits" paintings for an affordable price, which resulted in buyers often purchasing multiples. I had giclée prints and cards made of a few of my favorites, which also have been good sellers. More than a year later, the

collection remains quite popular. A young mother recently came by the studio and chose four of them. The paintings seem to capture memories of precious moments of carefree times for most people, and who doesn't like to be reminded of those?

Here's what I learned from this experience: Pick a subject you love, pick a number and start painting. You'll be surprised by what you'll learn—and perhaps earn, too. 🎨

RUTH RODGERS (ruthroddgers.com) recently retired from a long stretch as president of Pastel Artists Canada to concentrate on her own painting in her seaside studio on British Columbia's beautiful Sunshine Coast.

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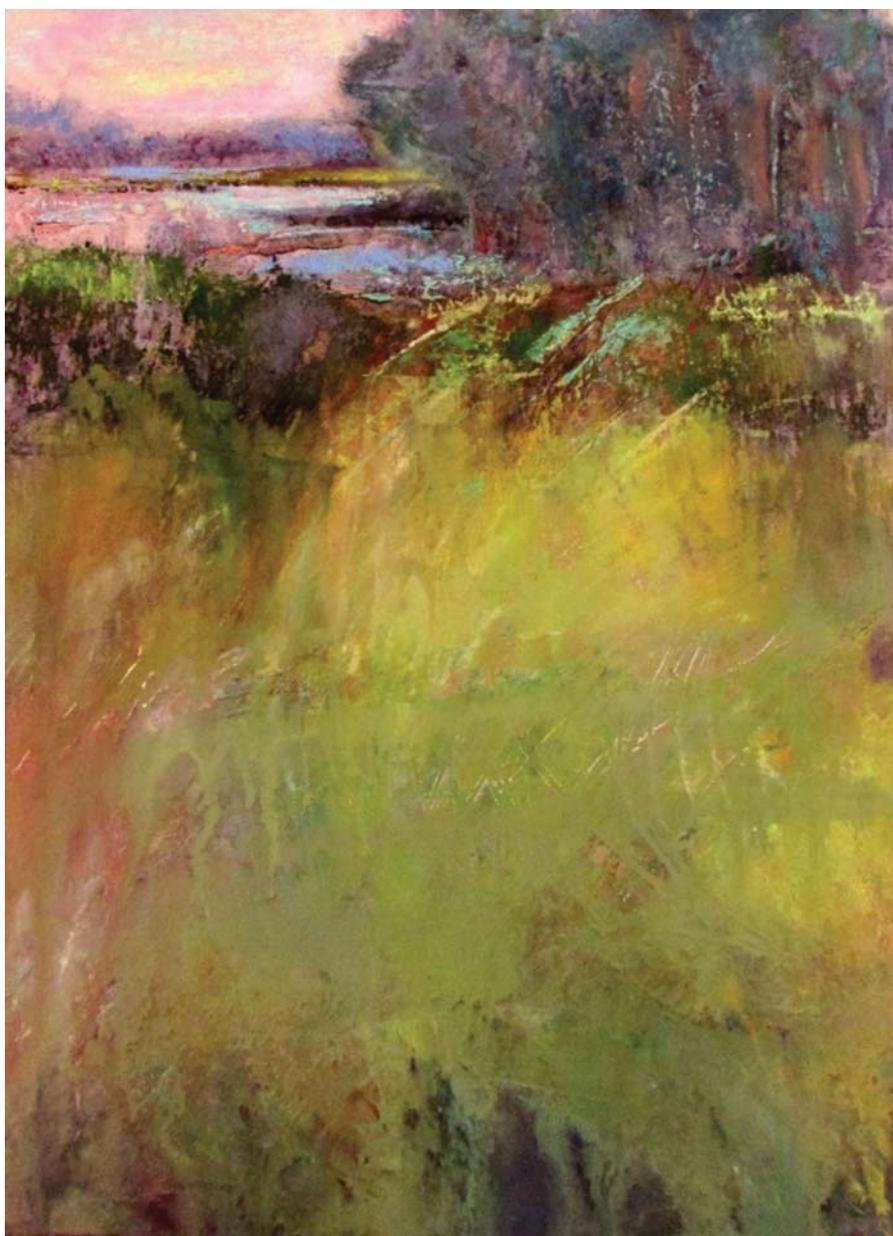
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Entering Juried Shows

To build your portfolio and position in the art world, it's vital to take the plunge and enter juried shows. I feel strongly that entering a variety of shows is the best approach. Many pastel artists enter the myriad pastel society shows that exist across the U.S. and Canada—a good first step.

The next step is to expand your search to include all-media shows. The American Impressionist Society, the Salmagundi Club in New York and many other venues offer opportunities for artists throughout the year. There are specialized shows for portrait painters, marine painters and small works shows as well. You can easily find opportunities by visiting onlinejuriedshows.com, callforentry.org and artshow.com, to name just a few. Researching the themes of upcoming shows may even inspire a new direction in your work, so keep

Eve Miller, an artist represented by Cecil Byrne Gallery in Charleston, S.C., has been gaining recognition in juried competitions for landscape paintings such as **Salt Marsh** (12x9).

CALL FOR ENTRIES

20th Annual

PASTEL 100

See your work in the pages of *Pastel Journal*, win \$5K and experience career-boosting recognition with the 20th Annual Pastel 100 competition! 100 selected paintings will be featured in *Pastel Journal* magazine.

Lily Pads Sur Ciel Bleu (detail; 11x14) by Terri Ford

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Jennifer Evenhus

For complete prize information, juror biographies, or to enter online, visit:

artistsnetwork.com/pastel-journal-competition

WORKING ARTIST

an open mind regarding subject matter that may be different from what you currently do.

When considering where to spend your money on entry fees, take the time to research the venue where the show will take place, the judge of entry and the judge of awards. If the judge of entry is a curator for a museum, for example, research the look and feel of the work currently in the museum, as this will give you an idea of the work to which that particular judge may be drawn. If you believe your work is a good fit with the show's theme, the venue location and the judge, by all means, throw your hat in the ring.

Entering art shows hosted by galleries is also an excellent way to expand your artistic presence. Subject matter, theme and presentation all come into play in a gallery show. While acceptance into a show isn't a guarantee that you'll eventually be represented there, it's certainly a good investment of your time, as the gallery owner will now be familiar with your name, bio, style and price point.

If you receive a "not accepted" reply to your entry, don't be discouraged. I personally had a painting that wasn't accepted—I don't use the term "rejected"—from two shows, before the work was granted entry into a reputable national pastel show, where it received an award. If your work isn't accepted into a show and you're able, take the time to attend the opening or look at the show when it's available online. Try to be objective about the paintings that were accepted, and you might find that you can learn something new regarding subject matter, quality of light, composition, color palette and presentation.

GET THE WORD OUT

Here's a press release that I wrote and sent to a lifestyle magazine several years ago, which resulted in a two-page layout of my paintings in its fall issue.

FOR IMMEDIATE RELEASE – 6/20/2011

CONTACT: Cecilia A. Murray, Address Here, Duxbury, MA 02331
781-XXX-XXXX.

EMAIL: emailhere@yourhost.com

WEBSITE: websitehere.com

Duxbury Artist Awarded "Best in Show" in Kennebunk, Maine.

Pastel artist Cecilia A. Murray, of Duxbury, Mass., was awarded "Best in Show" at the Pastel Painters of Maine 2011 juried exhibition in Kennebunk, Maine. The award was presented for Ms. Murray's painting, *Tidal Inlet*, at the opening reception on June 17, 2011, by judge of awards, Terry Ludwig, of Littleton, Colo. The exhibit will be open to the public until July 16 at the Heartwood College of Art, 123 York Street, Kennebunk, Maine.

Ms. Murray will be exhibiting her paintings at the upcoming Manchester Arts Festival in Manchester-by-the-Sea, Mass., on July 23, as well as at the Newport Arts Festival in Rhode Island on August 27 and 28. Her work is carried by The Studio on Depot Street in Duxbury, and can also be found on her website, ceciliamurrayfineart.com.

Ms. Murray is a member of the North River Arts Society, the Pastel Painters Society of Cape Cod and the American Impressionist Society.

Building Your Artistic Presence

Once you can demonstrate a strong, cohesive body of work, consider approaching various venues to host a show of your paintings. Many art societies have relationships with libraries, town halls, university halls, etc., that may be open to hosting a display of your paintings. Consider nontraditional venues with heavy foot traffic: Real estate offices, doctors' offices, restaurants and coffee shops are all good options. A solo show is worth noting on your bio, regardless of location.

Brag a Little

Now that you've had a show, get the word out about your success! Facebook, Instagram and your own

website are all great places to share your news. I also highly recommend writing a press release about your work and submitting it to every newspaper and magazine in your area (see sample above). With a bit of research, you easily can find the name of the reporter or editor whom you wish to contact. Many publications, both online and print, often are looking for interesting content, and if you're successful, your work may catch the eye of a gallery owner or new collector.

To learn how to present your information, simply Google "how to write a press release," and follow the formats you find. A good rule of thumb is to write the most important points in the first two lines of the press release.

Artistic *excellence*

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Maggie by Sam Dolman



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WORKING ARTIST



“Don’t let minor bumps in the road stop you from moving forward on your creative journey.”

Miller has continued to build her artist resume by participating in juried shows, including the 2018 Catharine Lorillard Wolfe Art Club’s 121st Annual Open Juried Exhibition. **Overlook** (16x16) is another example of her work.

Attach a high-resolution image of your painting with the press release, and include the medium and dimensions. Write a personal note to the editor, and be certain your contact information is clear.

You may be wondering if you can still write a press release without having had a solo show. Yes! Think about what makes you unique as an artist. Did you recently change careers? Is your art influenced by a life change: Did you move to a new part of the country, send your

last child off to college or pick up painting for the first time? Perhaps you were a doctor, and now you’re a full-time artist. Your message as an artist could make for very interesting content. Share your story, and submit it for publication. Nothing ventured, nothing gained.

Forward Motion

Don’t forget to share your work. As you think about the steps required to build your resume, consider all of the opportunities to grow as an

artist: Enter juried shows; share news of your success online and in print media; and, above all, don’t let minor bumps in the road stop you from moving forward on your personal creative journey. 📌

CECILIA MURRAY (cecilbyrnegallery.com) is an award-winning pastel artist and the owner of Cecil Byrne Gallery in Charleston, S.C. She teaches a seminar, “From the Gallery Perspective,” from which this article is derived.

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– Janet F.

Have you ever said to yourself "I'd love to get a computer, if only I could figure out how to use it." Well, you're not alone. Computers were supposed to make our lives simpler, but they've gotten so complicated that they are not worth the trouble. With all of the "pointing and clicking" and "dragging and dropping" you're lucky if you can figure out where you are. Plus, you are constantly worrying about viruses and freeze-ups. If this sounds familiar, we have great news for you. There is finally a computer that's designed for simplicity and ease of use. It's the WOW Computer, and it was designed with you in mind. This computer is easy-to-use, worry-free and literally puts the world at

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The Winners of the 19th Annual
Pastel 100
Competition

Whether the triumph is expressed in hyperrealism or complete abstraction; whether the subject is all about nature or distinctly human; the paintings that took top honors in this year's competition represent the power of pastel to both touch our hearts and stir our senses. Turn the page and enjoy special coverage of this annual celebration of international pastel talent and innovation.

PASTEL JOURNAL FOUNDER'S AWARD



Painting Old Chinese Pottery
(17¾x35½)

“For a moment, we access the painter’s studio and see the process of creation frozen in this image.”

THE WINNER OF THIS YEAR’S *PASTEL JOURNAL* FOUNDER’S AWARD, AURELIO RODRÍGUEZ LÓPEZ,

beguiled jurors with a completely remarkable tour de force of trompe l’oeil painting. His work, *Painting Old Chinese Pottery*, presents a view of an unfinished pastel painting, on top of which are scattered various pastels and erasers along with a cup of tea replete with a silver teaspoon.

The completed parts of the depicted pastel—a view of ceramic pots stacked on wooden shelves—are rendered with richness and exactitude, and yet López manages to convince us that the artist’s tools sitting atop the paper are even more palpable. “I found every inch of this painting to be interesting, intriguing and delightful,” says Still Life & Interior Category Juror Sarah Blumenschein. “All of



Aurelio Rodríguez López

Dazzling trompe l'oeil creates a moving homage to the art of pastel in this daring artist's grand prize-winning painting.

BY JOHN A. PARKS

the pottery is beautifully rendered with volume, texture and sheen. The transition on the right is very clever. The teacup and saucer 'resting' on the painting is exquisite. Every time I view this painting, I find more little details to enjoy, like the smudge of red pastel to the right of the 'actual' red pastel in the lower right. I especially admired this artist's drawing skills and pastel application technique."

A Painting Within a Painting

The genesis of *Painting Old Chinese Pottery* began when López was traveling. "During our last trip to China, my wife, Barbara, and I visited the millinery town of Daxu, in Guilin Province, in southern China," he recalls. "I saw this shelf with old pottery in an antique store, and inspiration came immediately. The texture and bright colors of the glazes; the dust gathered on the vessels over the years; the old wood; the geometry—all that I saw told me I had to paint this scene."

Back in his native Spain, López made a first painting of this subject and liked it so much that he wanted to use

See Lopez's first place portrait on page 54 and Animal & Wildlife honorable mention on page 66.

TOOLS & MATERIALS

All of the materials that López used for his award-winning painting are depicted in the piece:

- **Support:**
Pastelmat
- **Pastel pencils:**
CarbOthello and Caran d'Ache
- **Pastel sticks:**
Rembrandt, Terry Ludwig, Schmincke and Girault

it again. “I decided to do a second and more complex work based on the same inspiration, but with different vessels,” he says. “The idea was to use the attractive pottery as a background motif and to create a meta-painting, namely a painting within a painting, by using the trompe l’oeil technique. I’ve used trompe l’oeil in many of my compositions (See *Painting Behind the Glass II*, below, for example), but in this particular one, I wanted to pay tribute to pastel technique and the artist’s work. To be more precise: This is the moment when an artist takes a breath, sits back while drinking a cup of tea, and analyzes his work.”

A highly accomplished realist painter, López nonetheless found himself launching into some difficult territory to achieve the desired effect. “The biggest challenge of a work like this,” he says, “is to render the painting’s secondary motif, which, here, is the pottery, and at the same time not to interfere with the principal effect, namely the trompe l’oeil.” It’s important for the materials resting on the surface

to be more “real” than the image of the Chinese pots. “The protagonists here are the materials, pencils, pastel sticks, tea cup and what they suggest,” López says. “For a moment, we access the painter’s studio and see the process of creation frozen in this image. The shelf and its elements accompany us on a trip where the final destination is the creative process.”

The Stages of Work

In giving us this privileged glimpse of a quiet moment in the studio, the artist also lays bare his working process. “All phases of my pastel technique can be seen in this particular work,” he says. “From right to left, we can see the initial drawing, the application of the first colors, and the finished and detailed work.” It’s a process that begins with photography. “Normally I use photography as reference for my work,” says López, “but I do enjoy painting from life as much as I can and whenever the motif permits it.”

A photo—or photos, since López sometimes uses more than one to complete a single motif—permits him to work patiently and meticulously without a time limit. “I like to elaborate my works to a considerable extent and to analyze the minute detail,” he says. “Photography facilitates this way of painting.”

When he starts work on the painting, the artist begins with line. “I always start with a drawing that’s as exact as possible,” he says. We can see this stage on the right side of *Painting Old Chinese Pottery*, where a crisp black line in pastel pencil clearly states the outlines of all the elements. This black has been used further to lay in some of the areas of very dark tone. “Then I continue applying fine layers of pastel to build up the structure of color and shapes,” López says. “This is when I use my fingers for blending. I unify these layers of color until obtaining the perfect base for the last phase. This consists of the adjustment of color and nuance as well as the





Swan (19¾x27½)

Painting Behind the Glass II (opposite; 31½x24½)



Aurelio Rodríguez López (aurelioarte.com/en), of Madrid, was born in Adalusia, Spain, in 1958. He initially studied engineering in Madrid but left the university to become an artist. He studied briefly at Soto Mesa School of Art and later took classes in Marbella and Tenerife, but he's largely a self-taught painter. López has enjoyed considerable success as a portrait artist with a client list that includes the kings of Morocco and Saudi Arabia. Among his many awards is a first prize award in the 2011 First International Pastel Biennial in Spain and the Pastels Girault Prize for Pastel Technique in Perigord, in Saint-Aulaye, France, in 2013.

restoration of detail lost during the blending process.”

To achieve the wealth of color and delicacy of control he requires, López uses a wide variety of pastels and pastel pencils. He has at hand more than 800 colors in various brands and varying hardnesses. By establishing color values and then blending with his fingers, he pays close attention to the amounts and thickness of the pastel on the surface.

Normally, says the artist, his approach and highly controlled technique leave little room for surprise, but in this work, he was never quite sure how it would all work out. “The mystery was how the two points of view represented by different lighting would relate to each other,” he says. “On the one hand, there’s the side view of the pottery, and on the other, the overhead view of materials and tea cup. The final result confirmed my expectation, which was to create a tri-dimensional effect of the materials on top of an unfinished work.”

Traces of Trompe l’oeil

López’s interest in trompe l’oeil has been inspired by a number of master practitioners of the genre. “I admire many artists who work, or worked, this way,” he says. “Let me name Goya and his frescos of San Antonio de la Florida, in Madrid, as well as Pere Borrel, a Catalan painter and one of the greatest exponents of trompe l’oeil technique of the late-19th and early-20th centuries. Also, there are the Italian artists Giovanni Bellini and Andrea Mantegna. I’d also like to mention the contemporary artists who use trompe l’oeil on the streets, such as British artist Julian Beever and German artist Edgar Müller.”

One of the great pitfalls for all artists using trompe l’oeil is that it can easily become merely tricky, a flashy and dazzling display without much substance. López’s achievement in *Painting Old Chinese Pottery* is to give the technique a central role in an act of expression that he describes as an “homage to pastel.”

In this work, it’s the trompe l’oeil approach that allows us to be present at the moment of creation. It invites us to contemplate the great mystery of how a few simple sticks of color can be transmuted into a gloriously rich and compelling vision. Bravo! 🎨

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. He’s the author of the book, *Universal Principles of Art* (Rockport, 2014).

Jacob Aguiar

When it comes to inspiring subject matter, the local marshes in his home state of Maine are just what the doctor ordered.

BY TAMERA LENZ MUENTE

MARSHES ARE ESSENTIAL ECOSYSTEMS THAT PROVIDE BREEDING GROUNDS,

food sources and rest for migrating birds and other wildlife. These natural bodies of water act as a filter and protect surrounding areas from flooding. Beyond these environmental benefits, marshes make for serene landscapes filled with water, delicate grasses, open sky and breathtaking sunsets to those who take the time to appreciate them.

Pastel artist and medical doctor Jacob Aguiar embraces the tranquility and artistic potential of the marsh landscape near his home in Scarborough, Maine.

Situated just south of Portland, Scarborough lies within minutes of beaches, rocky coastline, rolling fields and plenty of marshland. “I’m drawn to dramatic lighting situations,” says Aguiar, “but as much as the light, I’m drawn to simple, yet powerful, compositions. I like to focus

“Doing art and working with pastels is totally vital to me. I can lose myself in it and completely get rid of my stress.”

on scenes that make an immediate visual impact. Where I live, the marshes offer ample opportunity for these compelling designs.”

Familiarity Breeds Ingenuity

Aguiar encountered the subject of his winning pastel *Marsh Complements* on the way to one of his favorite marshes. “I’ve probably driven past this place at least 500 times,” he says. He took the reference photo in April, when the marsh grasses lacked vibrant color. At the time, he was attracted by the high horizon line and the shapes of the grass masses leading the viewer deep into the space. Because of the time he spends in this marsh in various



seasons, Aguiar relied upon his memory to add color and interest to the work. “It’s a place I’m incredibly familiar with,” he explains. “During the summer months, I go there after work and paint en plein air. This helped me to dramatize or exaggerate what the initial reference photo gave me, which was a pretty neutral, even drab, scene. Having seen the marsh in fall, when everything is gold and vibrant, influenced and informed this piece.”



Aguiar has spent hours captivated by this place. “There’s a market nearby, and I’ll grab a salad and sit out there from 5:30 or 6 until 8 or 8:30, when the sun goes down, and not even paint sometimes,” he says. “I’ll just listen to the peepers and enjoy being outside. I’m a big proponent of people painting what’s around them and what they know, since people internalize those places they see on a daily basis. These places are home—they’re places I’m absorbed in and living in 24/7.”

Art As Medicine

Remarkably, Aguiar has only been making art seriously for about six years. Looking for a way to spend a year off from naturopathic medical school in 2011, he decided on art, something that had interested him since childhood. After a year of taking pastel workshops and honing his painting skills, he completed his medical degree. He set his first major art-related goals in 2014, and now splits his time between his naturopathic medical practice and pastel painting, his two passions.

“Doing art and working with pastels is totally vital to me,” says Aguiar. “I can lose myself in it and completely get rid of my stress. Working with very sick or complex patients

Marsh Complements
(9x12)

*See Aguiar’s
Landscape
& Interior
honorable
mention on
page 48.*

can filter over into all aspects of my life. Being able to spend time on a pastel and get into that flow for a few hours interrupts the constant thoughts churning in my mind about patients. There was a period for a couple of weeks when I didn't paint, because I had produced some really bad pieces and got discouraged. During that time I had some bouts of insomnia, and I was stressed and anxious. Once I got back to painting again, within the first couple of days, it all resolved. I would say that art definitely provides a counterbalance to the kind of work I do, which is, inherently, pretty stressful."

Ranging from subtle color layering in the sky and water to expressive mark-making in the grasses, *Marsh Complements* displays Aguiar's passion for pastels. Landscape & Interior Category Juror Nancie King Mertz says this of Aguiar's painting: "It makes me want to walk

in and explore every mark. Aguiar's painting shows a level of quiet confidence—from composition to color sense to loose pastel application. It's important to vary the mark-making to keep the viewer's interest, as well as to share with the viewer how a pastel painting should be created, which he does so skillfully."

Skillful Seeing

Aguiar delves into other Maine landscapes with an equal amount of skill and passion. *March Thaw* (below) depicts a spring snowmelt in a field

Marsh Golds
(opposite; 30x40)

March Thaw
(20x24)





lined with trees. In the foreground at lower left, a broad patch of snow reflects both cool and warm light. The snowy shapes lead the eye to the leafless trees, glowing orange from a warm sunset. The trees lead the eye to the upper right corner, where soft light dissolves the distant tree line at the horizon, creating a feeling of deep space. “This scene really struck me,” says Aguiar. “It was sunset, with the sun behind me, and warm light reflected on the snow and across the field and foliage. It was phenomenal to see the different patterns of snow as it started to melt. I took the reference photo because I was inspired by the composition, and I enjoyed the lead-ins with the snow and the path to the area between the bushes on the right. A lot of this scene was in shadow, so I had to restrain myself from adding bright highlights to some of the snow.”

Aguiar has painted throughout New England, and also in the West, but the marshland in Scarborough, practically in his own backyard, continually offers unique compositions. In this striking area, he has made countless paintings, many within a mile-and-a-half of each other. For example, *Marsh Golds* offers a wider view of the landscape than *Marsh Complements*. In the composition, the land anchors the bottom third and the sky envelops the top two-thirds. At the low horizon, lush, dark green trees divide the golden marsh grasses from a soaring sky. Within this quietly balanced design, Aguiar revels in the pastel medium. He built up the sky with layers of cool purples and blues, adding touches of warm pinks and lavenders. Below, glowing yellows open up to reveal blue pools that reflect the sky and trees.

In addition to depicting aspects of the marsh in different seasons and at various times of day, Aguiar’s marsh paintings also represent a year-and-a-half of his exploration of different kinds of mark-making and the effects of pastel. “The marsh is my go-to area,” he says. “I know I can always come back and find something I’m really excited to paint. It’s become a place I can depend on.” 🍷

TAMERA LENZ MUENTE is a frequent contributor to *Pastel Journal*.



Jacob Aguiar (jacobaguiar.com) is a nationally recognized pastelist who divides his time between practicing naturopathic medicine and painting landscapes. A signature member of the Pastel Society of America, he has won many awards and is currently teaching classes, as well as workshops throughout the country. He lives in Maine with his wife, Laura, and their Bernese mountain dog, Bernie.

Nancy Nowak

In this award-winning charmer, a sunlit sidewalk warmly beckons viewers to take a leisurely downtown stroll and linger awhile.

BY STEFANIE LAUFERSWEILER

THE TIME WAS HALF PAST ONE ON A SWELTERING SOUTHERN AFTERNOON

when Nancy Nowak eyed the scene before her in Duluth, Ga. She had set up to paint for a local plein air event and would spend the next two-and-a-half hours creating *Gallery Street*. “It was my first time painting in that location,” says Nowak, who lives near Atlanta. “The downtown area is historic, with locally owned restaurants, artsy shops and a train running through the center of town. The buildings have an old-time, nostalgic appearance.”

Drawn to Light

Much of Nowak’s artwork captures idyllic moments in the natural landscape, but what drew her to the view in her award-winning *Gallery Street* is the same thing that pulls her toward any subject she paints: the light. “I was especially attracted to the light hitting the top of the woman who’s sitting and painting the flowerpots outside the front of the gallery,” says Nowak.

She relies on a viewfinder to eliminate the extraneous in such a complex scene, helping her to focus on select pieces of

information as she explores possible compositions. After making a small value study to work out the shapes, spatial relationships, and areas of light and shadow, Nowak lightly penciled a drawing onto mounted UART 400 paper.

She prefers hard Nupastels to make her underpainting, which she spends a good deal of time creating. She also employs a technique introduced to her by Richard McKinley at a workshop, in which she uses Holbein watercolors to lay down a very loose layer of local color. She

builds upon this technique by applying additional layers of watercolor in select areas. “Some parts were just massed in,” she says, “including the green foliage and the front of the building on the far left, and other parts were painted with more detail.” In the shadow areas, the artist aimed for dark, rich color. In the finished painting, she left some of the watercolor exposed.

With a solid foundation in place, Nowak glazed over the dark areas with similar hues of pastel. She used three green values for the background trees—“the lightest and warmest at the top, where the sun hits”—and manipulated the bluish-gray shadow shapes along the sidewalk to lead the viewer’s eye to the figure.

The figure was simplified by capturing the light on her back and the back of her head. “I melted her body into the shadows to ground her,” says Nowak. To ensure color harmony, she employed the same neutrals she used for the shadows to imply car shapes, and glazed with a warm reddish neutral to indicate shadows on the brick.

Seeing Heat

With the sun beating down overhead as she worked, Nowak turned up the

“I’m more of a colorist. I play with color; I manipulate color; I stretch color—all to create that emotional response.”

Gallery Street
(12x9)



Nowak

temperature in her painting to help viewers experience the moment as she did. “To emphasize the hot sun hitting the sidewalk, I made it the lightest value,” she says. The figure was highly lit as well, and adding yellow to the sky and

Coming Home
(bottom; 12x12)

Uphill Climb
(9x12)



warm, bright greens to the foliage also conveyed the warmth of the sun’s glow. The buildings stayed in shadow. “I took some liberties and illuminated the red brick building to add a sense of brightness and warmth to contrast the darks,” says Nowak.

The lamppost offered an opportunity to highlight something ordinary, the beauty of which goes unnoticed by most passersby. “I loved the unique shape of the wrought-iron light fixture, along with the strong vertical of the pole,” she says. “I joined together all of these wonderful dark shapes, including the gallery sign, and contrasted them against the warmth of the brick.”

Nowak uses a variety of softer pastels (Jack Richeson, Unison, Schmincke, Terry Ludwig) as she progresses to the finish. She lettered the gallery sign using a pastel pencil. “With the light changing fast, it was all about making each stroke count,” says Nowak. “It was picking what I perceived as the right color, making a confident mark and moving on.”

Communicating in Color

Landscape and Interior Category Juror Nancie King Mertz applauds Nowak’s work as “consistently strong but sensitive, expressive, yet totally accurate,” a testament to Nowak’s years of plein air painting experience. Particularly impressive are Nowak’s command of color nuance—“the color temperatures are spot-on”—and commitment to value perfection, which left Mertz “wanting to visit every location she paints.”

Nowak emphasizes that her aim is all about visually communicating her experience in a place and time to her viewers. “Some artists are tonal painters, which naturally conveys a mood,” she says, noting that her own paintings tend to contain strong contrasts of light and shadow, “but I’m more of a colorist. I play with color; I manipulate color; I stretch color—all to create that emotional response.”

Adding a figure to *Gallery Street* also established an emotional



A Place in the Sun
(12x12)

See Nowak's
Landscape
& Interior
honorable
mention on
page 48.



Nancy Nowak (nancynowak.com) earned her bachelor of fine arts degree in 1981 at the Cleveland Institute of Art, where she studied enameling and oil painting. After owning both a calligraphy and printing business, she rededicated herself to her art and is now a full-time painter. She's a Master Circle artist and Board Member of the International Association of Pastel Societies. Originally from New Jersey, she now resides in Suwanee, Ga., and offers workshops and classes in pastel, focusing on landscapes.

connection and created engaging shadows on the sidewalk. "I used to joke that there were no people in my painting world, for I had a hard time painting them," Nowak admits. "But after lots of practice, I recently started to add them." She realized the trick was to break them into simple shapes and define them with a hint of light.

Making Cuts

Simplifying this scene was critical to painting it well. "There were pots, tables, sculptures on the sidewalk, along with a tall, triangular green shrub on the far left—not to mention all that brick," Nowak says. "But the story of the painting wasn't about those things. I try hard to tell just one narrative—in this case, the artist painting on the sidewalk—my focal area. The rest is muted and simplified."

Stroke of Good Fortune

Gallery Street instantly brought good fortune to Nowak. It won second place at the plein air event that weekend and sold. Plus, it brought her artwork to the attention of the owners of 2 Smith Art Gallery, shown in the painting, who now represent her.

"It's a very simplified yet lively painting, and because of that, every mark, every value and every color has to feel right," Nowak says. "It does have a certain amount of roughness and spontaneity, but perhaps that's what makes it feel fresher and more alive versus a stiffly rendered studio painting."

Nowak's masterful editing of a complicated street creates just enough interest to connect with viewers and make them want to linger and explore the nuances of the scene. "There's a fine line between unfinished and overworking, and I err on the side of unfinished," she says. "It would be so easy to overwork it, but then it would go against the pure intention of just capturing the light, the impression and the story." ■

STEFANIE LAUFERSWEILER is a writer based in Cincinnati.

Corey Pitkin

A child's tender moment is lovingly captured through a detailed drawing, softened edges and luminous golden light.

BY AMY LEIBROCK

COREY PITKIN WAS FLIPPING THROUGH SNAPSHOTS FROM A FAMILY OUTING

to an apple orchard when he stopped on a photo of his daughter, Anastasia. He was struck by both the expression on her face and the misty, autumnal light. "It had that soft feeling of a 19th-century painting, with almost a Bouguereau lighting to it," he says.

His daughter's expression was conflicted, like she was on the edge of tears, not sure how to handle her toddler emotions. "As I recall, things didn't go well after the photo was taken," Pitkin says with a laugh.

The artist, who lives in Broadalbin, N.Y., decided to paint this tender moment. The result is *The Golden Apple*, this year's winner of the Richeson Pastel Silver Award.

The Story Behind the Painting

The Golden Apple is a reference to the Greek myth where a fight between three goddesses over a golden apple leads to the Trojan War. "I used that as a springboard for the war

going on within Anastasia at that moment," says Pitkin. "She was trying to figure out what to do."

Portrait & Figure Category Juror William Schneider calls the painting a "striking yet understated piece," he says. "The drawing is spot-on;

note the foreshortening on the child's left hand. Pitkin convinces us of the roundness of the form with the subtle value drop from the highlights on the forehead to the shadow of the lower jaw and chin. He completes the turning of the

form with cool temperature shifts at the sides of the child's head."

A Picture of Childhood

Pitkin began the painting by doing some minor alterations to the original image in Photoshop to harmonize the colors. He wanted a warm green cast to it, so he pulled out some blues. He also bumped up the contrast and did some cropping.

From there, he worked from the computer screen, sketching out the composition with a pastel pencil in a single color. Getting the drawing of his daughter to be "spot-on" took some time. Capturing the hand gestures was the biggest challenge. "I was trying to get the authenticity of the way she was holding her hands without it looking like I just drew it wrong," says Pitkin. "I probably spent as much time on those hands as I did on the rest of the painting."

Once he completed the drawing, Pitkin blocked in the larger shapes using Terry Ludwig and Unison pastels in neutral tones. "A lot of the lighter tones are actually grays," he says. Then he used brighter-colored pastel pencils, especially oranges, to refine and blend. In much of his work, Pitkin tries to keep edges as

"You can spend a lot of time just focusing on all the little details and minutia in an eye, for example, but if you focus on the large shapes and an overall impression, you realize a lot of that stuff doesn't matter."

The Golden Apple
(20x16)





Clockwise:

Astray (19x36)

John in E Minor
(18x24)

**I Can Only Play
This Sweetly
When You're
Never Here** (13x8)

soft as possible and just sharpen them where he wants the viewer to look.

Schneider acknowledges this deft handling of edges. “The hierarchy of edges from completely lost [the edge of the shirt on the lower right] through soft [the hair blending into the background] to razor-sharp [the shirt collar below the chin] are evidence of Pitkin’s careful observation,” Schneider says. “Pastel isn’t always the easiest medium to do that work. It’s hard-edged by nature.”

Even so, Pitkin rarely uses his fingers to blend. “If I need any blending, I’ll loosely run a pencil across to blend the strokes,” he says. “Then I can put a glaze on top and subtly alter the colors.”

For the painting’s background, Pitkin used the long side of his pastels to make broad strokes to build texture and contrast with the smooth rendering of the flesh. “I made sure the value of the background was between the lights of the skin and the dark of the shirt so the figure would stand apart from the chaos; I then softened the edges to unify the figure and the background,” he says.

The rendering of light in Pitkin’s painting also impressed Schneider. “The use of a dominant hue in the golden light that permeates the scene makes this simple subject such a strong composition,” says the juror.

This luminous quality is something Pitkin works toward in all of his work. “A lot of that is value control—keeping subtle

value transitions but maintaining a hierarchy, making sure things don’t stray too far from where they need to be,” he says.

Pitkin worked on Sennelier LaCarte paper mounted to a piece of aluminum composite material (ACM) for his prizewinning pastel. He recently started using ACM, which is more commonly used for commercial signs. He likes that it’s easy to frame, archival, and won’t bend or warp. It’s also cheaper by the foot than commercial pastel papers when he prepares it himself.

The Artist’s Journey

Pitkin realized art was in his future when he was about 12 years old. By that time, like many kids his age, he had stopped drawing for fun. Luckily, a teacher gave him an assignment to bring in an object from home, put it on his school desk and draw it. “It might have been the first time I’d ever drawn from life,” says Pitkin. “Something just clicked. This was something I could do and I enjoyed doing.” Until then, he had wanted to study medicine, but that moment set him on a different path.

Pitkin picked up pastels early on. “There’s an immediacy to them, especially if you’re doing something gestural or you want something that’s not as overworked, which can be a big pitfall with oils,” he says. “I think it’s



easier to control your color palette, as well, because you can literally just set out the colors you're going to use."

Inspired by late 19th-century American painters such as Winslow Homer (1836-1910) and Thomas Eakins (1844-1916), Pitkin, who is mostly self-taught, developed a style that uses Impressionist techniques combined with Classicism. "I try to come up with a narrative and let that drive the creation of the piece," he says. "Then I'll sketch it out and see where it goes from there and let it evolve organically."

Beyond Technique

Pitkin is primarily a portrait painter and likes to paint from life, but he also paints from photos when convenient. He keeps his skills fresh by doing live drawing at least once a week. "I think once you've done that for long enough, you know where your photos are failing you," he says.

His favorite part of the process is when he has the structure set and can

put his reference photos aside. "When it looks like the person, has 10 fingers and all of the points have been checked off, I can just play with the material and let my imagination take it in a certain direction," he says.

Pitkin now teaches workshops on portraiture and painting. One of his most important tips is one he learned from studying John Singer Sargent. "I tell my students to simplify and focus on the big shapes, because far too often, especially with portraiture, there's so much detail," he says. "You can spend a lot of time just focusing on all the little details and minutia in an eye, for example, but if you focus on the large shapes and an overall impression, you realize a lot of that stuff doesn't matter."

Beyond getting technique right, Pitkin says he hopes to communicate something universal and honest about human existence through his art. In *The Golden Apple*, he did this by speaking to a part of childhood that's often underrepresented. "As we grow up, I think a lot of us look fondly at childhood or at our own children, and we don't acknowledge the conflict that's inherent in growing up—learning all of the rules and discovering who we are," the artist says. "I think this painting touches on that, and that speaks to everyone. We were all kids at one point." 🎨

AMY LEIBROCK is a Cincinnati-based freelance writer and content manager.



As a predominantly self-taught artist, **Corey Pitkin** (coreypitkin.com), of Broadalbin, N.Y., credits the isolation of growing up in a tiny southern Adirondack country town as affording him the opportunity to refine his abilities to a higher degree than might have been possible in a more metropolitan environment. By the time he was out of high school, Pitkin had won multiple awards in regional and national competitions. Within the span of several years, he has gone from a relative unknown to an award winner in local, national and international competitions. When he's not in the studio, Pitkin is often found conducting workshops on portraiture and painting technique.



Colette Ody Smith

An artist searches for—and finds—reality in the abstract of her award-winning painting.

BY REBECCA DVORAK

“THIS PAINTING IS A POWERHOUSE ... A KNOCKOUT,” SAYS ARLENE RICHMAN,

Abstract & Non-Objective Category Juror, of Colette Ody Smith’s award-winning pastel, *Understory*. “The painting reveals the artist’s confidence with, and unvarying control of, shape and color,” she says. “Compositionally, it’s superb, with its bold diagonals and sharp, intense color areas. Smith uses small versus large shapes and light versus dark areas to maximum effect to yield an impactful image.”

Understory is the companion piece to *Interior Aspect* (on page 43), which Smith had finished first. With a reference to her favorite Rothko painting that hangs at the Milwaukee Art Museum, she painted the lower half of both images red to emphasize the nonliteral nature of water reflections—and to take the viewer into a place of reverie.

A Lesson in Detachment and Listening

Smith wasn’t satisfied with the initial result, however. She had struggled with the composition, which was based on her reference photo of a water landscape, and had failed to resolve issues in her thumbnail sketches. She reached a point midway through the process when she felt that she either needed to force *Understory* unwillingly in the direction she initially had intended, or pay closer attention to what else it had to offer.

“This place of working without a plan, without a net, without a precedent, was a struggle,” Smith says, “because I needed to risk it all to do what hadn’t been done before.” With “nothing to lose,” she promptly turned the canvas on its side. The result was transformative.

“I began to respond directly to the colors and forms,” she says. “The best improvements came with dragging color down over the tree in the lower third and inventing

supportive branch forms. Seeing more possibilities in creating smaller forms reminiscent of twigs and leaves, as well as the fissure patterns in rocks, I finished with the white-toned areas seeming to melt like ice in spring warmth.”

Smith experienced a renewed attention to each and every mark, letting them be looser and criss-cross along the canvas. Allowing the unfamiliar into her process “became a good lesson in detachment and listening rather than being directive and doing all the talking,” she says.

Potential and Optimism

Smith’s process for painting *Understory* is typical of how she approaches most of her work. Nature is her muse, and she photographs her subject matter while on long hikes near her home. “I’m particularly drawn to water, rocks, and dense, hidden areas in forests near streams and ponds,” she says. “I’m intrigued by scenes that are made by natural forces at work—the way a fallen branch creates a blockage that redirects a stream, or the way a pile of rocks tumbles a certain way, or how the patina and erosion of surfaces tell a story.”

See Colette Ody Smith’s *Landscape & Interior* honorable mention on page 49.

Understory
(24x20)





Heartfelt (20x20)

Interior Aspect
(opposite; 20x24)

After Smith gathers her inspiration, she spends time considering which images and ideas she finds compelling enough to paint. She pours over her photos, “sometimes combining, cropping, editing and manipulating them on the computer.”

The most important step comes next: the thumbnail sketch. It’s here that Smith takes the time to work out any issues in the composition that might trip her up down the line. Her favorite point in the process is when she’s completed the thumbnail and can see the direction

the painting will take. This is a moment filled with potential and optimism since she can still exceed her expectations.

Next, she draws in pencil on a prepared surface of 4-ply museum board coated with Golden’s Acrylic Ground for

Pastels. She then does a complete watercolor underpainting, continuing to work out compositional concerns along the way.

Finally, Smith lays in pastel, working dark to light while making strong color notations that serve as guideposts for later development. She continues the layering process, bringing up details and defining forms, followed by highlights and delicate linear marks. Smith uses a variety of pastels, primarily Schmincke, Unison, Terry Ludwig, Great American, Sennelier and Richeson.

In some instances, Smith feels that she has gone too far into the detail of a piece. She says this might be because she can get too literal when referencing the photo. She’s learned that sometimes, as was the case for *Understory*, she needs to take a step back and “knock it down and re-simplify the image before the high-lighting stage.”

She believes her process is most effective when she’s able to free herself from the reference photo as the painting develops. When the painting is done, she leaves the piece in a visible location for several days or weeks so she can be sure that she’s truly satisfied with the work.

A Gift for Others

Understory is the result of a lifetime of exploring what it means to be an artist. Smith had ambitions to be an artist from an early age. She earned a bachelor’s degree in fine art, humanities and education from Macalester College in St. Paul, Minn., and continued to take classes at the Milwaukee Institute of Art & Design to hone her skills after graduation.

Throughout her studies, however, she struggled to come to terms with her belief that being an artist meant forcing herself into the spotlight. She had misconceptions about the connection between art and ego, and self-expression and self-absorption, that she couldn’t reconcile with her own values.

Then, she came across the teachings of Bahá’u’lláh, the prophet-founder of the Bahá’í Faith. The Bahá’í scriptures include specific writings about the nature and role of the arts, which Smith found exciting and liberating. In this context, she began to understand that creating art could be a gift for others—a way of inspiring, encouraging, educating and uplifting those around her.

“Seeing art as a way to participate in creation, the exploration of hidden realities, and to share what I’ve been given, and be of service, opened

the path to actualizing my dreams,” Smith says. She now views painting as her way to make a contribution and to connect with others in a deeply meaningful way.

The Future Is Here

Smith believes that the next step in the arc of her work can be found by more deeply accessing the essence of the natural scenes that she uses as inspiration. Perhaps this means allowing herself to be looser in how she paints the detail she sees in photos so that the end result is, in fact, abstract.

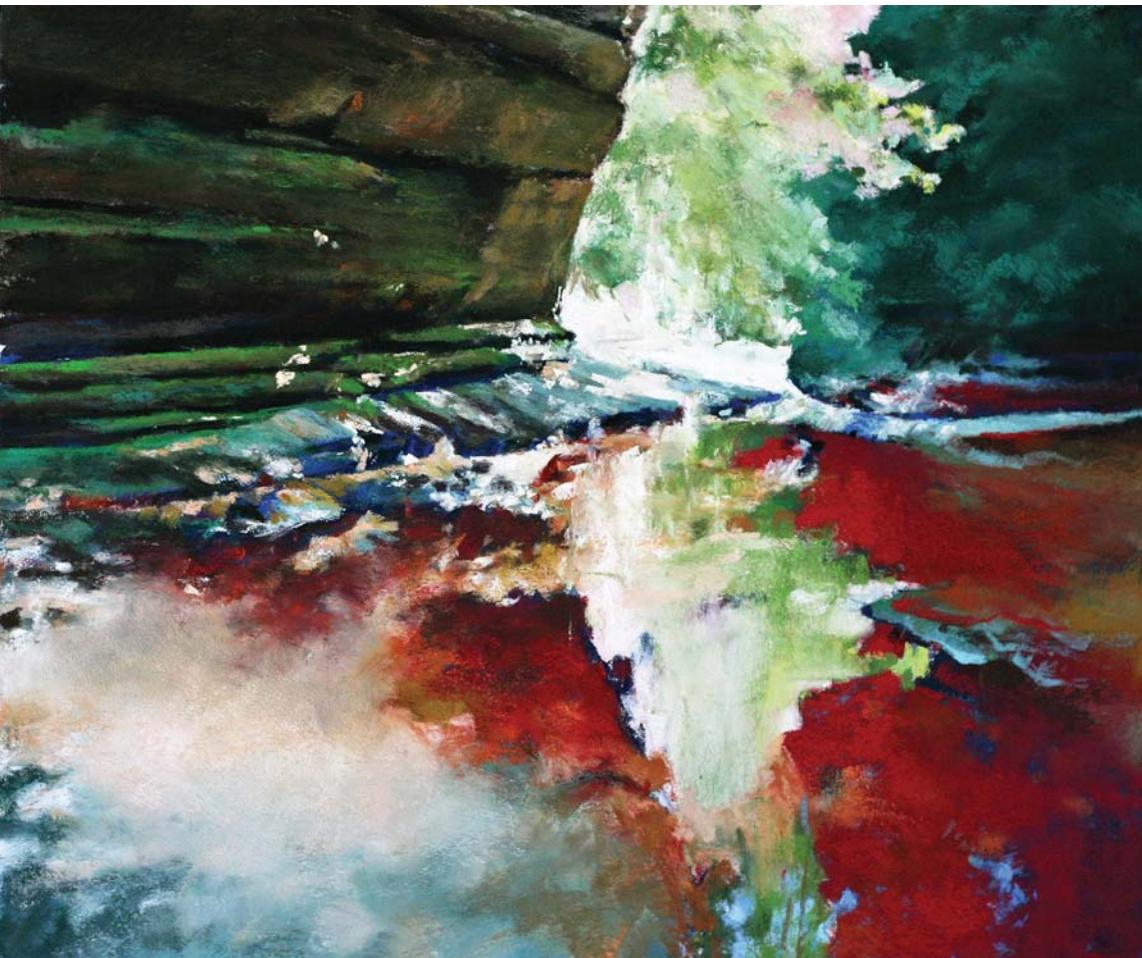
“I’ll always love the edges of water and complex corners of woodlands and wetlands, yet I never know if what I find on any particular day in any particular place will spark a painting,” she says. “There needs to be

something drawing me in to look closer—to find something mysterious and compelling. It might be a pattern of light, an arrangement of colors, a perfection of forms, but I know it when I see it.”

Through her work, Smith wants to call the viewers’ attention to something in nature that they may be too busy to see, something they may gloss over in their haste. She’ll continue to work from photos but, once she lands on her subject matter, she plans to move away from the comfort of replicating what she sees in the image. Instead, she’ll try to get even closer to what’s real and hidden beneath the details.

Smith sees her work not as a departure from realism, but as an abstract representation of a purer truth. *Understory* fits solidly in the trajectory of her artistic journey and is a step in this direction as one of the more complete abstractions she’s done to date. 🎨

Writer and editor **REBECCA DVORAK**, of New York City, studied art history in college. She has interned with Galeria Cartel, in Granada, Spain; D.C. Moore Gallery, in New York City; and The Metropolitan Museum of Art.



Colette Ody Smith (coletteodyasmith.com), of Wauwatosa, Wis., explores ways to express the mystery and wonder she feels in the “school” of nature. She earned a bachelor’s degree from Macalester College in fine arts, humanities and education before teaching art in the Wisconsin public school system. Her paintings have been exhibited widely and featured in art publications. She’s a Master Pastelist of le Société des Pastellistes de France, a Signature Member of the Pastel Society of America, and has earned Masters Circle designation in the International Association of Pastel Societies and Distinguished Pastelist honors in the Pastel Society of New Mexico. Her work is in the Woodwalk Gallery, in Egg Harbor, Wis., and The Gallery of Wisconsin Art, in West Bend, Wis.

Landscape & Interior

BY MICHAEL CHESLEY JOHNSON



Tilghman Breeze
(12x24) by
Maria Marino

First Place: Maria Marino

Maria Marino (mariamarinoart.com), of Sykesville, Md., fell in love with Tilghman Island at the confluence of the Choptank River and the Chesapeake Bay along Maryland's eastern shore. Without her pastel plein air box, she realized that she had stumbled upon a scene she knew she had to paint. "I snapped quick photos with my smartphone and homed in on the sight, smell and sound of everything before me."

The painting that resulted, *Tilghman Breeze*, is described as "a fine tapestry of intricate color" by Landscape & Interior Category Juror Nancie King Mertz. "It doesn't feel one bit labored," she says. "Marino's masterful control of pure, thick pigment is fresh and joyful. She seems to relish the medium and explores what can be done by building it up into thickly applied layers that reflect light and color."

Marino selected a 12x24-inch sheet of sienna-toned Sennelier LaCarte paper as her surface. Next, using the photos to jog her memory, she skipped preparatory sketching and underpainting, choosing instead to use a charcoal pencil to establish the design.

When the artist moved to the color stage, she chose not to be too literal. "I wanted to paint the emotion of the landscape and capture not just the beautiful light of the island, but also the rustling of the trees," she says.

Starting with darks such as the eggplant stick from Terry Ludwig as well as a few sticks from Girault's

Dark Tone series, Marino used linear strokes to weave color into color. “The reflections in the water play an important part in the composition of the painting,” she says. “I painted with accentuated vertical and horizontal strokes to indicate the movement of the golden algae as it floated on the surface, as well as to denote the multitude of color that I discovered throughout the reflections.”

Marino then employed a technique that’s perhaps unique to her. She “cracked”—her word—Sennelier jumbo pastels with force onto the painting surface, especially in the areas of vegetation, to build form. “I really love the jumbo pastels, and when I whack the surface with them, the pastel smears, creating thick and thin areas that energize the dimensional quality on the surface.”

Marino hopes to go back to Tilghman to continue to capture its beauty. She’ll bring her box of pastels, or “sticks of joy” as she calls them. “The immediacy of pastel and the incomparable color saturation has bowled me over and won my heart,” she says.

Second Place: Stan Bloomfield

Flagstaff, Ariz., artist Stan Bloomfield has accumulated a vast photo library during his 50 years of art-making. Although no specific photo served as a reference for *Top of the Canyon*, photos taken of Cascade Creek near Durango, Colo., brought back memories of one of his favorite hiking areas, which inspired his award winner.



Top of the Canyon
(17x22) by
Stan Bloomfield

Mertz says, “Bloomfield has painted the center of interest tightly while simply suggesting the forms in the perimeter—just as our eye sees. When a painting is completely resolved to high definition all over and the marks are blended to a smooth application, the viewer often merely glances at the painting as he would at a photo.”

Watercolor always has been Bloomfield’s passion, but after retiring from his accounting practice in 2011, he wanted to pursue something different, so he took up pastel. He still continues to use watercolor in the underpainting stage. Starting with an 18x24-inch piece of white Ampersand Pastelbord, he laid in the initial drawing with Nupastel.

He then washed off the excess powder with water and reapplied more pastel until he was happy with the texture. “The washing-off process is a door to creativity in my mind,” he says. “The original painting was satisfying when finished, or so I thought. But after living with it for some time, I reworked it to create a more exciting design. This included washing off some of the original painting and retaining a ghost image that became the basis for a new ‘canyon.’”

Next, Bloomfield moved on to softer pastels. Using Terry Ludwigs, Blicks and Schminckes, the artist continued to sketch and adjust with the hope of creating a painterly finish. “Being a watercolorist, I’m used to designing and following a plan, but pastel allows me to have more fun with less structure.”

Even so, he strived for a strong value pattern. “Since I can’t see very well, I use ‘fast-reading’ value patterns to lead the eye.” Dark and middle values dominate the painting, while spots of light values in the water act as stepping stones to the explosion of rich color at the top of the falls.

Finally, Bloomfield added texture to the water with a

carbon pencil, a technique he learned from a *Pastel Journal* article by Albert Handell, and darkened a few areas with Blick fixative (both matte and gloss) to create texture. The evolution of the painting took a full three months.

Third Place: Zhu Wenlin

More than 24 million people pack the city of Shanghai. Chinese artist Zhu Wenlin, who lives about 45 minutes away in Jiangsu, often escapes the crowds and travels to the many nearby villages that perch along the area's rivers.

"I let these threads of color wander and overlap to generate a rich level of color, yet I aim for a relaxed mood."

These "water towns," as they're called, are built right at the water's edge in a manner reminiscent of Venice. Although many ancient homes have been demolished and replaced by newer structures, some have been saved.

"In the morning, when you're standing by the river," Zhu says, "you can see the people of the town opening windows and wooden doors to let the sun shine into their homes, as the women begin to wash laundry and vegetables." It's this calm simplicity that Zhu captures in *Morning Light*.

"The calm and beauty of this Asian scene is painted skillfully on what seems to be a textured surface," Mertz says. "A figure in a landscape or interior adds much to the drama of a piece, and one drawn so well pulls the

viewer right in to linger on the work and wonder at the story. It's clear that Zhu has studied the figure and understands architecture and the perspective of shadows—disciplines often bypassed when focusing on landscape painting."

Zhu uses a Chinese brand of pastel called Mali, as well as a Japanese brand called Cherry. The paper is also Chinese, from the manufacturing city of Hengyang in the Hunan Province; he prefers neutral or earth colors such as brown, gray-blue or gray-green. With these products, he expresses his obvious love of mark-making in pastel.

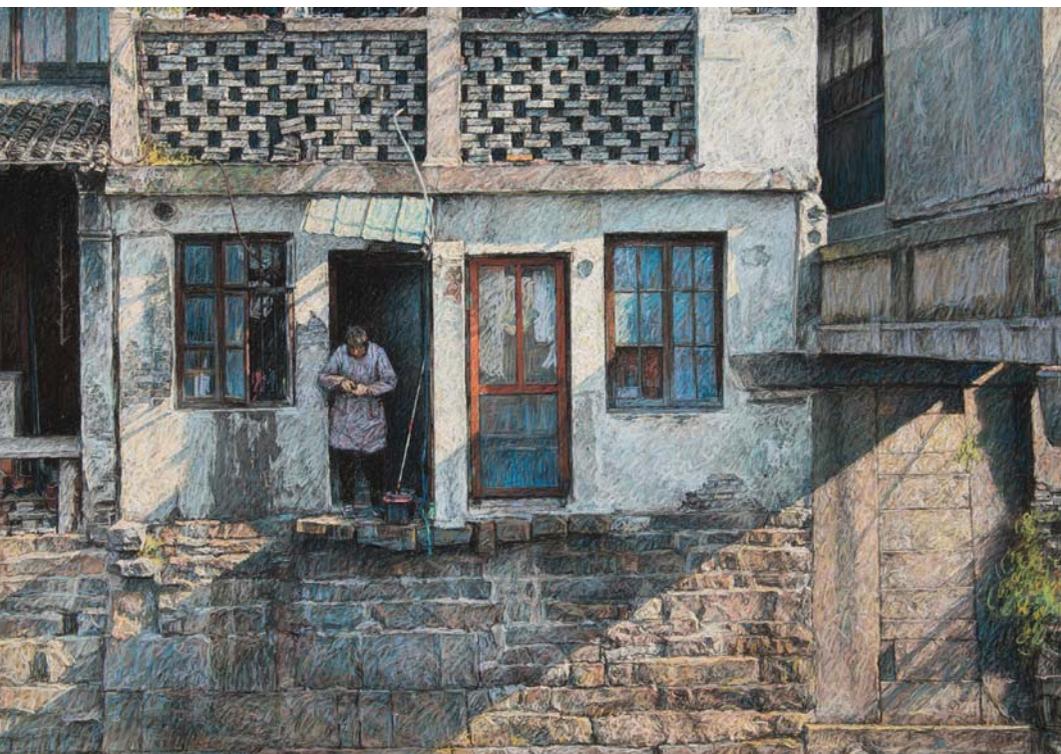
If you look closely at the landscape, you can discern a multitude of tiny threads of many colors, woven together in a glorious fabric that presents an abstraction of pure hues. "I let these threads of color wander and overlap to generate a rich level of color, yet I aim for a relaxed mood."

Fourth Place: Terri Ford

A trip to Monet's famous garden in Giverny, France, inspired Terri Ford's winning painting, *Lily Pads Sur Ciel Bleu*. Although Ford (terrifordart.com) discovered pastels in 2000, this was her first attempt at portraying lily pads in any media. Working from photos in her San Jose, Calif., studio, she started with UART 400 paper, because she prefers its warm yellow tone. She uses a spruce blue pastel to start all of her paintings. "It's a deep, dark, warm blue that can be pushed one way or the other, temperature-wise, depending on the subject and color harmony," she says.

Ford first combined drawing and blocking-in to create her underpainting. This early stage required

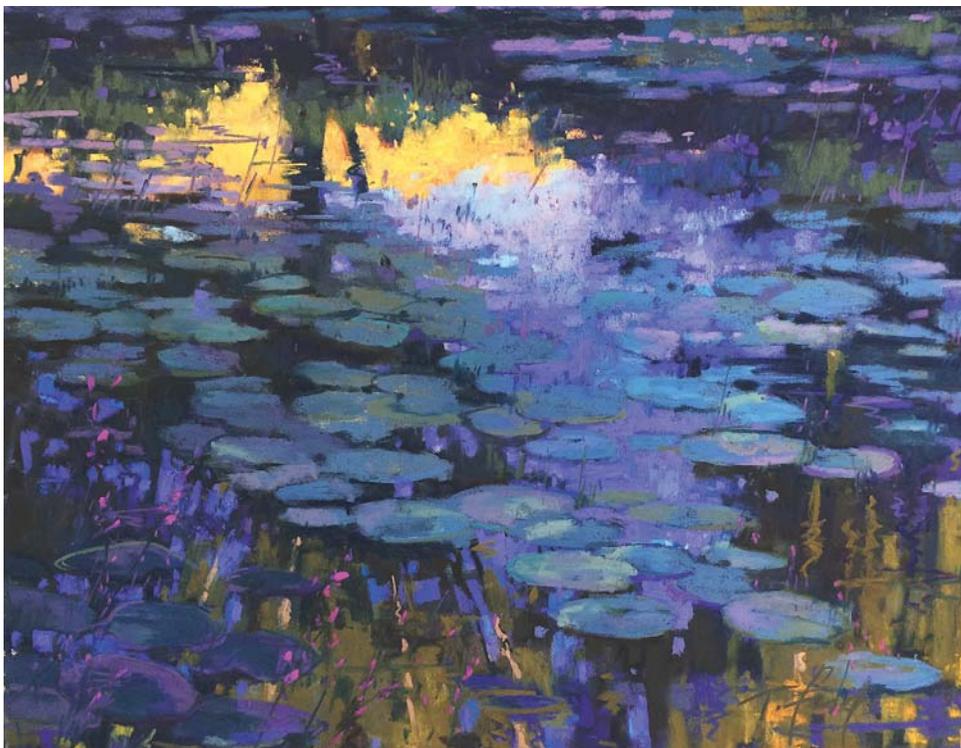
Morning Light
(29x43) by
Zhu Wenlin



careful placement of the lily pads and specific detail about them; it also was important to establish the dark values. Once satisfied, Ford brushed denatured alcohol over the pastel.

Next, she dabbed in colors for each element, working in every area, using Terry Ludwig, Sennelier, Unison and Henri Roché pastels. “I don’t have a formula for what I paint first—I just respond to each subject as it comes.”

She says it was important, however, to get the lightest element—the yellow sky reflection—in early. With every color choice, Ford selected a dark, rich version, lightening only if needed. “She’s placed rich color into the darks and lights,” Mertz says, “which only the plein air experience can train an artist to do.”



Fifth Place: Kathleen Newman

Chicago painter Kathleen Newman (kathleennewman.com) recently worked on a series of interior and urban scenes for an exhibition of neighborhood gathering spots. Her prizewinner, *Sunday Afternoon*, is from that series.

Referring to photos and black-and-white sketches, she used warm and cool dark Nupastels to tone a sheet of UART 320 paper in a simplified pattern of darks and midtones. She went two steps darker than she envisioned the final painting would look, knowing she’d lighten things later.

After washing in the color with Gamsol, she continued with Nupastels, layering color upon color. “This is my favorite part of painting—blocking in the big shapes, responding intuitively to color choices, trying unusual color combinations—as long as the value structure stays intact,” she says.

Moving to Rembrandts and Giraults, Newman worked toward more accurate drawing, finishing with Unisons and Senneliers, and working to control the edges. Mertz notes, “The jackets meld into the background, keeping them a



Sunday Afternoon
(12x16) by
Kathleen Newman

***Lily Pads Sur Ciel
Bleu*** (top; 11x14)
by Terri Ford

secondary but supportive element. The mere suggestion of the face in the foreground is the perfect entry into the composition.”

For Newman, another winning factor was knowing when to stop. “Lately, I’ve been trying to stop myself before I go too far with detail; I let the painting exist a little more unfocused, similar to how we actually see.”

MICHAEL CHESLEY JOHNSON (mchesleyjohnson.com) is a workshop instructor, video instructor and the author of *Backpacker Painting: Outdoors With Oil & Pastel* and other books.

HONORABLE MENTIONS

Landscape
& Interior



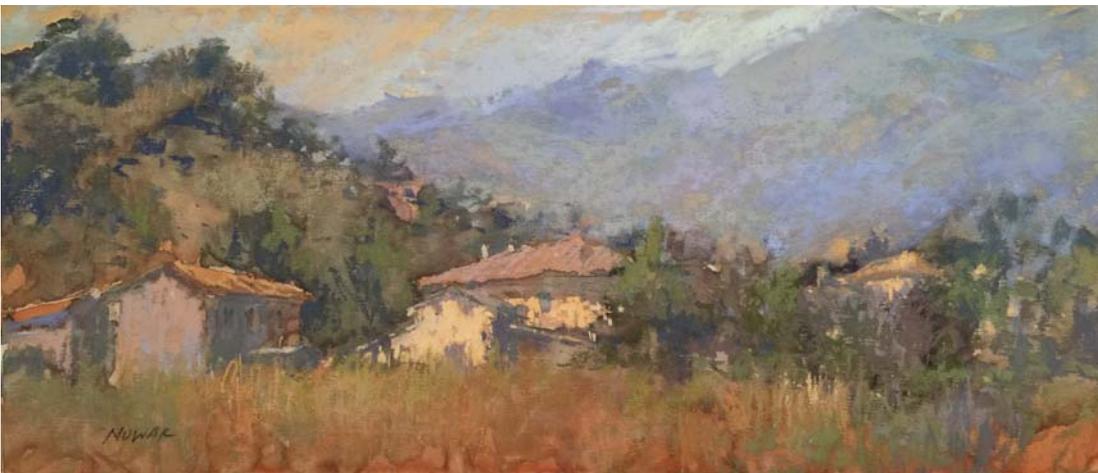
Winter Glare (16x12) by Jacob Aguiar | Scarborough, Maine



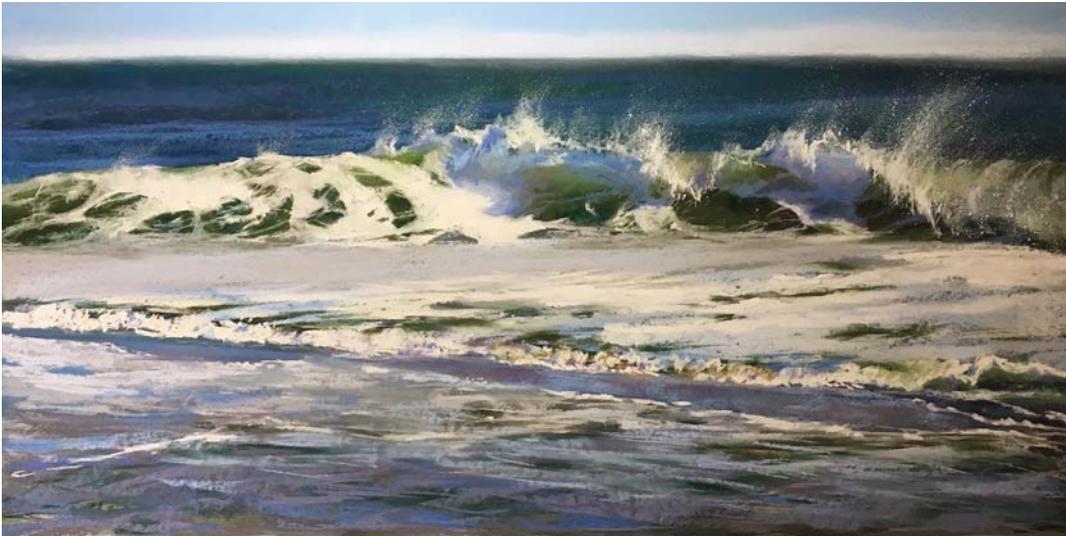
Road to Hope (12x12) by Amanda Houston | Cornelius, Ore.



Overgrown (9x12) by Alejandra Gos | Bothell, Wash.



Tuscan Dream
(7¾x17) by
Nancy Nowak
Suwanee, Ga.



Heat Wave (18x36) by
Jeanne Rosier Smith
Sudbury, Mass.



California Street (San Francisco) (12x9) by Sookyi Lee | Lawrence, Kan.



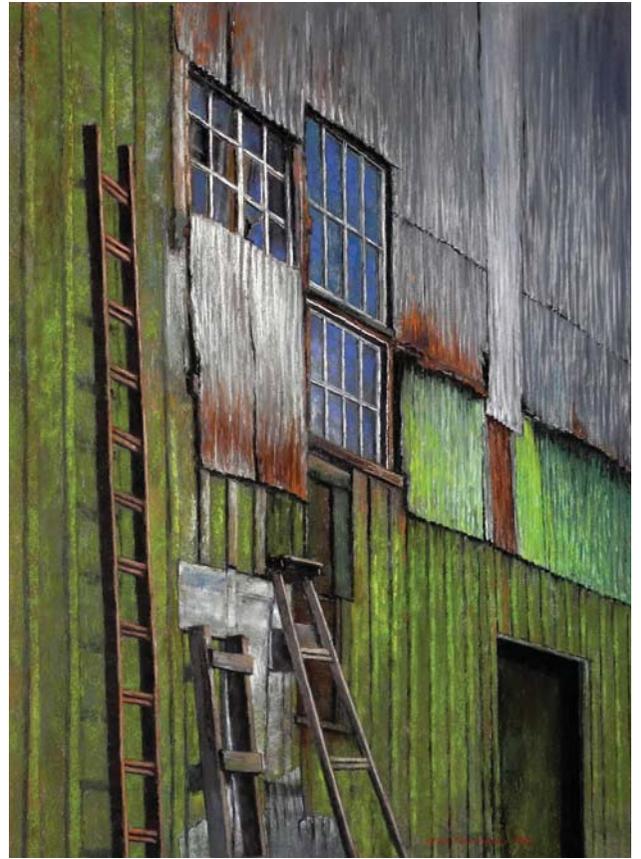
90 Miles (27x35) by David Alldridge | Yinnar South, Victoria,
Australia



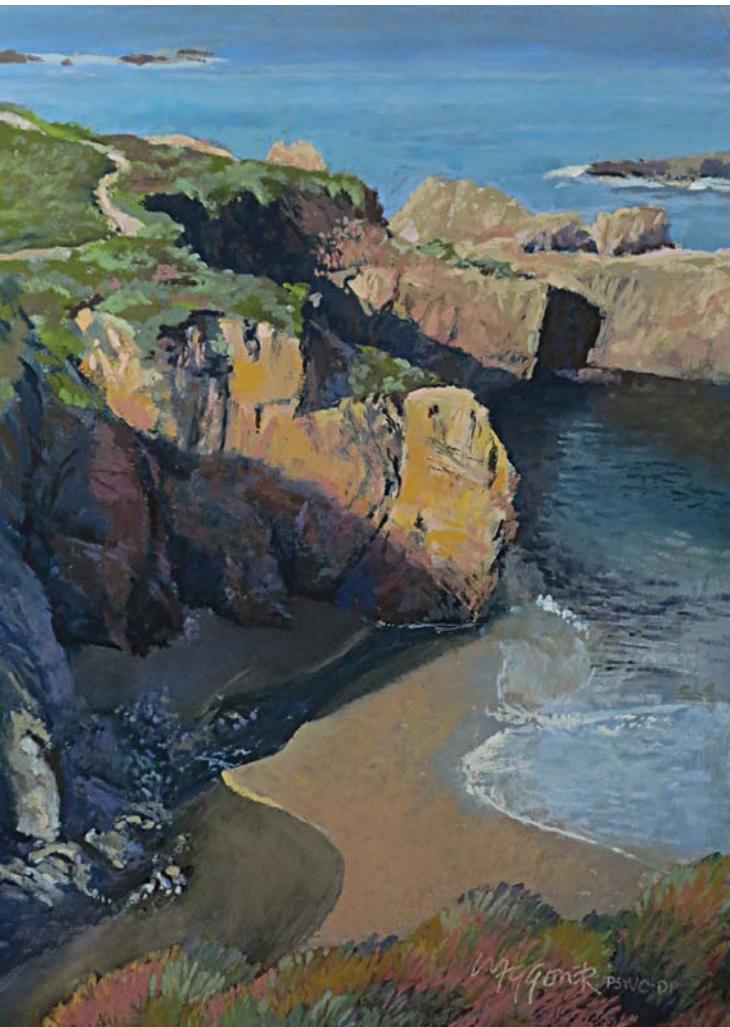
Legacy, No. 1 (30x30) by Colette Ody Smith | Wauwatosa, Wis.



Drying Time (19x25) by Tara Will | Hampstead, Md.



Aurora Mills (24x18) by Helen Kleczynski | Vicksburg, Mich.



Garrapata (16x12) by Dug Waggoner | El Cerrito, Calif.



Fig Leaves Fall in Tuscany (40x40) by Marcia Holmes | Mandeville, La.



Summer Perfection (15x10) by Karen Margulis | Marietta, Ga.



Farm in the Owens Valley (12x18) by Mike Ishikawa | Torrance, Calif.



Glade at the Edge (22x24) by Bethany Fields | Amarillo, Texas



Caneros Landscape (22x16) by Don Williams | Sonoma, Calif.



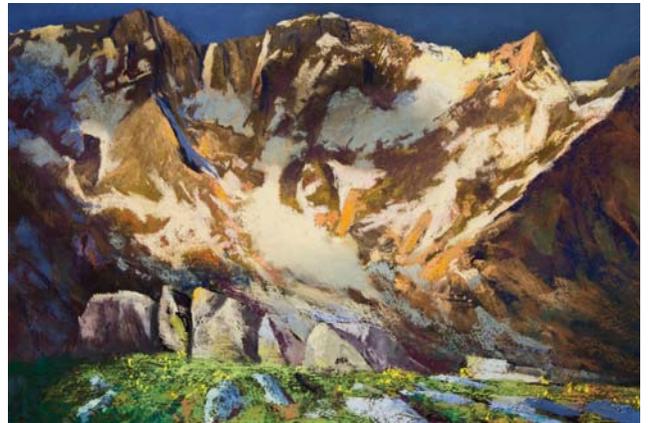
Crescendo (5x7) by Beth Williams | Edisto Island, S.C.



***Diana's Bath
No. 1*** (10x20) by
Cindy Crimmin
Acton, Mass.



Winter Creek Blues (18x12) by Dave Kaphammer
Westborough, Mass.



Altar (24x30) by Paul Murray | Santa Fe, N.M.



***In the Abandoned
Silk Mill*** (12x12)
by Ray Hassard
Cincinnati



Faded Glory (14x18) by
Barbara Jaenicke
Bend, Ore.



Footprints in the Sand (11x14) by Lana Ballot | Lake Grove, N.Y.



Rusted Workman (18x14) by Charles Peer | Siloam Springs, Ark.



Evening Shadows
(13x21) by Lyn Asselta
Saint Augustine, Fla. 🇺🇸

Portrait & Figure

BY MIKE ALLEN



Yang Hui
(21½x27½) by
Aurelio Rodríguez
López

First Place: Aurelio Rodríguez López

For award-winning artist Aurelio Rodríguez López (aurelioarte.com/en) of Estepona, Spain, the eyes are the key to a successful portrait painting. “I prefer to resolve the eyes at the beginning,” he says. “By doing so, the gaze

accompanies me and makes me feel at ease throughout the entire working process.”

López created his prizewinning piece as a demonstration painting for a workshop on hyperrealistic

portraiture at the Ming Gallery of Art in Suzhou, China. He decided to go with a subject familiar to his students, choosing the gallery's director, Mr. Yang Hui.

The artist's compositional choices made for a striking design. "The pose is neither common nor classic," López says. "The hands bestow geometry and rhythm to the composition without overshadowing the face itself. Furthermore, the contrast of light and shadow showing 'Rembrandt's triangle' enhances the model's expressions and features."

William Schneider, Portrait & Figure Category Juror, had high praise for the artist's fine-tuned execution: "The rendering and composition on this piece are superb," says Schneider. "In addition, the sitter's personality seems to emerge in this sensitive portrait."

Working on Pastelmat as a surface, López uses a variety of pastel pencils; and Rembrandt, Mungyo and Schmincke pastels, for the piece. "I started Yang Hui's portrait using sepia Faber-Castell and white CarbOthello pastel pencils for an initial drawing," says López. "I combined pencils and sticks interchangeably to achieve the ideal quantity of pigment, which permitted soft color blending." This sets up the artist for the last phase of his painting process—retouching and adjusting the various tones, and restoring the most intense lights and shadows that may have been lost in the blending.

Painting in front of 20 students, while simultaneously instructing them in technique, proved challenging. The overall experience was rewarding, however. López cherishes the exchange of ideas and the mutual enrichment brought about by the process. He believes that the realization of the painting and the demonstration he gave during his workshop have given various Chinese artists the chance to fall in love with pastel.



Masking (38x26)
by Jinghan Wu

Second Place: Jinghan Wu

Beijing artist Jinghan Wu, as it happens, was among the Chinese artists in attendance for the aforementioned demonstration in Suzhou, China, with Spanish artist Aurelio Rodríguez López. The artist's own award-winning pastel, *Masking*, is part of a series titled "Dislocation," which the artist began last year. Wu's concept was to present what looks like a virtual image of the figure in front of a realistic background. "My original plans were to paint a living room setting," Wu says, "but I eventually settled on a simpler choice of just a sofa covered with cloth in the background."

The stark juxtaposition between the realistic depiction of the figure and its jarring break in the form makes for an impactful piece. "It's a very accurate depiction of the female subject," says juror Schneider. "And the unusual composition made it a strong contender."

See Lopez's Founder's Award winner on page 24, and his Animal & Wildlife honorable mention on page 66.

Masking is among the first works of pastel that Wu, who worked mostly in oil until recent years, has produced. Already, his pastels have been juried into several exhibi-

tions, including the 2nd China Biennial International Pastel Art Exhibition in 2016 and the 30th International Association of Pastel Societies Exhibition in 2017.

Wu studied for eight years at the Central Academy of Fine Arts in Beijing. Though he still prefers

oils for his largest pieces, he appreciates how pastel allows him to work more freely, with a more relaxed style, and he plans to focus on the medium going forward.

The artist uses both pastel pencils and sticks, working mostly on Chinese-made YI CAI paper, which he finds ideal for skin tones. “I’m interested in exploring the unique stories and rich inner worlds that are conveyed by the

human figure,” says Wu. “I like that a person’s expression can reveal the most authentic inner world.”

Third Place: Carolin Fernandez

Artist Carolin Fernandez (carolinartist.com) wanted to capture the essence of total freedom “without feeling self-conscious of the limits established by society,” she says. The result is the vibrant, multi-textured *Free Spirit*, Fernandez’s first-ever work in pastel.

Schneider was taken by the effort. “I was impressed with the rendering of the various textures—flesh, hair, glass, metal, feathers, fabric and the graffiti-covered wall,” the juror says. The prospect of tackling all the colors and profusion of textures was at first intimidating to Fernandez, who says that the skills necessary to depict her vision on the paper constituted a steep learning curve. “But those challenges,” she says, “don’t compare to the fun and satisfaction I felt in working through each of them.” The creation of the piece was a trial by fire, and Fernandez learned through experience. “You never know how to do it until you figure it out,” she says.

Fernandez enjoys painting the human figure, believing it to be the “purest and most perfect beauty that exists in the world,” she says. Her initial focus is to develop a connection with the subject. Only then does she feel able to work with confidence and passion. She favors a focused, meticulous approach to drawing, moving her focus from one small and highly detailed aspect to another. This approach allows her to achieve her trademark level of realism.

Fernandez was born in Santiago in the Dominican Republic in 1995, and started her artistic training as a child. The young artist, who’s just at the beginning of her career, is currently attending a program in Centro Leon Jimenez in Santiago, Dominican Republic.

“I’m interested in exploring the unique stories and rich inner worlds that are conveyed by the human figure.”

Free Spirit
(20x16) by Carolin Fernandez



Fourth Place: Svetlana Cameron

Portrait artist Svetlana Cameron, (svetlanacameron.com) lives on the U.K.'s Isle of Man. Her award-winning portrait, *Sofia*, was commissioned by the girl's parents. Cameron had been previously commissioned to paint the girl's older brother: "It was an interesting project," she says. "I decided to coordinate the two paintings in style and size, so they'd look like a pair when placed side by side. At the same time, I wanted to design each portrait as a completely individual artwork in its own right."

Cameron approaches her portraits the same way she approaches any other type of painting. She thinks about design concerns—composition, abstract shapes, lines that lead the eye—as well as value pattern, color scheme, and the relationship of soft and hard edges. Finally, she wants to ensure an accurate likeness to please her clients, and include fine details that will hold a viewer's attention.

Schneider was especially impressed by the artist's sensitivity to textures. "This looks like a commissioned portrait," says the juror, "but one that adheres to John Singer Sargent's advice to 'strive to be a good painter rather than a good portraitist.'"

Fifth Place: Fabang Pei

Fabang Pei, of Zhejiang, China, took the fifth and final prize in the category with his energetic portrait, *Kyrgyz Hunter*. "This painting feels like it was done from life," says juror Schneider. "I liked the direct statement and simple design. This piece seems to tell a story and certainly seems to capture the character of the subject. I also appreciated the treatment of the edges and the subtle gradation in the background color."

Pei enjoys painting portraits, and especially those that depict China's ethnic minorities—the Kyrgyz, Uygur and Kazakh people,



Sofia (17¾x13¾)
by Svetlana
Cameron

Kyrgyz Hunter
(22x30) by
Fabang Pei



for instance, who are living in the Xinjiang and Qinghai provinces. "Hunting is a traditional Kyrgyz sport," says Pei, who met the hunter, who became the subject of his portrait, during a visit to the region a few years ago. "I was impressed by his bravery and wisdom." ■

MIKE ALLEN is an associate editor for *Artists Magazine*.

HONORABLE MENTIONS

Portrait & Figure



Lazy Summer Morning (25x19) by Tara Will | Hampstead, Md.



This Is Marshall (18½x20) by Tracy Ference | Abingdon, Va.



Blue Moon (47¼x31½) by PengYue Chu | ZhengZhou City, China



Going Out (30x42)
by Daud Akhriev
Olvera, Spain



Motion in Red (20x16) by Mike Beeman | Cheyenne, Wyo.



Junie (8x12) by Daggi Wallace | Camarillo, Calif.

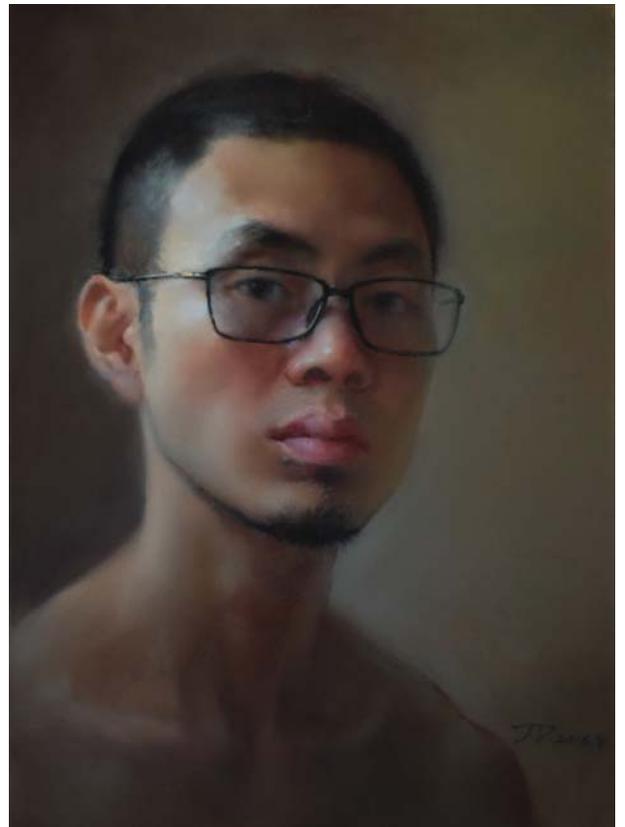


Catching a Dream (17½x21½) by TaiMeng Lim
Beranang, Malaysia

Katarina II (8x12)
by Thalia Stratton
San Francisco, Calif.



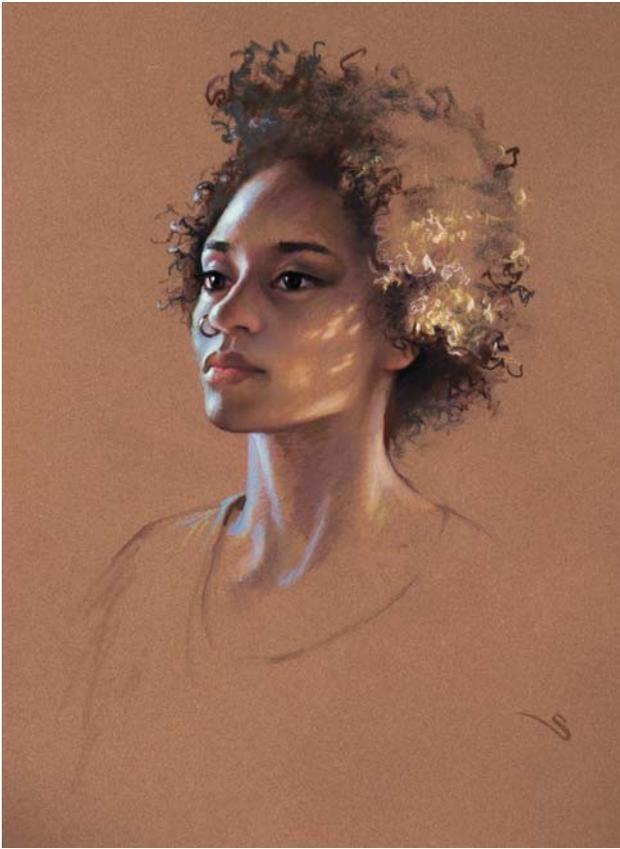
Vendor (25x19) by Edgar Carabio | New Brighton, Minn.



Self-Portrait (14x10) by Jia Wei | Beijing, China



At Rest (23x43)
by Daud Akhriev
Olvera, Spain



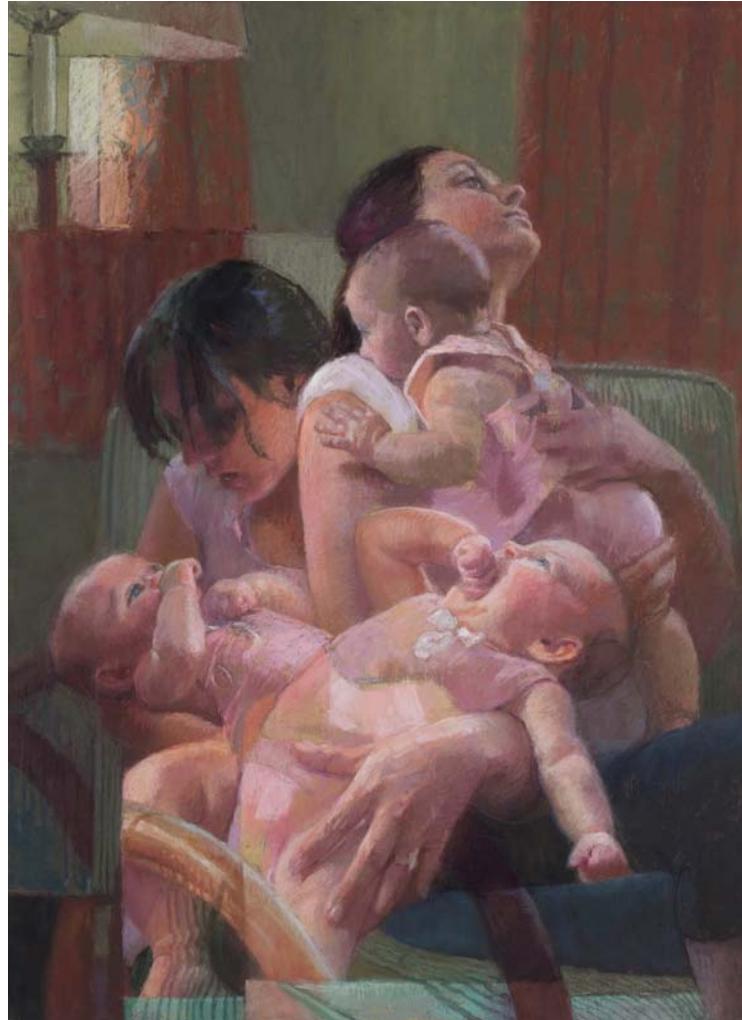
Dignity (20x16) by Christine Swann | Baden, Penn.



Sunny Italian Street (9x12) by Aline Ordman
White River Junction, Vt.



Lucy Kate (20x16) by Trilby Wood | Marietta, Ga.



Beginnings (24x18) by Sally Strand | Capistrano Beach, Calif. 🇺🇸

Animal & Wildlife

BY MCKENZIE GRAHAM

First Place: Otto Stürcke

Upon first glance, *Twilight Parallel* by Otto Stürcke (sturckestudio.com) looks like a simple composition. The Valencia, Calif., artist painted lily pads creeping into opposing corners, as though each is a reflection of the other, while a fish swims between them, visually breaking the symmetry. Instead of being jarring, the steady weight of the fish seemingly hovering inside the black-and-white frame has a centering effect. The viewer feels at ease, but intrigued, as the primary light follows the fish into the composition, lighting its own way.

“Aside from the masterful composition and the haunting depth of the water,” says Animal & Wildlife Category Juror Rita Kirkman, “this painting immediately caught my eye for its obvious lack of color. Any hint of chroma simply would be a distraction from Stürcke’s exquisite orchestration of values, creating an otherworldly glow and serene stillness of this moment trapped in time.”

Stürcke’s choice to use no color pushes the viewer into seeing beyond the basic subject. “I try to communicate emotion through symbolism and through the rendering of light and obscured shadows,” he says. “*Twilight*

Parallel is the story of the human spirit at peace, transcending earth into the unknown. After some thought, I came to the conclusion that painting it in black and white would benefit the subject matter and help the viewer to interpret a different mood altogether.”

That’s not to say that the artist’s choice of subject matter was incidental. He was inspired by his experience watching a fish during a wedding anniversary trip to the local nature garden. “Inspired by the old world Flemish and Dutch masters and their use of tenebrism, much of my still life work utilizes chiaroscuro, and I thought it might be interesting to apply the technique to this beautiful koi



fish gliding gracefully through the lily pond,” says Stürcke. “After observing the fish for awhile, I became mesmerized by the light shimmering on its white scales through the dark waters. It appeared ethereal, yet powerful, and that’s where the imagination took over and the narrative began to unfold.

“I haven’t particularly been drawn to painting animals, as much as I find them amazing,” says Stürcke. “I attribute that to my lack of confidence with the subject in years past; however, good observation, research and proper practice has me itching to do more.

“My painting and drawing temperament is one that enjoys getting engaged in the intricate details and patterns of all the wonderful animals I explore,” says Stürcke. “It’s easy for me to get caught up in fur and scales, but what am I really trying to convey about this animal? I believe each animal has a characteristic eloquence, and I look forward to trying to represent that in each of my pieces. I anticipate more trips to the local zoo, but I’d rather take a few trips around the globe to capture them in their natural habitat.”

“I believe each animal has a characteristic eloquence, and I look forward to trying to represent that in each of my pieces.”



Second Place: Andrew Memmelaar

Andrew Memmelaar (andrewmemmelaar.com) of Quincy, Mass., says this of his prizewinning painting: “*Nap Time* is, simply put, a reflection of a pampered pup,” and partly for that endearing reason, it won Kirkman’s heart. The dog lays, content, “swaddled in favorite blankets, atop a plush bed, and bathed in golden evening light after a day of play,” he continues.

“Composition, light and texture rule,” says Kirkman. “The harmony of color and fuzzy textures is divine.” In that sense, Memmelaar turned his Achilles’ heel into the painting’s greatest strength. “Personally,” he starts, “the most challenging elements were the number and variety of textures. I’m most pleased with the textures achieved and the warmth of the atmosphere conveyed.”

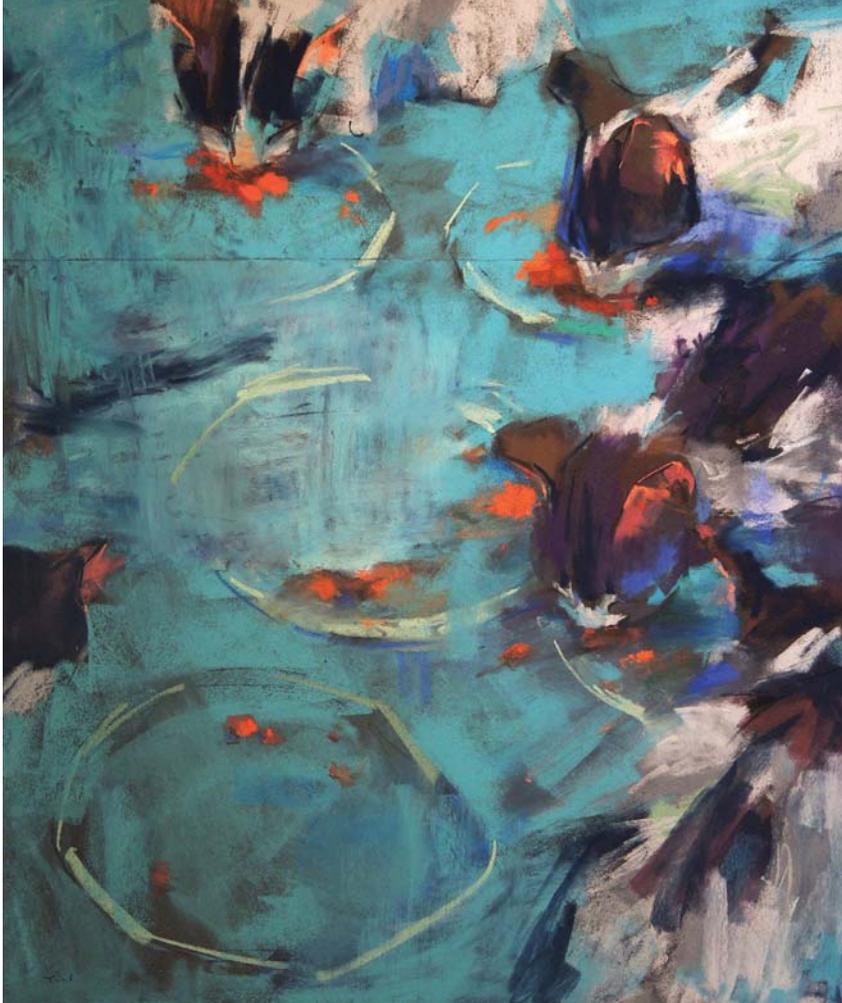
Memmelaar’s accomplishment is made all the more impressive since *Nap Time* is only the eighth pastel he’s ever painted, although several have been dog portraits. “More than other domestic pets,” he says, “I find dogs’ personalities are a joy to capture,



much like the many nuances of human subjects. I think illustrating a personality or nature—what’s behind the eyes—is the most important. To draw the viewer into the nonverbal communication of each creature is a challenge I find most satisfying to attempt.”

Nap Time (16x20)
by Andrew
Memmelaar

Twilight Parallel
(top; 6x18)
by Otto Stürcke



Empty Space
(27x22) by
Yael Maimon

Memmelaar only began making art, with no formal education, six years ago in his mid-30s. After he was commissioned by a friend to make a painting, Memmelaar was able to purchase an Ampersand board. “It literally changed my artistic life, then and there,” he says. “This piece, as the eighth pastel of my life, was another leap forward in confidence and technique.” Now, inspired by this forward momentum, Memmelaar has decided to quit his day job and pursue art full time.

Third Place: Yael Maimon

Yael Maimon (yaelmaimon.com) loves, what she calls, the fan theories about her award-winner *Empty Space*. “One says that the bowls are the empty space,” she says, “and the cats’ tummies are the full space. Another says the painting is of a cat restaurant where one is waiting for available seating.”

The real story, unfortunately, is more poignant. Maimon cares for many of the stray cats in her hometown of Ashkelon, Israel. Sadly, one of the cats under her care was hit by a car. “I couldn’t have described it in words,” says Maimon. “I tried to create a painting that’s more than just a scene of cats. For me, this painting isn’t about one of the cats present; it’s about the cat who’s missing from the scene—a cat who left an empty space both literally, in the feeding area, and figuratively, in my heart.”

Kirkman picked up on the theme right away. “The subject here may not even be the cats,” Kirkman correctly speculates, “but the suspiciously transparent plates in the space between. The cats create a boundary that prevents us from leaving.”

To create that kind of visual impact and space, Maimon needed an expanse of paper with which to work, but she had to get creative. “I basically didn’t have a sheet of paper large enough for what I had in mind,” she says, “so I had to attach two pieces of paper together.” The line is visible toward the top of the composition, but looks more like an intentional artistic choice. Maimon chose not to cover it up, allowing it to add to the sense of isolation—a fissure within her home.

Fourth Place: Ye Luying

Ye Luying’s *The Butterfly* was painted as an illustration for her picture book of the same name, which told of the



2010 earthquake in Haiti. “Butterflies are reflections of rebirth, love and hope,” says the Chinese artist—a potent symbol with which to tell such a harrowing real-life tale. “There are a lot of fairy tales about butterflies in China. The Chinese believe that butterflies carry the souls of the dead and bring them into the next life.”

Something of this philosophy carries through in the composition. The butterflies spread from a central point, almost beckoning the viewer to join in their celebration. “Rarely have I seen a painting that so perfectly embodies the spirit of the subject,” says Kirkman.

Luying has been studying art since she was 5 years old, and has now earned her master’s degree in the same subject. “I think the most important thing during training,” she says, “is taking a sketchbook with you every day, and sketching everything you’re interested in at any time.”

In fact, her underpainting for *The Butterfly* is a watercolor sketch, layered on top with pastels to draw

the butterflies. “The combined wet and dry application is inventive, and a most successful technique for this subject,” says Kirkman. “In what could have been a chaotic mass of movement, I sense a carefully composed arrangement with key figures anchoring our eyes and directing the motion.”

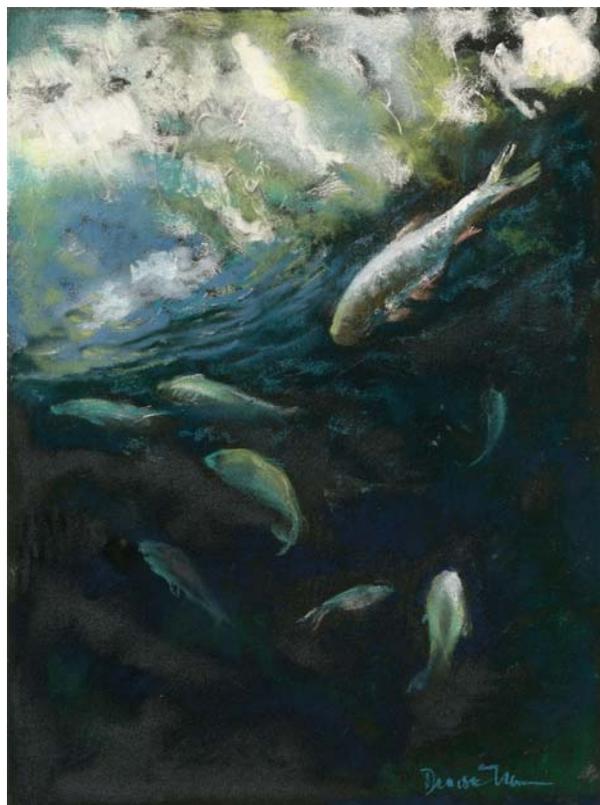
Fifth Place: Denise Vitollo

“*Hidden* is a seductive mix of moodiness and spontaneity,” says Kirkman. “The fresh strokes and ambiguous merging of water and sky hint at a dream state.” Water-and-nature enthusiast Denise Vitollo (denisevitollo.com), of West Chester, Penn., wanted to create an experience for her viewers that mimics her own while she’s underwater. “I love to explore and photograph underwater,” she says. “The underwater environment is peaceful, quiet and meditative. I hoped to share the pleasure and the mystery of that experience.”

Vitollo has a bachelor’s of fine arts in printmaking, so the pastel in *Hidden* is layered on top of a handmade monoprint that Vitollo created by rolling out a thin layer of soy-based ink onto a plastic plate, wiping in highlights, and running the plate through an etching press. “After the ink dried, I used a variety of pastels to cover about 90 percent of the print,” she says. “In the end, hardly any of the handmade print is visible, but the process makes for a rich base on which to apply the pastel.” 🎨

The Butterfly
(15¾x23¾)
by Ye Luying

Hidden (12x9)
by Denise Vitollo



HONORABLE MENTIONS

Animal & Wildlife



Kitten in Daxu Town (20½x27½) by Aurelio Rodríguez López Estepona, Spain



Karat (25½x18½) by Nikolay Lavetsky | Moscow



Reverent Mother (8x10) by Steven Oiestad | Fort Shaw, Mont.



Hanging On (22x22) by Mark Brockman | Arvada, Colo.



Sweet 16 (15½x19½) by Yael Maimon | Ashkelon, Israel



**Ambition—Dappled
Light and Koi** (19½x51)
by Adelle Platt
Springfield, Ore.



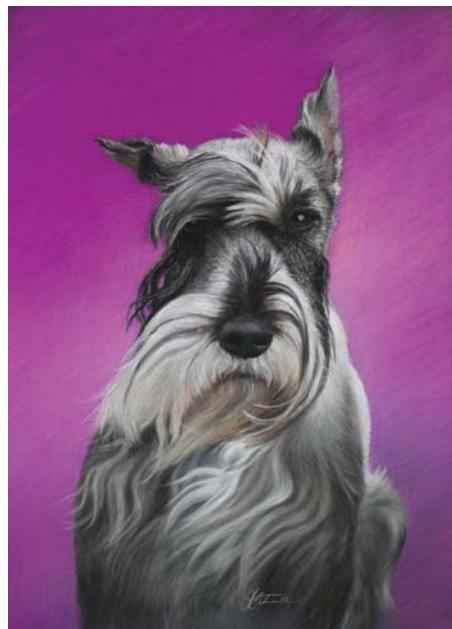
Meditation (8¼x12½) by Catherine Lidden | Fullerton, Australia



Intersections (16x20) by John Plishka | Lindenhurst, Ill.



Luna (14½x11) by Susan H. Long | Orlando, Fla.



Ghemma (22x16) by Michelle Bonneville
LaSalle, Québec, Canada 🇨🇦

CATEGORY WINNERS

Still Life & Floral

BY BETH WILLIAMS



Once Upon a Time
(24x36) by Theresa
Emmett Allison

First Place: Theresa Emmett Allison

Theresa Emmett Allison's *Once Upon a Time* captures special memories from her youth. "I vividly remember the Christmas morning I awoke to find Raggedy Ann and Andy under the Christmas tree," the Rolla, Mo, artist says. "Santa had brought just what I wanted! As I grew older, I learned that my mother had made them for me, taking time from her busy days of raising six kids. I've frequently sketched the dolls over the years, and decided that I wanted to do a painting of them, in part to commemorate my mother's memory and my happy childhood."

See Allison's
Still Life & Floral
honorable
mention on
page 73.

Allison wanted a warm tone for the work, so she chose a rust-colored cloth on which to place the still life. She punctuated the warmth with the scattered blues of some of the books. After making small sketches and determining the final composition, she drew a charcoal sketch on newsprint the same size as the painting. "I sometimes find that a composition seems good when it's a small sketch, but is lacking when enlarged."

Once she knew that the composition transferred well to the larger size, she chose a 24x36-inch gray Ampersand Pastelbord and sketched the composition using vine charcoal and charcoal pencil. After lightly roughing in the composition in charcoal, she started laying in pastel, working with the harder Rembrandts, Art Spectrums and Nupastels and progressing to the softer Giraults, Senneliers and Schminckes. “I don’t maintain a strict adherence to the sequencing of soft over hard,” Allison says. “If I don’t have a color I need in the harder pastels in the early stages, but do in the softer pastels, I’ll use the softer pastel, just making sure I keep a light hand.” She painted with the sides of the sticks as much as possible to avoid getting too tight too soon.

“This painting was a standout from my first review of all the paintings,” says Still Life & Floral Category Juror Sarah Blumenschein. “The content, concept and composition of the painting appealed to me right away. Closer examination revealed beautifully rendered objects and a pastel application that left the hand of the artist visible in each stroke.”

Second Place: Diane Rudnick Mann

Award-winning *Bolts of Fabric* was a breakout painting for Diane Rudnick Mann (dianerudnickmann.com). “I’ve always painted in a photorealistic style, and in the last several years, I’ve focused on dramatic still lifes that depict glass, silver and other reflections on black pastel backgrounds,” Mann says. “I needed to try something different, away from the black backgrounds, and this painting was a ‘just do it’ experience.”

Long captivated by the beautiful colors of old rolls of fabric, the Sherman Oaks, Calif., artist felt that she could never paint anything that detailed. “Knowing that pastel options are limitless and beautiful, however, I knew that pastel would be the perfect



Bolts of Fabric
(44½x33) by Diane
Rudnick Mann

medium to use,” she says. She also knew that if she ever did paint a still life of the subject, it would have to be large. “I knew I could never do such detail in a small painting.”

For *Bolts of Fabric*, Mann used a rudimentary grid to get the scene on paper, in this case gray PastelMat. She finished each section as she worked, moving from right to left. She used Girault, Great American, Terry Ludwig, Art Spectrum, Rembrandt and Unison pastels. For details, she turned to CarbOthello, Derwent and Conté pastel pencils. When she completed the painting, she covered it with a sheet of glassine and rolled a brayer over it several times, applying heavy pressure. “I’m self-taught, so my working methods have developed over time, sometimes

“I needed to try something different, away from the black backgrounds, and this painting was a ‘just do it’ experience.”

by accident,” Mann says. “Not knowing any pastel painting ‘rules’ has freed me from having to do things a certain way.”

Although *Bolts of Fabric* is a departure from Mann’s usual painting subject, she says it complements her oeuvre because “all my work is detailed and colorful—and difficult to do. Most people think they’re oil paintings.”

Blumenschein says the painting is “an example of the ordinary made extraordinary. Closer inspection revealed a well-rendered drawing, with a strong sense of perspective, light and volume. I felt like I could pull one of the bolts of fabric right out of the painting.”

Third Place: Don Williams

Sonoma, Calif., artist Don Williams (artistdonwilliams.com) is a man of few words, but his award-winning paintings speak volumes. Such is the case with *Still Life With Nest*. “I’m inspired by the random placement of things in my studio’s catch-all drawers,” he says of the objects featured in the painting. “The compositions are often more interesting and dynamic than an orderly arrangement of objects.”

In fact, the artist has done a number of still lifes of items scattered around the work tables in his studio. “Using a frame or viewfinder to isolate small sections at a time can reveal some surprising juxtapositions of objects that result in some fascinating compositions.”

For *Still Life With Nest*, Williams carried the objects outside and arranged them in full sunlight. “The dark shadows added contrast to the composition,” he says, “and the bright light strengthened the colors.”

The light and shadow areas caught Blumenschein’s eye and “were immediately appealing to me,” she says. “Beyond that, each object is rendered beautifully with a strong sense of light, volume and texture. There are so many details to explore, but I particularly was intrigued by the beaded necklace to the left. I admired how he captured the shadow and the feel of the sunlight reflecting off of and through the beads.”

Williams worked on four-ply museum board because “it has enough tooth to hold the pastel, and it lies flat in the frame.” He used Schmincke and Unison pastels for their softness and rich color, and occasionally turned to Senneliers.

When it comes to new ideas for still life subjects, Williams recommends studying how other artists have approached the genre, from both a technical and subject viewpoint. “Inspiration can be found everywhere,” he says.

Fourth Place: Amy K. Sanders

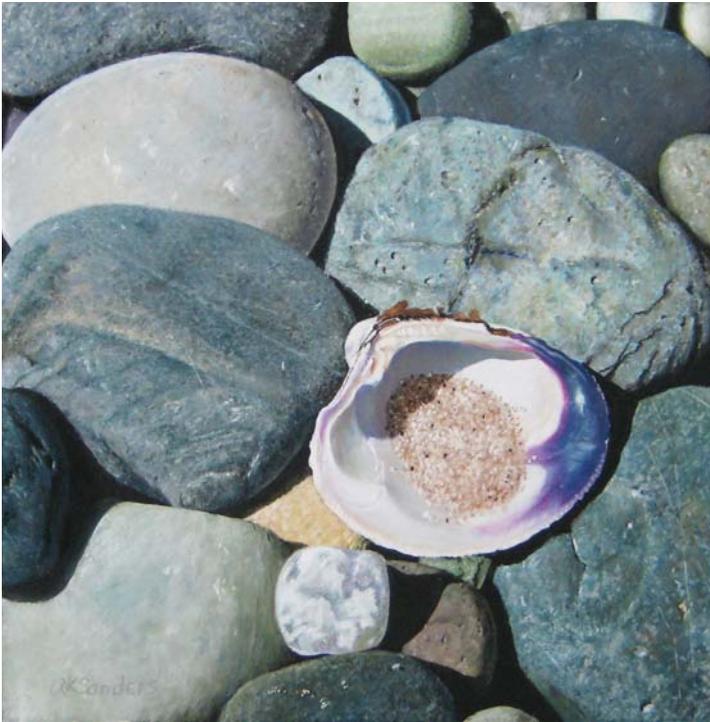
“I can feel the sunlight and smell the ocean in *High and Dry*,” juror Blumenschein says of Amy K. Sanders’ prizewinning painting. “The lighting and composition immediately appealed to me, and the pastel application is detailed without being muddy or overdone. The rocks are rendered beautifully and have volume, weight, and fantastic texture and color. The shell has lovely color, shadow, and sheen, and the sand inside the shell is totally believable.”

Sanders (amyksanders.com) doesn’t take credit for her work, though. “I loved the colors and nature’s composition in *High and Dry*,” the artist says, “but I had nothing to do with either. I painted them because painting is my way

See Williams’ *Landscape & Interior* honorable mention on page 51.

Still Life With Nest
(12x34) by Don Williams





of visiting a beautiful place over and over, and my way of knowing it more deeply than just looking at it.”

She finds her inspiration in tide pools and at the water’s edge of the Massachusetts shoreline. “Rocks and stones really have an incredible complexity of color and pattern to them,” Sanders says. “They’re a great source of using those colors we love but rarely get to use, and provide a great exercise in sharp observation of values and patterns. I never, ever tire of painting them.”

Sanders used UART 400 paper and turned to her “workhorse” Rembrandt and Winsor & Newton pastel sets, of which she has the entire lines, as well as some Terry Ludwigs. The whites of the shell were done with Bruynzeel pastel pencils, and she used Colour Shapers to sharpen the strong-contrast edges.

Her secret to rendering stones is “an exceptional number of layers,” the artist says. “I typically lay down the darkest color of an area first. The depth is captured by making so many layers that it begins to give the impression of having very fine resolution. I also like to use a wider value range than I see, because I think it makes the work really pop.”

Fifth Place: Jen Evenhus

“My body of work has evolved into ‘The Beauty of Imperfection,’ a style that’s uniquely my own,” says Jen Evenhus (jenevenhus.com). “It’s very impressionistic, but contemporary, and leans significantly toward abstract. Sometimes my muse pulls me into total abstraction. Also, I’m working more toward storytelling, and *Just Another Apology* is no exception.”

This painting, done on UART 400 paper featuring a random pastel underpainting, took Evenhus just four hours to create using Schmincke, Unison, Terry Ludwig, Nupastel, Holbein and Mungyo Gallery pastels.

Here’s its intriguing backstory: Evenhus loves painting daisies and had picked up a bunch at the market with plans to do smaller studies of shapes and color. “As I set them on the table and moved them around searching for a good composition, I recalled a scene out of the novel I’m writing,” she says. “A woman named Cheyenne receives a bouquet of flowers from a man who was attempting to apologize for past betrayals,” Evenhus continues. “She tore up the flowers, along with the insincere card that came with them, and shoved them into the wastebasket.”

Evenhus located a piece of cardboard, gathered a couple of her daisy greeting cards and tore them up. Laying the pieces on the cardboard, she placed the daisies in the center, upside down, and then taped down the torn pieces, paying attention to the composition and color distribution.

“I achieved the finishing touch when I took my mom’s fishing knife and stabbed holes in the cardboard backing, or ‘wall,’ as if in anger,” Evenhus says. “The stage was set.”

BETH WILLIAMS is the senior editor of *Pastel Journal*.

Just Another Apology (24x18)
by Jennifer Evenhus

High and Dry
(at left; 8x8) by Amy K. Sanders

See Sanders’ Still Life & Floral honorable mention on page 72.

HONORABLE MENTIONS

Still Life & Floral



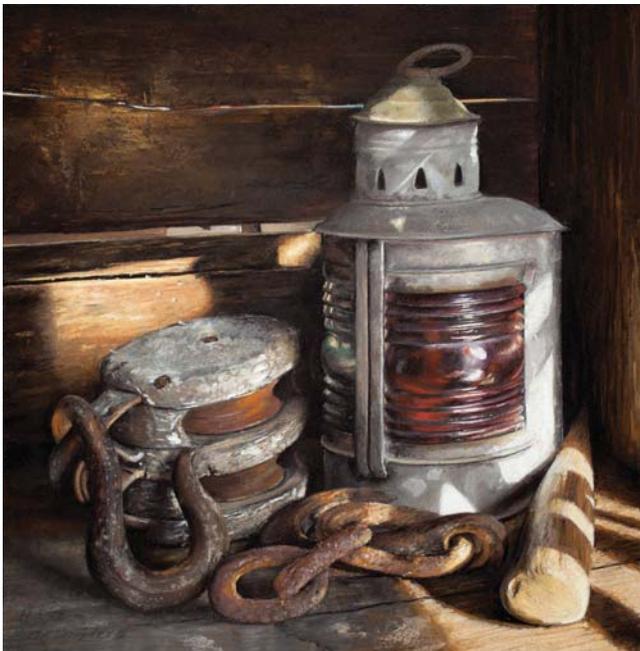
Berries in Glass, Part 2 (8½x9) by Jeri Greenberg | Mountainside, N.J.



Lightning Round (18x22) by Karen Israel | West Hartford, Conn.



Porcelain (27x23½) by Zijie Long | Guilin, China



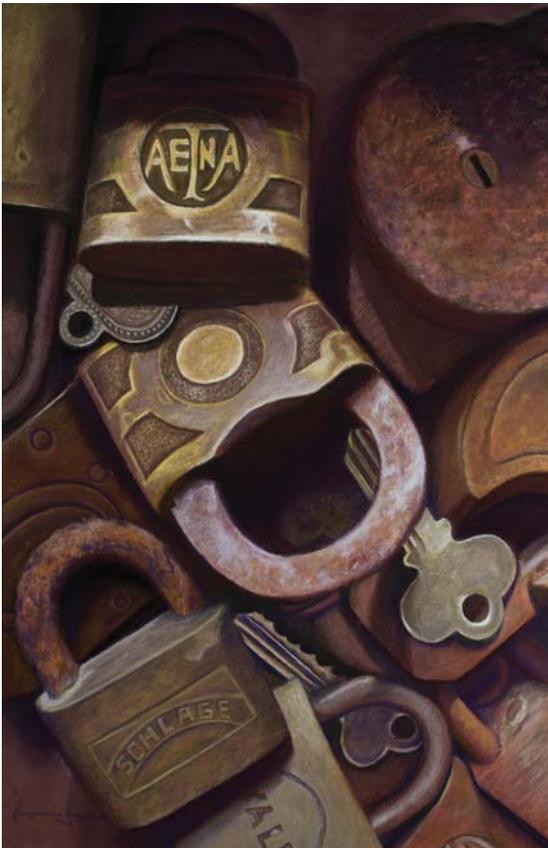
Heritage (10¼x10¼) by Amy K. Sanders | Truro, Mass.



Mud Cat Cleat (14x18) by Helen Kleczynski | Vicksburg, Mich.



Drunk Detective (25x19½) by Vilas Tonape | Fayetteville, N.C.



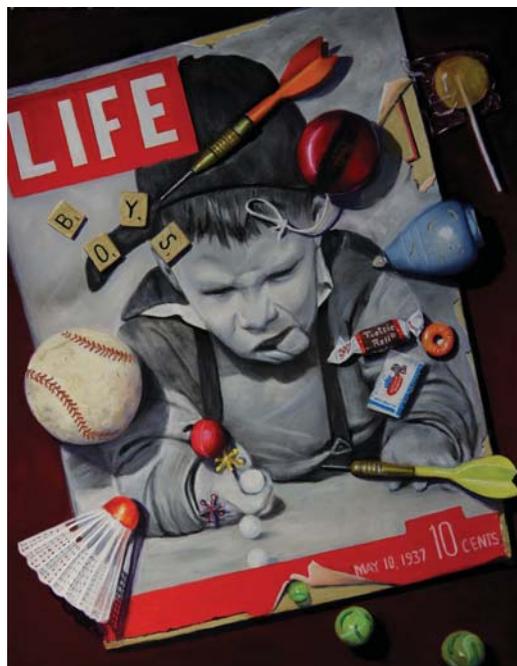
Locked Up (15½x10½) by Jacqueline Meyerson
Macungie, Penn.



Head Over Heels (18x24) by Theresa Emmett Allison | Rolla, Mo.



Iron Barge Series, No. 1 (43¼x59) by HaiHong Jin | Jiaxing, China



A Boy's Life
(21x17) by Kathy Hildebrandt
Calgary, Alberta,
Canada 🇨🇦

Abstract & Non-Objective

BY LYNN ATTIG



A Passionate Nature (20x24)
by Bre Barnett Crowell

First Place: Bre Barnett Crowell

For first-place winner Bre Barnett Crowell (brevardfineart.com), the creation of a nonrepresentational painting like *A Passionate Nature* requires trust—trust in herself and the creative process. When starting a composition, the Charlotte, N.C., artist puts aside any preconceived ideas—a practice she refers to as the “abandonment of thinking.”

This intuitive approach is her favorite part of the process. “It fuels my work and pushes it into unknown territory,” she says. “I’ve begun to trust this process, as it can produce some lovely accidents and discoveries.”

Crowell starts with expressive marks and gestures using charcoal,

and occasionally graphite and color, working—in this case—on Multimedia Artboard onto which she applied her own custom ground. “The marks start talking to each other and begin to build relationships with each other,” Crowell says. She then applies SpectraFix fixative with a brush, pushing the charcoal and pigment around until “a wonderful, fluid, transparent underpainting starts to emerge,” she says.

Next, Crowell begins to apply dry pastel over the underpainting, using Nupastel, Terry Ludwig, Diane Townsend and Unison pastels, followed by more fixative. “It’s at this point that the conscious brain is called upon to make important compositional decisions and edits,” she says. Crowell then glazes over textured areas, always using lighter pigment on top. “Throughout the whole process, I like to draw and redraw certain areas,” she says. “My line work is my calligraphy.”

Above all, Crowell believes a clear composition is key to a successful abstract painting: “*A Passionate Nature* has a classic circular motion, which pulls the viewer into an enticing central focal area,” she says. “Once here, the eye is rewarded with subtle shifts of color and calming diffused light.”

Abstract & Non-Objective Category Juror Arlene Richman was captivated: “I was drawn to this painting quickly because of its romantic coloration and subtlety,” she says. “Not only is it impressive on first glance, but it also invites many return visits to its details, which emerge slowly and delightfully. I enjoyed each return and kept learning about the painting’s inner story of lines, colors and shapes that appear as if from behind a diaphanous veil.”

The result is a prizewinning piece, in which the artist easily hit her mark. “My intention as an artist,” Crowell says, “is to create work that conveys an air of joy and optimism and beauty.”



Sunny Side Rose
(24x24) by Marcia
Holmes

Second Place: Marcia Holmes

If Gertrude Stein’s famous line, “A rose is a rose is a rose,” from her 1913 poem “Sacred Emily,” implies that things are what they are, then Marcia Holmes (marciaholmes.com) seems to challenge that notion in her prizewinning *Sunny Side Rose*. The way the Mandeville, La., artist “describes” a rose gives it visual meaning that transcends the ordinary.

Holmes’ pastel combines her love of both poetry and painting. “I’d written a poem, ‘My Winter’s Rose,’ earlier in the year and wanted an accompanying painting, but had not had a chance,” she says. “So, when a summer rose from an heirloom bush bloomed, I immediately stopped to paint this.”

Trying to convey a cheerful feeling, she created a multimedia underpainting using thin oil, gouache and inks, which she applied on mounted UART 400 sanded pastel paper. “The painting was a joy, coming easily,” Holmes says. The drips of black India ink were “happy accidents,” according to the artist. Her other favorite passages include

*See Holmes’
Landscape
& Interior
honorable
mention on
page 50.*



Up and Away
(22x26) by Betty
Efferson

the strokes of rose-colored pastel, which underscore the suggestion of her floral subject, as well as the dashes of blue in the upper left.

The juror was certainly intrigued. “A delightful abstract romp through a garden?” Richman asks. “If you want to see it that way ... I prefer to see this beautiful painting as a flat image that plays with neutral and intense colors to achieve a color-popping goal. The artist uses painterly strokes to produce a loose composition, and—at the same time—adds well-placed and colored lines to add emotional depth and detail that require repeat viewings.”

In *Sunny Side Rose*, the artist created a fusion of the senses that enables the viewer to experience fully the visual poetry inherent in this abstract painting. “Abstract expressionism,” Holmes says, “provides me the total freedom I desire as an independent woman in the art world.”

Third Place: Betty Efferson

Betty Efferson (bettyefferson.com) always knew she'd be an artist. Spending most of her life in Baton Rouge, La., she ran a business with her husband and raised two children. Along the way, she took art classes and workshops, and actively served in arts organizations. Recently retired, she now has the opportunity to paint every day.

Efferson's portfolio overflows with colorful landscapes, figures, still lifes and florals—impressionistic pieces that illuminate the artist's vision of the beauty around her. “Painting from life is very important—the experience of seeing the true colors and feeling the mood,” she says. “However, I started thinking it would be fun to paint from my memory.” That was when she discovered the pleasure of a non-objective, abstract approach—“a new love in my art,” she says.

Efferson's process is direct, intuitive and spontaneous, with no underpainting. Sometimes she'll make initial scribble lines, working—in this case—on Ampersand board, to take away the look of the clean surface, and then apply dark Liquitex ink to indicate a sense of direction. Jumping in with soft pastels (mostly Unison, Sennelier and Great American), she varies the pressure to lay in color and marks without blending. She follows with strokes of harder Girault pastels to complete the composition. “It's a very fresh approach that gives my painting more energy and bolder colors,” says Efferson. “I like to get the vibrations from the colors being next to one another.”

Richman calls *Up and Away* “an energetic showstopper. Eternal movement of all the elements gives this image its extraordinary energy.”

Energy is definitely one of the artist's aims. “I hope that my art invokes feelings of excitement, energy, peace and happiness,” Efferson says. “It's very powerful to create something that brings joy to someone else.”

Fourth Place: Halla Shafey

“The process of creating abstract art requires bold courage and relentless experimentation,” says Egyptian economist, humanitarian and adventurer-turned-artist Halla Shafey. How apropos, considering she has made an indelible mark on the greater world canvas, tackling issues of

“I hope that my art invokes feelings of excitement, energy, peace and happiness.”

socioeconomic and human development, child rights, urban poverty and education for a quarter of a century.

Named by *Pastel Journal* as one of the “Artists to Watch” in 2016, Shafey continues to take viewers on a “spiritual, meditative and contemplative” journey. This time it’s through the remote oasis of Siwa in Egypt’s Western Desert, which she describes as “an ancient sun-drenched sanctuary,” a place that evokes a “beautiful sound of silence.”

The juror felt Shafey’s emotional storytelling in *Journey Through Egypt*, calling it “a chef d’oeuvre of the art of pastel.” Richman was especially taken by the artist’s bold use of color. “Intense colors are embroidered as if in a folk tapestry,” says Richman, “with varied stitches, directions and mark-making techniques.”



Fifth Place: Cory Goulet

Everett, Wash.-based artist Cory Goulet (corygouletart.com) considers herself a “weekend warrior” of art. At the end of her regular workweek, she heads to her easel to unleash her creative energy. “I try not to take myself too seriously,” says the artist, who paints to have fun and feed the passion inside of her.

For *Blue*, Goulet worked on mounted UART 240 paper, using pastels, pencils, inks and a bit of various mediums for texture. “I was lost in the ‘art’ moment for much of this painting,” she says.

Always experimenting, Goulet frequently scrubs or scratches out an old piece and recycles it, which becomes an underpainting. “This painting started life as something else,” she says. “I get excited seeing aspects of the previous painting popping out in the new piece.” In this case, she refers to hints of pencil marks and red color that comes through from a previous iteration. “I also like those splashes of alcohol from my spray bottle.”



Blue (21x27) by
Cory Goulet

*Journey Through
Egypt* (top;
31½x31½)
by Halla Shafey

This vitality spoke to the juror, who describes the painting as “cosmic energy—a look into the mystery of the universe.” Richman also remarked on the technical merits, praising the “color sense, mark-making prowess and a playfulness that’s infectious.” 🎨

Pastel artist LYNN ATTIG is the co-founder and president of the Pastel Society of Southern California, and founder and director of the Rejoice in Art! Fine Art Fair & Exhibition in Redondo Beach, Calif.

See Goulet’s
*Abstract &
Non-Objective*
honorable
mention on the
next page.

HONORABLE MENTIONS

Abstract & Non-Objective



Orange (21x27) by Cory Goulet | Everett, Wash.



Virga (28x28) by Sabrina Stiles | Longmont, Colo.



Mystic Forest (11x8) by Barbara Bagan | Scottsdale, Ariz.



Soiree (16x16) by Karen O'Brien | University Place, Wash.



Pastel (31x31) by Liyri Art | Copenhagen



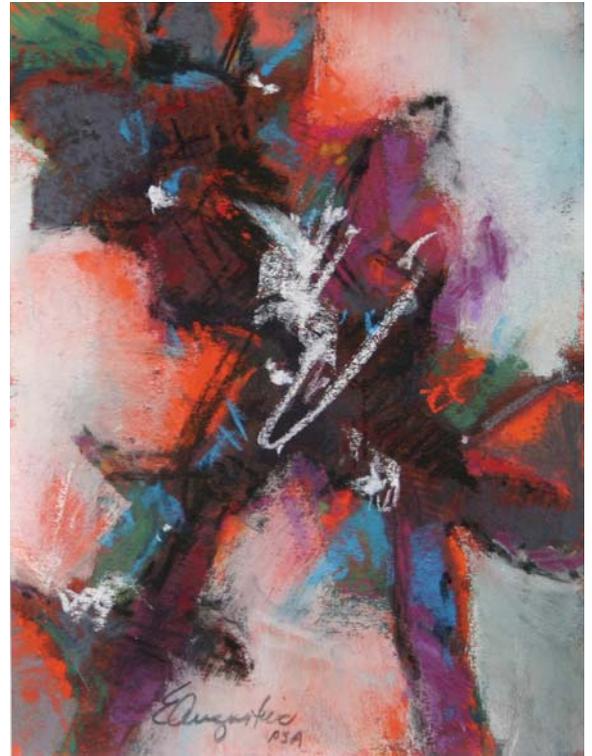
Everything & Nothing, No. 2 (22x30) by Mira M. White | Walnut Creek, Calif.



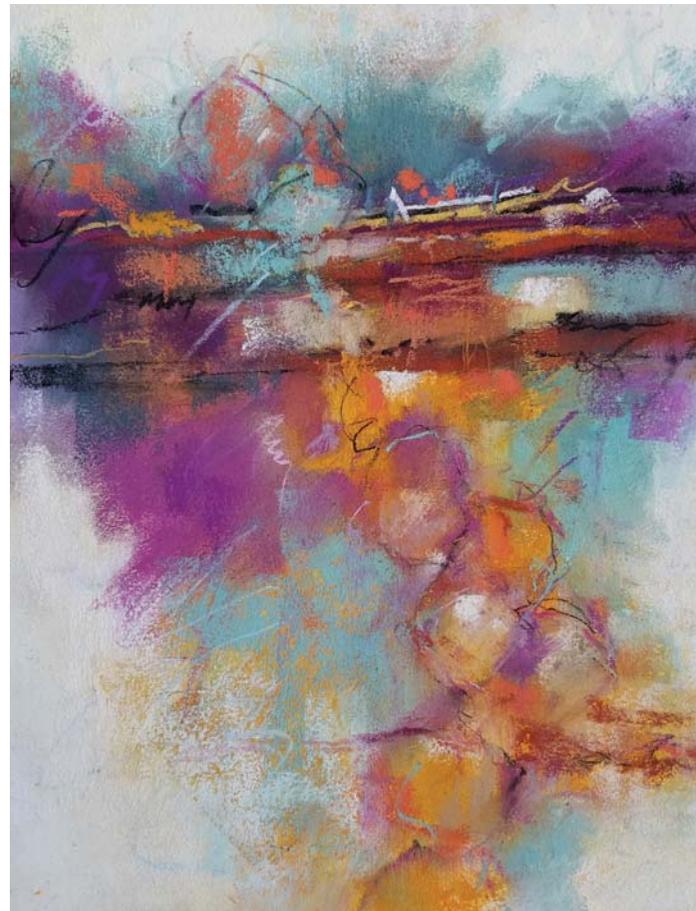
Observations (27½x39) by Pirkko Makela-Haapalinna | Kemijarvi, Finland



Niwot Park (11x14) by Mike Ray | Littleton, Colo.



Color Frenzy, No. 1 (11x8¼) by Elaine Augustine | Florence, Ala.



Breaking Free (12x9) by Cynthia Haase | La Vista, Neb. 🇺🇸

Choosing a Winner

Making choices, as we all know, can be excruciating at times, which is why the work of an art juror can be both exhilarating and exhausting. Find out how this year's five category jurors tackled the difficult task of selecting a limited number of works from a large pool of potential prizewinners.

BY ANNE HEVENER



**Still Life with
Copper Kettle**
(24x30) by Sarah
Blumenschein

Still Life & Floral Sarah Blumenschein

Artist Sarah Blumenschein (sarahblumenschein.com), of Albuquerque, N.M., participated in her first art exhibition in 2003 and was awarded second place. Since then, her work has been part of many national and international competitions, earning a number of awards, including first place in the still life category of *The Artist Magazine's* 2009 Annual Art competition and the grand prize in *Pastel Journal's* 11th Annual Pastel 100 Competition.

Briefly describe the criteria you used to judge your category.

My first step was to view each and every painting on a full screen without any judgment other than determining whether a painting caught my attention, which gave me a feel for the category as a whole. During subsequent viewings, I zoomed in for a more detailed evaluation that included appraisal of drawing skills, use of the pastel medium, and the rendering of light, substance, volume and texture.

What did you think of the entries overall?

The wide variety of subject matter and styles made judging inspiring and challenging. I had to decline many paintings that I really admired. I would've liked to have had space for twice as many awards!

What advice do you have for future entrants?

It's helpful to remember that each juror is unique in the type of painting that appeals to him or her. While I did evaluate with objective measures, much of judging is subjective. Another juror might have selected a vastly different group of paintings for awards or put them in a different order. So, it's best to paint what you love and keep practicing and painting.

Abstract & Non-Objective Arlene Richman

Arlene Richman (richmanpastels.com), a native New Yorker, is an award-winning abstract pastelist. Her work has been widely exhibited in the U.S. and internationally. She's a master pastelist with the Pastel Society of America (PSA) and serves on its executive committee.

Briefly describe the criteria you used to judge your category.

Since I wasn't looking for nameable content, I relied on the fundamentals—color, line, shape, mark-making, emotional cues, value. I wanted to be made to pay attention to the painting, not necessarily by loud noises, but often by quiet contemplation. I wanted to feel the artist's struggle to achieve a particular result, not the phone-it-in glibness of constant repetition. And I'm always happy to see rule-breaking (and getting away with it), along with unpredictable and sometimes jarring color juxtapositions. Challenge me to look again and I will.

What did you think of the entries overall?

I was and continue to be impressed by the variety and quality of entries. While some I regarded as "abstracted" and not "abstract," I seriously contemplated all of them. I had to look again and again to allow the images to bubble around in my brain before finally coming to a vague ranking order.

What advice do you have for future entrants?

Submit your newest and your best. Don't submit a work that's already been shopped around to various national shows or on Facebook. I say this because the juror has probably seen it before, and perhaps more than once. If so, he or she might pass it by to give someone else a shot at stardom, so it may prove counterproductive.

Another bit of advice, which you've probably heard millions of times: Do



Sheep Schemes
(24x36) by Rita Kirkman

Audition
(top; 15x15) by Arlene Richman

not stop painting because of rejection. I realize that I should have first said: Do *not* stop learning about painting. As you learn more, your submissions will become more sophisticated and will garner more attention. And rejection is only a stop along the road to success. As you keep improving, so will your chances of being recognized.

Animal & Wildlife Rita Kirkman

Award-winning pastel artist Rita Kirkman (ritakirkman.com) has been using pastel since the age of 11. Well known

for her depictions of ranch animals, and her adventurous use of color, Kirkman says that she enjoys painting “almost anything.” Thus, she finds resonance in a quote by Claude

Monet, who said, “The subject matter, my dear good fellow, is the light.”

“Expose yourself often to work that is better than yours. Visit museums. See shows. Take workshops. Get inspired. Use your imagination. Learn the rules, then learn how to break them. And, most importantly, keep painting!”

Describe the criteria you used to judge your category.

On my first pass, I looked for a strong composition, a good arrangement of design elements, values, line, textures, color harmony, as well as an experienced handling of the

medium—all the usual requirements of a competitive piece of art. On my second (and third, fourth, fifth) pass, my job became more challenging. I began to look for what made a piece more than simply a strong work of

art. I began to look for paintings that successfully pushed the usual boundaries of composition, and for paintings with exceptional light, depth or emotion. Many of my final choices came down to originality. I want to see work like I’ve never seen before. When an artist can use his or her own unique abilities to create something rare and different, it becomes truly magical.

What did you think of the entries overall?

There were so very many excellent animal works submitted. Narrowing the field to just a few winners was extremely difficult. The exposure to these awesome paintings has got me fired up to get back to work in my own studio.

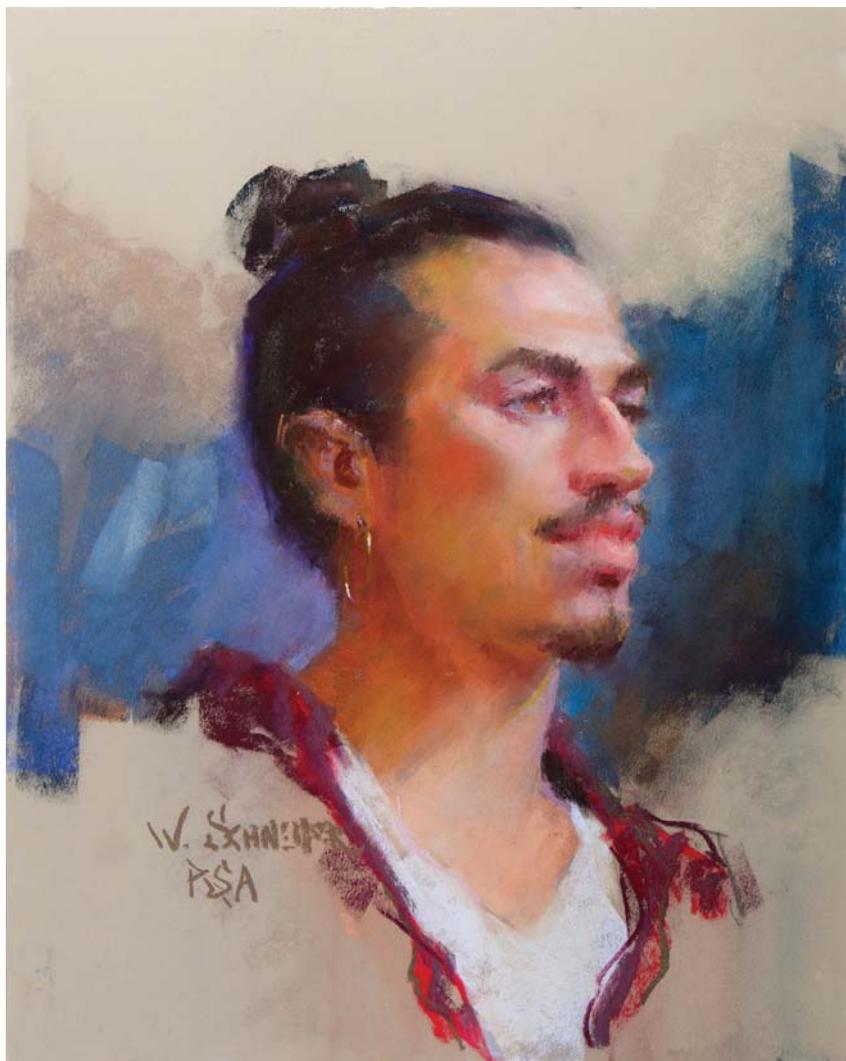
What advice do you have for future entrants?

Don’t ever be afraid to compete. Art competitions are like a lottery (but with better odds), and you can’t win if you don’t play. Judges and jurors are always different, and the process is subjective. Be your own best critic and always strive to improve your work. Expose yourself often to work that is better than yours. Visit museums. See shows. Take workshops. Get inspired. Use your imagination. Learn the rules, then learn how to break them. And, most importantly, *keep painting!*

Portrait & Figure William A. Schneider

William A. Schneider (schneiderart.com) sharpened his skills during eight years of study at the American Academy of Art’s Saturday Program in Chicago, and through workshops with artists such as Harley Brown and Richard Schmid, among others. His work in portraiture has received numerous awards in national and international exhibitions, including those with the Portrait Society of America and the PSA.

On the Barbary Coast (20x16)
by William A. Schneider



Briefly describe the criteria you used to judge your category.

I looked for accurate drawing, value relationships, edge treatment, color temperature, composition, narrative and a unique approach.

What did you think of the entries overall?

I felt the entries in the Portrait & Figure category were at a high level. My one criticism of the group is that many of them seemed to work from photos with the resulting hard edges inherent in that kind of reference.

What advice do you have for future entrants?

The competition is stronger than ever. Artists definitely need to bring their “A” game. Drawing is the number one criteria for most jurors; and none of us artists (myself included) draw as much as we should. I’d encourage everyone to work as much as possible from life; photos lie to us, particularly about values and edges. Painting from life is the fastest way to mastery of our craft.

Landscape & Interior Nancie King Mertz

Award-winning artist Nancie King Mertz (nanciekingmertz.com) has enjoyed painting in oil and pastel her whole life. The plein air enthusiast has traveled across the United States and to nearly 20 countries, finding inspiring subject matter at every turn, but her hometown of Chicago remains her favorite city to explore and paint.

Briefly describe the criteria you used to jury your category.

Drawing and drama are two elements that pull me to a piece, along with variety in strokes and color harmony. When looking for winning pieces, I tend to choose those that show the artist’s hand and energy rather than those that are a perfect replica of a photo. The pieces that I’d be happy to live with and learn from—that “take my breath”—are my top choices.



Light Commute
(23x19) by Nancie King Mertz

What did you think of the entries overall?

It was clear that the artists poured their souls into their work, making the decisions tough. While there were no “bad” pieces in the scores of work I viewed, my top choices simply had something extra to land them at the top.

What advice do you have for future entrants?

Paint from life as much as possible to get an accurate feel for color in the shadows and light. The knowledge gained from plein air transfers into your studio work, giving you insight that can’t be achieved from photos alone. Also, look for the drama in your compositions. I always tell students to “paint what scares you,” because it will push your skills to a higher level. ■

ANNE HEVENER is the editor-in-chief of *Pastel Journal* and *Watercolor Artist*.

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.

Jacob Aguiar

Jacob's workshops include studio and plein air painting focused on the foundations of successful landscape painting. Each day includes a demonstration, discussion, and individual time at the easel. Jacob creates a fun and challenging environment in which to explore the creative process in pastels! For more information, contact Jacob at 415/444-6937, jacob.aguiar@gmail.com or www.jacobaguiar.com or www.facebook.com/jacob.aguiar.7 Instagram as jacobaguiarpastelpainter

2018, Date TBD, Ohio. Studio and plein air. Ohio Pastel Artists League.

Contact: Jacob Aguiar, 415/444-6937 jacob.aguiar@gmail.com

June 10-20, 2018, Provence, France. Join Jacob as he leads a group of pastelists in painting the Provence landscape en plein air! Provence Art Experience Workshops. Various locations in Provence including: Arles, St Remy at Van Gogh's Rest House, Les Baux de Provence, Roussillon, Sainte Victoria Mountains, The Abbaye de Senanque and lavender fields, plus more! Contact: Matthieu Brousses or Jacob Aguiar 415/444-6937, jacob.aguiar@gmail.com or mathieu.brousses@gmail.com

September 8-10, 2018, Rochester, New York. Studio and plein air.

Pastel Society of Western New York.

Contact: Jacob Aguiar, jacob.aguiar@gmail.com or Robin McCondichie, rbmapril@gmail.com

September 29 - October 1, 2018, Redondo Beach, California. Studio and plein air.

Pastel Society of Southern California.

Contact: Jacob Aguiar, jacob.aguiar@gmail.com or Arturo Fribourg, fribourgarch@gmail.com

October 2018, Santa Barbara, California.

Studio and plein air.

Contact: Jacob Aguiar, jacob.aguiar@gmail.com or Kris Buck, mkbuck90@gmail.com

Fall 2018, Coastal Maine. UART Sponsored Fall workshop in southern coastal Maine. Marshes, fall foliage, coastal rocky scenes abound in this part of Maine.

Contact: Jacob Aguiar, jacob.aguiar@gmail.com or Laura Heller, lheller@uneeda.com

Lyn Asselta

Explore color, composition and mood to paint more expressive, creative landscapes. Whether in the studio or en plein air, students will be busy discovering ways to push their paintings to a new and more exciting level. With an emphasis on individual attention in an encouraging and relaxed atmosphere, along with daily demos and critiques, you'll go back to your studio with plenty of ideas about how to approach your painting process as well as your thought process to allow your landscapes to speak with a unique voice.

For complete workshop and demo listings:

www.lynassetta.com

April 9-11, 2018, Ann Arbor, Michigan.

Contact: Debra Zamperla, idzamperla@gmail.com

September 10-12, 2018, Rock Hill, South Carolina.

Contact: Marcia Buike, valuent@comporium.net

September 27-29, 2018, CPS (CT Pastel Society).

Contact: Debbie Temple, DTemple860@aol.com

or www.ctpastelsociety.org

October 1-3, 2018, Cape Cod, Massachusetts.

Contact: Michele Mazzone, mchmoz@aol.com

or www.pastelpainterssocietyofcapecod.com

November 3-4, 2018, Ponte Vedra, Florida.

Sponsored by UART papers.

Contact: www.uartpastelpaper.com

November 15-18, 2018, Goshen, New Jersey.

Goshen School of Art.

Contact: sperlakpastelworkshops@gmail.com

Marla Baggetta, PSA, IAPS MC

Learn to loosen up and find your true voice as a pastelists. Marla's workshops will change the way you see as an artist, providing a strong base of the fundamentals while injecting a creative spark with her dynamic teaching style. Create winning compositions, capture illusive patterns of light and shadow and transform the ordinary

into the extraordinary! Marla will help you take your painting to the next level. Join nationally recognized painter, author and educator, known for her insightful, gentle and encouraging guidance. Marla provides every student with focused individual attention. All levels welcome! For more information about Marla's exciting workshops, visit www.pastelpaintinglessons.com. Consider signing up early, as classes are very well attended. Contact: Marla Baggetta, 503/320-5117 info@marlabaggetta.com

Accepting bookings for 2018 and beyond.

April 20-22, 2018, Springfield, Illinois.

Loosen Up + Expand. Illinois Prairie Pastel Society.

Contact: www.illinoisprairiepastelsociety.org

May 16-19, 2018, Mount Vernon, Washington.

Loosen Up + Expand. Dakota Art Center.

Contact: www.dakotaartcenter.com

July 13-15, 2018, Denver, Colorado.

Loosen Up + Expand. Pastel Society of Colorado.

Contact: denna7762@gmail.com

September 22-29, 2018, Florence, Italy.

Plein Air Intensive in Tuscany.

Contact: idezamperla@gmail.com or

www.artensity.org

October 17-20 2018, Fish Creek, Wisconsin.

Loosen Up + Expand. Peninsula School of Art.

Contact: workshop@peninsulaschoolofart.org

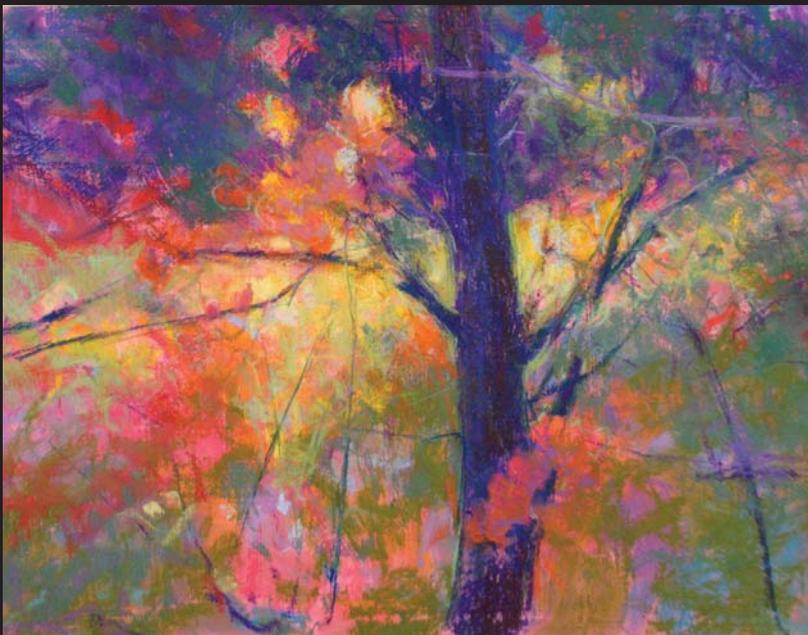
Lorenzo Chavez, P.A.P.A

NEW 2018. Fundamentals of Landscape Painting. The how and why of creating landscape paintings from life. Join internationally known award winning painter and one of Plein Air Painters of America's newest members, Lorenzo Chavez, for an inspiring and insightful landscape painting workshop, focusing on NEW concepts for Plein air and studio painting. Learn to visualize the landscape in unique and exciting new ways while also honoring the 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. Pastel and oil are encouraged.

Give us a call if you have any questions 720/202-0757, fineart@lorenzochavez.com or www.lorenzochavez.com

DOUG DAWSON

PSA - MASTER PASTELIST
AND HALL OF FAME



Marsh Tree 20" x 26" Pastel

Workshops

2018

Florida

Texas

Minnesota

Wisconsin

View demo of painting:
<https://vimeo.com/173191498>

SEE WORKSHOP LIST
FOR DETAILS

For more information:
303-421-4584

www.dougdawsonartist.com

April 16-19, 2018, Wimberley, Texas.

Wimberley Artists Workshops.
Contact: 218/804-4816
www.wimberleyartistsworkshops.com

September 9-15, 2018, Greenville, New York.

Hudson River Art Workshops.
Contact: Kim Lapolla, 518/966-5219
www.artworkshops.com

October 12-14, 2018, Palo Duro Canyon, Texas.

Amarillo Art Institute.
Contact: 806/354-8802
www.amarilloartinstitute.org

**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 dougdawson8@aol.com

January 15-17, 2018, Bonita Springs, Florida.

Bonita Springs Art Center. *Studio Landscape.
Contact: Donna Delseni, 239/495-8989

April 26-28, 2018, Ingram, Texas.

Hill Country Foundation.
Contact: Laurie Billetter, 830/367-5120

**May 7-11, 2018, Minneapolis/New Brighton,
Minnesota.** Lake Country Pastel Society.

Demo: Eve May 8th, 2018.
Contact: Eileen France, 952/431-9753
franceart@earthlink.net

August 20-23, 2018, Lac du Flambeau, Wisconsin.

Dillman's Art Workshops. 4 day Studio Landscape.

Contact: Sue & Dennis Robertson, 715/588-3143 or

Scott Robertson, 646/221-2102

**Margaret Dyer "The Figure in Pastels"
Workshops**

Margaret teaches a simple step-by-step method, working with live models and sometimes from photos of models taken during workshops.

Students explore drawing, composition, anatomy, proportion, value, color, and pastel application. Emphasis is on developing form using light and shadow, with an emphasis on the model in his

or her environment. For those wanting to speed up and become less tight in their work, this is an excellent class to take. Students do not need prior pastel experience.

March 3-4, 2018, Austin, Texas.

April 22-28, 2018, Greenville, New York.

May 4-6, 2018, Maryland Pastel Society.

June 19-20, 2018, Cape Cod, Massachusetts.

July 7-21, 2018, Fontaine-Fourches, France.

Contact: 678/520-4151, pastels@margaretdyer.com
or www.margaretdyer.com

**Jen Evenhus, PSA-MP, NPS-DP,
IAPS-MC, PSWC**

"The Beauty of Imperfection" 2018 PASTEL WORKSHOPS. In order to find authentic beauty, we must move beyond perfection and dig deep to release the creative souls we were born with! Your pastel paintings will take on new energy, dynamic composition and bold color using simplification, confident strokes, exaggeration and movement in these 3-day workshops taught by PSA-Master Pastelist, Jen Evenhus. Embrace your wild side as we work hard to be imperfect using an impressionist abstract style to explore shapes, negative space, color-effects and mark-making through discussion, demos, timed exercises, lots of painting, and one-on-one coaching in an encouraging atmosphere. We'll use markers and more unconventional tools with your pastels to create unique works of art.

April 2018, Chelan, Washington.

May 2018, Cleveland, Ohio.

June 2018, Mt. Vernon, Washington.

October 2018, Charlotte, North Carolina.

See my website for details www.jenevenhus.com

QUESTIONS? Contact 509/860-1688

evenhus@hotmail.com

**Alan Flattmann, PSA Hall of Fame,
IAPS Eminent Pastelist**

June 29 - July 1, 2018, Abbey Art Works. The workshop will focus on Landscape and Cityscape Painting in Pastels. Basic principles of composition, drawing, color and technique will be stressed. Classes will be held in a renovated rustic farm building on the beautiful grounds of St. Joseph Abbey in Covington, LA. Accommodations at the Abbey Retreat Center for very reasonable price.

For details, contact Alan Flattmann
985/809-6332, art@alanflattmann.com, or
www.paintpaletteandbrush.com

July 23-27, 2018, Cloudcroft Art Workshops.

Painting Portraits and Figures in Pastels & Oils. Escape the summer heat with a week of painting in the cool mountain village of Cloudcroft, New Mexico. The workshop will cover the fundamentals of drawing and painting the head and figure.

Students will work from models and photographs. For more details, contact Ann Beacht, 575/439-9785
beacht@aol.com or www.cloudcroftart.com

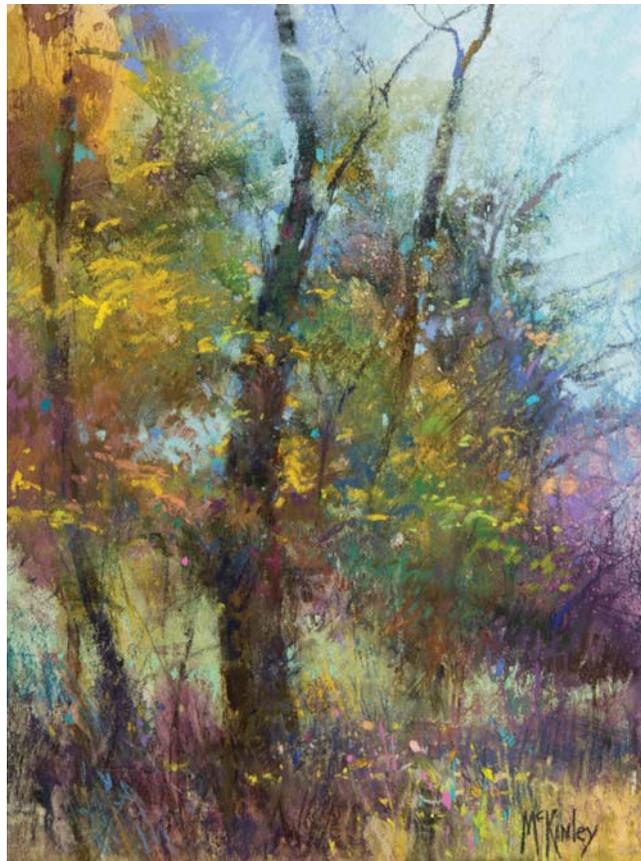
October 15-27, 2018, Crete, Greece. Join Alan for ten days of plein air painting and sketching on the beautiful island of Crete plus two days in Athens. Participants will stay at first class hotels in three of Crete's most historic cities, Agios Nikolaos on the northeast side and Rethymnon and Chania on the northwest side of Crete. The itinerary includes painting the bustling old Venetian harbors of these cities, as well as many other picturesque sites and a tour of Knossos, the famed reconstructed palace of King Minos. The artists will also have a day in Athens to sketch in the historic Plaka near the Acropolis. October is an ideal time to visit Crete. The summer crowds have dissipated and the weather is mild and pleasant. Cost \$2,950, non-artists companions \$2,750. Cost includes 12 nights' accommodations, breakfast each morning, 7 dinners and most everything else. A \$500 deposit is required by March 1st. Sign up by January 15th for a \$200 discount!

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 instruction focus's on creating luminous paintings with deeper, darker, richer under paintings and pure pigment, vibrant light. Sessions are geared to your individual needs. Private Instruction By Appointment.

Contact: Terri, tford@terrifordart.com
Visit her website www.terrifordart.com



Richard McKinley

Master Pastelist &
Hall of Fame Honoree, PSA

"He has a wealth of information to share, is tireless in this pursuit and his intensity, focus and energy are legendary."

– Dakota Art Center

For detailed information on
upcoming workshops please visit
www.mckinleystudio.com

Artist's Marketplace

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 thirty years, and is Pastel Faculty for the 2017-18 Plein Air Conventions. Her workshops include studio and plein air demos. Susan is a dedicated Workshop Instructor for Gamblin oils, a demonstrator for Sennelier, and has a new 80 Signature set of Richeson Hand-Rolled Soft Pastels. She is an associate member of PSA, Signature Member with the Central Pennsylvania Pastel Society, and co-founder of the Plein Air Painters of Central PA.

May 14-19, 2018, Belleville, Pennsylvania.

Hameau Farm Studio Artist Retreat.

Hameau Farm, 6364 SR 655, Belleville, PA 17004.

July 15-24, 2018, Brittany, France. With Cerulean

Blue: Painting Trips to Beautiful Places. Brittany

Skies & Sea with Susan Nicholas Gephart.

October 11-14, 2018, Belleville, Pennsylvania.

Hameau Farm Studio Artist Retreat.

Hameau Farm, 6364 SR 655, Belleville, PA 17004.

Contact: Instructor/Facilitator for Registration:

Susan, 814/360-2116, SNicholasArt@gmail.com or

www.snicholasart.com

Albert Handell

Workshops and Mentoring Programs.

March 4-6, 2018, Santa Fe, New Mexico.

March 23-25, 2018, Santa Fe, New Mexico.

April 4-6, 2018, Santa Fe, New Mexico.

April 16-20, 2018, Santa Fe, New Mexico.

Plein Air Convention.

May 7-11, 2018, Carmel, California.

June 27-30, 2018, Santa Fe, New Mexico.

July 2018, Steamboat Springs, Colorado.

August 16-19, 2018, Santa Fe, New Mexico.

August 2018, Florham Park, New Jersey.

September 12-17, 2018, Leland, Michigan.

September 28-29, 2018, Santa Fe, New Mexico.

September 30 - October 6, 2018, Taos, New Mexico.

October 15-19, 2018, St. Mary's City, Maryland.

October 21, 2018, Frederick, Maryland.

Late October 2018, Charlotte, North Carolina.

November 9-11, 2018, Santa Fe, New Mexico.

December 7-9, 2018, Santa Fe, New Mexico.

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

www.alberthandell.com

Liz Haywood-Sullivan, PSA-MP, IAPS/MC 2018 WORKSHOP SCHEDULE

My workshops feature instruction focused on individualized attention, daily demonstrations and instructive critiques. Questions? Contact liz@haywood-sullivan.com, or check my website at www.lizhaywoodsullivan.com.

March 8-10, 2018, Tucson, Arizona.

Mountains and Sky of Arizona in Pastel.

Tucson Pastel Society.

Contact: Diane Shelby, dishe723@gmail.com

April 16-20, 2018, Plein Air Convention, Santa Fe,

New Mexico. Faculty Artist.

Contact: <http://pleinairconvention.com>

May 16-18, 2018, Greensboro, North Carolina.

Mastering Values in Pastel Landscapes.

North Carolina Pastel Society.

Contact: Laura Pollak

laurapollak.artist@gmail.com

July 9-13, 2018, Philadelphia, Pennsylvania.

Studio Incamminati.

Five Day Plein Air - Chestnut Hill College.

Contact: 215/592-7910

September 12-17, 2018, Pastel Expo Australia.

Workshop Instructor and Demonstrator.

Pastel Society of Australia.

Contact: <http://ozpastels.com.au>

September 18-22, 2018, New South Wales,

Australia. Artable Workshops.

<https://artable.com.au/art-retreats/pastel-in-kingscliff-learn-from-the-best>

Contact: Gillian Grove, gillian@artable.com.au

September 2018, New Zealand.

Contact: Glenys Forbes, gmforbes@ts.co.nz

November 9-12, 2018, Oahu, Hawaii.

Hawaii Pastel Society.

Contact: Helen Iaea, helen.iaea@gmail.com

Amanda Houston

Learn to paint the light experimenting on different surfaces with different techniques. These workshops have just the right mix of theory, technique and experimentation. Packed full of good design principles, composition basics to make ANY painting successful, along with loosening up exercises.

March 10-12, 2018, Edmonds, Washington.

Cole Gallery (2 or 3 day).

Painting Light and Reflections in Pastel.

Contact: 425/697-2787, coleartstudio.com

April 24-25, 2018, Olympia, Washington. (2 day).

Composition basics in pastel.

Contact: roxanacaples@comcast.net

June 1-3, 2018, Oregon City, Oregon.

Pastel Techniques: Light and reflections.

Contact: amandahouston@me.com

Located at Studio on the Knoll

(carriemoorestudios.com)

July 11-13, 2018, Lopez Island, Washington.

Paint the jewel of the San Juans: Plein Air.

Contact: Amandahouston@me.com or

amandahouston.com/workshops

November 3-5, 2018, Edmonds, Washington.

Cole Gallery. Pastel Techniques: Light, reflections and composition.

Contact: 425/697-2787, Colegallery.net

Weekly 3 hr. classes 2018, Cornelius, Oregon.

(Wednesday Spring Classes) in Amanda's studio.

Contact: amandahouston@me.com for space

availability. Limited to 7 people/class.

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 black boards which will be for sale at the workshops for nominal fees. Find complete info about workshops at: www.christineivers.com or call 203/235-1417.

March 15-17, 2018, Fresno, California.

Three-Day NightScape Workshop.

Sponsored by A Sense of Place.

Contact: Ginny Burdick, 559/392-6775

gburdick@sti.ne or

www.ASenseofPlacefineart.com

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April 13-16, 2018, Florham Park, New Jersey.

Three-Day NightScape Workshop.
Deberry Studio 10.
Contact: Christina Deberry, 973/525-2544 cell
debarrystudio@gmail.com

April 29 - May 1, 2018, Jacksonville, Florida.

Three-Day NightScape Workshop.
Sponsored by First Coast Pastel Society.
Contact: Lynn Asselta, 904/687-9124
lynasselta@icloud.com

May 16-20, 2018, Greenville, New York.

Three-Day NightScape Workshop.
Contact: Hudson River Valley Art Workshops
Kim LaPolla, 518/966-5219, Toll Free: 888/665-0044
info@artworkshops.com or
www.artworkshops.com

September 4-10, 2019, Puy L'Eveque, France.

Seven-Day DayScape & NightScape Workshop.
Sponsored by Domaine du Haut Baran.
Contact: William or Rosalie Haas, 513/533-0511
hautbaranfrance@gmail.com or
www.hautbaran.com

Barbara Jaenicke, PSA, 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. Demonstrations each day and lots of individual help at the easel. All are studio workshops unless plein air is noted.

March 23-25, 2018, Providence, Rhode Island.

Providence Art Club (Pastel & Oil).
Contact: Angel Dean, 401/331-1114 ext. 16
angel@providenceartclub.org
www.providenceartclub.org

April 20-22, 2018, Centralia, Washington.

The Rectangle Gallery (Pastel & Oil).
Contact: Jan Nontel, 360/669-5918
creativespace@therectanglegallery.com
www.therectanglegallery.com

May 22-24, 2018, Bend, Oregon.

Cascade Fine Art Workshops (Pastel & Oil, includes some plein air). Composition Boot Camp.
Contact: Sue Manley, 541/408-5524
info@cascadefineartworkshops.com
www.cascadefineartworkshops.com

June 8-10, 2018, Stevensville, Maryland.

Chesapeake Fine Art Studio (Pastel & Oil).
Contact: Hai-Ou Hou, 410/200-8019
www.chesapeakefineartstudio.com
September 20-22, 2018, Mount Vernon, Washington. Dakota Art Center (Pastel only).
Contact: 888/345-0067 (ext. 5)
info@dakotaartcenter.com
www.dakotaartcenter.com

October 9-12, 2018, Santa Barbara, California.

Santa Barbara area
(Pastel & Oil, includes some plein air).
Contact: Kris Buck, mbuck18@cox.net
November 9-11, 2018, Manahawkin, New Jersey.
Pine Shores Art Association (Pastel only).
www.pineshoresartassociation.org
For details and updates, visit
www.barbarajaenicke.com

Michael Chesley Johnson, AIS, PSA, MPAC

Contact: 505/303-0702, mcj.painter@gmail.com or
www.MChesleyJohnson.com

2018, New Mexico, Exciting new program:

One-on-one intensive includes meals, lodging.

Contact: www.PaintTheSouthwest.com

May 7-9, 2018, Lowell, Michigan.

July-August, 2018, Lubec, Maine.

Contact: www.PleinAirPaintingMaine.com

August 21-24, 2018, Mount Desert Island, Maine.

October 1-3, 2018, Cincinnati, Ohio.

October 5-6, 2018, Columbus, Ohio.

October 24-27, 2018, Grand Canyon Arizona.

Helen Kleczynski, PSA, IAPS MC

Helen is known for her intimate paintings of architectural elements and man-made objects. Students of all levels receive individual attention in her mentorship program, workshops, art retreats and weekly classes. For more information, or to arrange a workshop in your area, contact Helen at helenkleczynski@yahoo.com or 269/598-1198 or visit her website www.helenkleczynski.com.
June 28-30, 2018, Dresden, Maine. From Sketch to Studio: Artists will sketch and paint outdoors and also have studio time at the Whitman Art Studio to add finishing touches to these works or create new pastel paintings. Plan on arriving a day early to attend the Boothbay Windjammer Days, where you can tour the tall ships, photograph, paint, and go sailing.

Contact: Jerri Whitman, 207/779-6277 or
jerrwhitmanstudio@gmail.com. More information is available at www.jerrwhitman.com or www.helenkleczynski.com.

August 18-25, 2018, Beaver Island, Michigan.

Beaver Island Art Retreat: Retreat from the world on a beautiful island just a ferry ride away from Charlevoix, Michigan. This art retreat is designed to give you plenty of instruction, along with time to sit on the beach and watch the sunset. The focus of the week will be bringing your work to a new level and finding your creative voice. All mediums are welcome.

Contact: Helen Kleczynski, 269/598-1198 or
helenkleczynski@yahoo.com. More information is available at www.helenkleczynski.com.

September 6-9, 2018, Lincoln, Michigan. Exploring Pastels: Whether you are new to pastels or want to bring your work to a higher level, you will enjoy the relaxing atmosphere at the Alcona Arts Retreat, held at Lost Lake Woods Lodge. Artists may choose to use the provided pastels, paper and still life set-ups and photographs or bring their own supplies and reference materials. The emphasis will be on using the characteristics of pastels to create poetic paintings inspired by what you see, rather than duplicating it precisely.

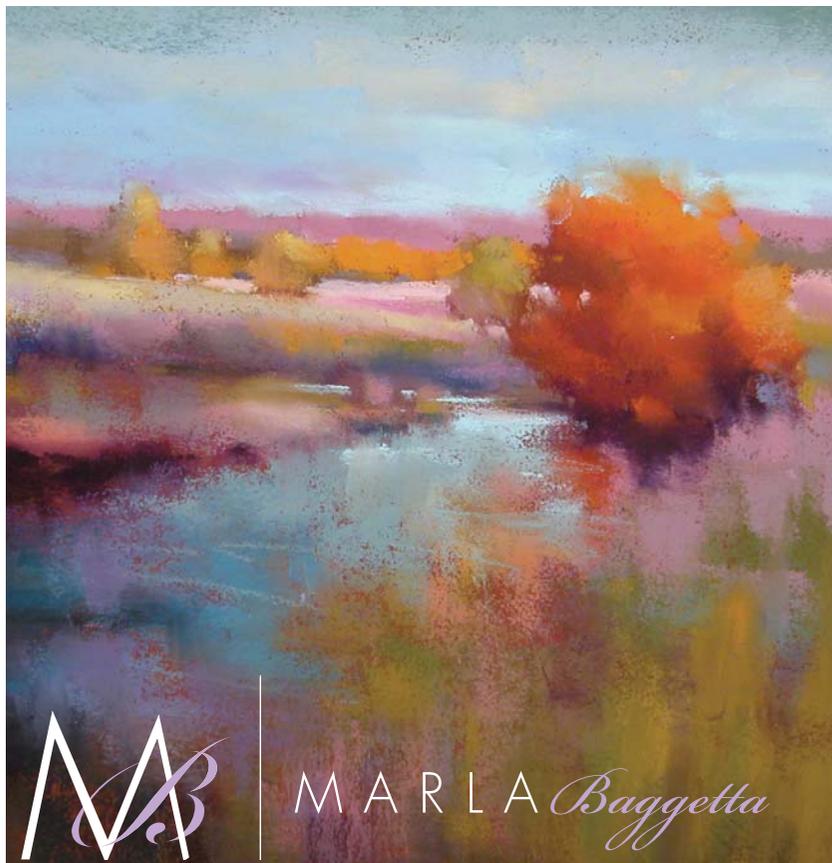
Contact: Will St. John, 989/736-3000 or
info@InspirationAlcona.org. More information is available at www.InspirationAlcona.org.

Mentorship Program. Helen offers a mentorship program for a select number of dedicated students whom will receive guidance on their artwork and career direction through email, texts and phone calls.

Contact: Helen, helenkleczynski@yahoo.com for more information.

Richard McKinley, PSA Hall of Fame, PSWC Pastel Laureate

For updated information visit:
www.mckinleystudio.com and click on the Workshop link or email: mckinleyart@gmail.com
March 7-8, 2018, Torrance/Los Angeles, California. 2-day Studio Pastel workshop focused on Fundamental Pastel Landscape Techniques. Sponsored by: Destination Art, www.destination-art.net
Contact: Suzanne Kuuskmae, 310/546-7872
Kuuskmae@me.com



M B

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IAPS MC, PSA
info@marlabaggetta.com

Liz Haywood-Sullivan

PSA-MP, IAPS/MC



2018 WORKSHOPS!

Australia, Arizona, New Zealand, North Carolina, Hawaii, Pennsylvania, Santa Fe

For more information: www.lizhaywoodsullivan.com 781.837.2042

March 9-11, 2018, Torrance/Los Angeles, California.

3-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 15-20, 2018, Santa Barbara, California.

6-day Pastel and Oil Mentoring/Reunion workshop.
Prior workshop with Richard recommended.
Contact: Kris Buck, 805/964-1464
mbuck18@cox.net

March 23-25, 2018, San Diego Area, California.

3-day Pastel on location workshop.
Contact: Christine Bowman, 760/580-0590
cjbowmans@cox.net

May 7-11, 2018, Hot Springs, Arkansas.

5-day Pastel Next Level/Mentoring workshop.
Prior workshop with Richard recommended.
Sponsored by: Arkansas Pastel Society,
www.arkpastel.com

Contact: Shirley Anderson, 501/915-2894
sranderson0930@sbcglobal.net

May 14-18, 2018, Saint Louis, Missouri.

6-day Studio Landscape Pastel workshop focused on the basics. Sponsored by: Gateway Pastel Artists, www.gatewaypastelartists.org
Contact: Vic Mastis, 314/402-1959
vicpastel@aol.com

June 11-15, 2018, Greenville, New York.

Pastel Landscape Painter's guide to Orchestration in the Hudson River Valley. Sponsored by: Hudson River Valley Art Workshops, www.artworkshops.com
Contact: Kim LaPolla, 518/966-5219
info@artworkshops.com

June 24-30, 2018 and July 2-8, 2018 (two separate workshops), Lot River Valley, Quercy, France.

Pastel en France, an artist's heaven!
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

July 21-22, 2018, Folsom, California.

2-day Pastel workshop in conjunction with the International Bi-Annual Pastels on High exhibition.
Sponsored by: Sierra Pastel Society,
www.sierrapastelsociety.net

Contact: Lucinda Johnson, President, 916/303-3604, sierrapastelsociety@gmail.com

July 30 - August 4, 2018, Mount Vernon, Washington.

6-day Pastel Next Level/Mentoring workshop.
Sponsored by: Dakota Art Center (Dakota Art Pastels). www.dakotaartcenter.com
Contact: April, 888/345-0067 ext 5
info@dakotaartcenter.com

August 20-24, 2018, Madeline Island, Wisconsin.

Pastel on Madeline Island: Plein Air and Studio.
Sponsored by: Madeline Island School of the Arts, www.madelineschool.com
Contact: 715/747-2054, misa@cheqnet.net

September 24-26, 2018, New York City.

The Prosaic Landscape made Poetic.
Sponsored by: Pastel Society of America, www.pastelsocietyofamerica.org
Contact: PSA Office, 212/533-6931
psaoffice@pastelsocietyofamerica.org

October 3-5, 2018, greater Portland area, Maine.

3-day Pastel Landscape on location and studio.
Sponsored by: Pastel Society of Maine, www.pastelsocietyofmaine.org
Contact: Mary Beth Morrison, 207/624-2401
mbkmartist312@gmail.com

October 7-8, 2018, greater Portland area, Maine.

2-day Pastel Landscape on location and studio.
Sponsored by: Pastel Society of Maine, www.pastelsocietyofmaine.org
Contact: Mary Beth Morrison, 207/624-2401
mbkmartist312@gmail.com

October 22-26, 2018, St. Michaels, Maryland.

Pastel on the Eastern Shore, on location and studio.
Sponsored by: St. Michaels Art League, www.smartleague.org
Contact: Elinor Peterson, 410/829-9929 Cell
elinor@atlanticbb.net

More details to be announced soon.
Please check website: www.mckinleystudio.com for updates.

Nancie King Mertz,

PSA-M, CPP-M, IAPS-MC

April 13-14, 2018, Birmingham, Alabama.

Plein Air Pastel, sponsored by Forstall Art.

April 16-20, 2018, Santa Fe, New Mexico.

"Pastel Basics" workshops, demos and individual instruction. Plein Air Convention Faculty.
Contact: <https://pleinairconvention.com>

Expressive Landscape Workshops
LYN ASSELTA PSA, IAPS MC
2018 MI, FL, SC, CT, MA, NJ www.lynasselta.com

Nancy Nowak
PSA, IAPS-MC
2018 Workshops
Croatia
Atlanta, GA
NancyNowak.com

May 3-14, 2018, Florida's Forgotten Coast, plein air demos throughout the Panhandle.

June 1-3, 2018, Wilmington, Vermont. "Pastels are Perfect for Plein Air", UArt-sponsored workshop with lodging at the lovely Inn in Wilmington, VT.

July 24-31, 2018, Domaine du Haut Baran, France. Join me for a spectacular week of pastel instruction, sightseeing, wining & dining in a gorgeous villa in SW France. March Deadline. Contact: www.hautbaran.com/art-workshops/nancie-king-mertz-2018

August 17-19, 2018, New York City. Study Urban painting with me as we set up on the streets of New York City. This popular workshop, sponsored by the Pastel Society of America, is designed to sharpen your Plein Air skills with pastel.

September 15, 2018, Grammercy Park, New York City. Pastel Society of America demos from 10-4, National Arts Club, Grammercy Park, NYC.

October 5-7, 2018, Boiling Springs, Pennsylvania. Maryland Pastel Society Plein Air Workshop.

October 12-13, 2018, Dubuque, Iowa. "Bluffstrokes" demos in Dubuque, IA.

October 23-26, 2018, Talapoosa, Alabama. Landscape Plein Air class in oil or soft pastel, sponsored by Talapoosa, AL School of Art. Signature Hand-selected Pastel Sets on Amazon and Jack Richeson Co.: Nancie King Mertz Urban Landscape & Atmospheric Landscape DVDs soon on Streamline Publishing: "Pastel Basics", "Pastels are Perfect for Plein Air", & "Pastel Landscapes".

Contact: www.NancieKingMertz.com

Nancy Nowak, PSA, IAPS-MS

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 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.

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 24, 2018, Charlotte, North Carolina.

Appalachian Pastel Society - 1 day demo and workshop.

Contact: Anne Strutz, annestrutz65@gmail.com

April 7-8, 2018, Suwanee, Georgia.

UArt Sponsored 2-day workshop.

Contact: Nancy Nowak - nancy@nancynowak.com

June 30 - July 7, 2018, Istria, Croatia. Workshop in Croatia! Join me in the beautiful resort town in Istria, Croatia for a week-long workshop and get-away next summer!

Contact: workshops.pastelnews.com/nancy-nowak-2018

Susan Ogilvie, PSA

April 18-21, 2018, Mt Vernon, Washington.

Painting The Colors Of Spring. A personal approach to design, effective color relationships, and beautiful light! Plein Air and Studio during the annual Skagit Valley Tulip Festival!

Contact: Dakota Art, 360/416-6556
info@dakotapastels.com

Pastel Society of America

PSA School for Pastels
National Arts Club, 15 Grammercy Park South,
New York, NY 10003

Contact: 212/533-6931

psaoffice@pastelsocietyofamerica.org
www.pastelsocietyofamerica.org

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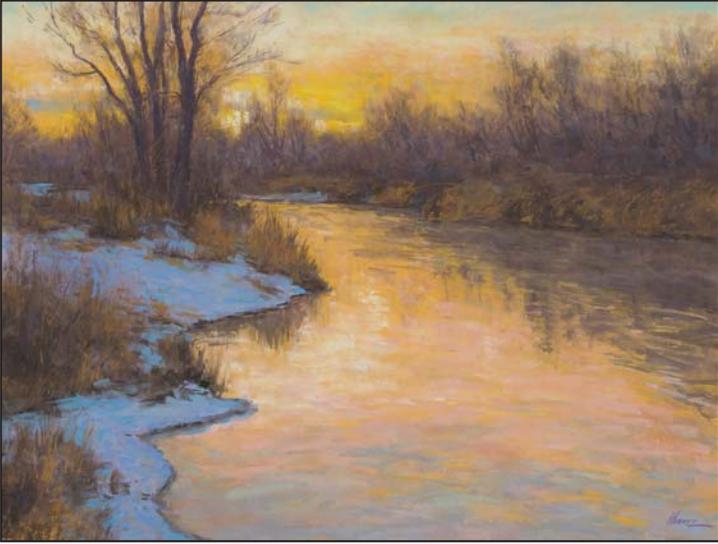
March 17-18, 2018, Exploring the Application of Broken Color in the Landscape with Maria Marino PSA.

April 14, 2018, Dancing Pastels, Inspired by Gesture and Movement with Janet A. Cook PSA.

April 27-29, 2018, Chasing the Light with Tony Allain PSA.



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May 11-12, 2018, Day at the Museum Animal Drawing with Patricia Wynne, professional illustrator and naturalist.

May 18-20, 2018, People in Places in NYC with Aline Ordman PSA-MP.

June 1-3, 2018, Hands-on Albers Color Workshop with Cynthia Dantzie, LIU professor of art, author, student of Josef Albers.

August 17-19, 2018, Soften the Edges of the City with Pastel with Nancie King-Mertz PSA-MP.

September 24-26, 2018, The Prosaic Landscape made Poetic with Richard McKinley PSA-MP, Hall of Honoree 2010.

October 13-14, 2018, On Color! Unity & Form with Casey Klahn PSA.

October 20, 2018, Emerging from the Dust of Failed Paintings with Anna Wainright PSA-MP.

October 27-28, 2018, Pastel Portraits from Life in the Classical Realist Tradition with Carol Peebles PSA.

Classes – ongoing year round:

Mondays, 2pm-5pm, The Human Figure, Conveyed with Light, Movement and Form with Robert Palevitz PSA.

Tuesdays, 5:30pm-8:30pm, Introduction to Pastel Still Life and Landscape with Janet A. Cook PSA.

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

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

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

Thursdays, 6:30pm-9pm, Introduction to Drawing with Simon Levenson.

Alain J. Picard, PSA

Are you looking to loosen up with a bold mark-making approach, or learn new strategies to bring fresh color to your paintings? Whether you work in portrait, landscape or still life, Alain is passionate about teaching you breakthrough techniques that will elevate your work to new heights. During his workshop demonstrations and guided instruction, Alain shares everything he's learned over 20 years as a professional artist... all in a relaxed, fun and encouraging environment.

All levels are welcome, beginner to advanced.

For more information about Alain's inspiring workshops, contact Picard Studio: 203/297-1399; alain@picardstudio.com or visit www.picardstudio.com

Accepting bookings for workshops and demonstrations in 2018 and beyond.

February 21- March 28, 2018, Southbury, Connecticut. Loosen Up Class, Six Lessons in Loosening Up, Six-Week Class,

Class A) Wednesdays 9:30am-12:00pm, Class B) Wednesdays 7:00pm-9:30pm.

Contact: picardstudio.com/workshops

April 6-7, 2018, Newtown, Connecticut. The Painterly Landscape, Weekend Workshop, Friday 7:00-9:00pm, Saturday 9:30am-4:30pm.

Contact: picardstudio.com/workshops

April 23-25, 2018, Bennington, Vermont. Vermont Pastel Society. The Painterly Landscape, Three-Day Workshop, Monday-Wednesday 9:30am-4:30pm.

Contact: Linda Masten, lindamarymasten@gmail.com

April 26-27, 2018, Bennington, Vermont. Vermont Pastel Society. The Painterly Portrait, Two-Day Workshop, Thursday-Friday 9:30am-4:30pm.

Contact: Linda Masten, lindamarymasten@gmail.com

May 18-20, 2018, Richmond, Virginia. Mid Atlantic Pastel Society. The Painterly Portrait, Three-Day Workshop, Friday-Sunday 9:30am-4:30pm.

Contact: MidAtlanticPastelSociety.com

June 9, 2018, Old Lyme, Connecticut. The Painterly Figure, Plein Air Workshop, Saturday 10:00am-5:00pm.

Contact: picardstudio.com/workshops

July 13-14, 2018, Glens Falls, New York. Adirondack Pastel Society. The Painterly Landscape, Two-Day Workshop, Friday-Saturday 9:30am-4:30pm.

Contact: Lise Fuller, adkpastelsociety@gmail.com

September 11-13, 2018, Flint, Michigan. Flint Institute of Arts. The Painterly Portrait, Three-Day Workshop, Tuesday-Thursday 9:30am-4:30pm.

Contact: flintarts.org

William A. Schneider

AISM, IAPS-MC, PSA-MP, OPA

March 16-18, 2018, Stevensville, Maryland.

Revealing the Soul- Sensitive Portraits & Figures.
Contact: Chesapeake Fine Art Studio, 410/200-8019

April 6-9, 2018, Chicago, Illinois.

Master the Portrait.

Contact: Palette & Chisel Academy, 312/642-4400

June 8-11, 2018, Crystal Lake, Illinois.

Design/Composition Secrets of the Masters.

The key to a successful painting!

Contact: Schneider Studios, 815/455-4972

www.SchneiderArt.com

Jeanne Rosier Smith PSA, IAPS/MC

Jeanne's workshops on Color Confidence, Loosening Up, Painting from Photos, and Plein Air & Studio Seascape and Landscape provide personalized attention and a simple, practical approach. Daily demos and critiques, attention to painting fundamentals, and plenty of easel time, all in a relaxed atmosphere. These workshops, open to all levels, are designed to push your boundaries and boost your painting confidence.

March 10-11, 2018, Rock Hill, South Carolina.

Making Waves.

March 12-14, 2018, Rock Hill, South Carolina.

3-day Color Confidence.

Contact: Marcia Kort Buik

valuent@comporium.net

April 24-27, 2018, Clute, Texas. Color Workshop.

Contact: www.pastelsocietyofsoutheasttexas.org

April 28-29, 2018, Clute, Texas. Plein Air Workshop.

Contact: www.pastelsocietyofsoutheasttexas.org

May 10-13, 2018, LaConner, Washington.

4-day Painting the Coastline.

Contact: Dakota Art Center

info@dakotapastels.com

May 18-20, 2018, Portland, Oregon.

3-day Making Waves.

Contact: Carrie Moore

www.carriemoorestudios.com

June 9-16, Provence, France. Plein Air Travel

Workshop, all levels. A few spots left!

Contact: Jeannerosiersmith.com or Cindy Crimmin,

crimminc@gmail.com

September 24-27, 2018, Little Compton, Rhode Island.

4-day Plein-air Coastal Painting Workshop.

Contact: Kelly Milukas, kellymilukas@gmail.com

October 19-21, 2018, Portsmouth, New Hampshire.

Finding the Wow Workshop.

New Hampshire Pastel Society Workshop.

Contact: Joelle Feldman

joelle.feldman@gmail.com

October 25-27, 2018, Morro Bay, California.

Contact: KC Caldwell, Fogcatchers@gmail.com

Stan Sperlak, PSA

A nationally recognized instructor, painter, author and historian for all things art, Stan will change the way you paint and make you see things in a whole new light. At his home studio, he teaches painting with pastels on the beaches, dunes, marshes, fields and small towns of the Mid Atlantic. (The receptions and indoor portions of his classes are held in his Amish Barn/Studio at his farm in Goshen, NJ) He also teaches plein air workshops in Europe and Australia, as well as additional yearly workshops across the US. He is well known for his expressive skies, wide range of moods and atmosphere, painterly approach and quick rendering. Stan Sperlak is a signature member of the Pastel Society of America who is often featured in national magazines and books. The workshops welcome beginner to advanced artists as everything from drawing, painting, presentation, framing and innovative ways to work will be covered. The classes are well attended. So consider signing up early. All begin with an informal reception/social the day before painting starts. Stan is a very motivational teacher and mixes nature, history and art topics together with nightly dinners and tours. Most classes are based on painting the landscape from life and if weather is poor indoor options are always available. Watch for special events, and indoor classes that are not on calendar. Limited nearby lodging available for Goshen workshops.

Contact: Stan, 609/465-5161

sperlakpastelworkshops@gmail.com or

www.stansperlak.com



Helen Kleczynski
PSA, IAPS MC

**2018 WORKSHOPS
MENTORSHIP PROGRAMS
ART RETREATS**
www.helenkleczynski.com
helenkleczynski@yahoo.com

Susan OGILVIE PSA



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susanogilvie.com

Jacob Aguiar,
PSA, IAPS-MC



Classes: Westbrook, ME
2018 Workshops:
Ohio, Date TBD
Provence, France June 10-20
Rochester, NY Sept 8-10
Redondo Beach, CA
Sept 29 - Oct 1
Santa Barbara, CA Oct
Maine hosted by UART Oct
www.jacobaguiar.com

*Check me out on Facebook
On Instagram as [jacobaguiarpastelpainter](https://www.instagram.com/jacobaguiarpastelpainter)*



Jen Evenhus
PSA-MP, NPS-DP, IAPS-MC, PSWC

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Cleveland, OH
Mt. Vernon, WA
Charlotte, NC

www.JenEvenhus.com
EVENTHUS@HOTMAIL.COM
[facebook.com/EvenhusFineArt](https://www.facebook.com/EvenhusFineArt)



"Beginnings" detail

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New Jersey, Michigan
949.493.6892
www.sallystrand.com

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Plein Air Workshop
CRETE, GREECE
October 15-27, 2018

www.alanflattmann.com

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Christine Ivers, PSA-MP
www.ChristineIvers.com



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S. Nicholas

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May 14-19, 2018
Hameau Farm, PA

July 15-24, 2018
Brittany, France

October 11-14, 2018
Hameau Farm, PA

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PO Box 1202
Cloudcroft, New Mexico, 88317
Pre-register: <http://www.cloudcraftart.com>
Tuition: \$525

More Info: cawregistrar@gmail.com
Contact the artist: <http://www.miramwhite.com/mira@mirawhitefineart.com>

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YOUR CHANCE TO
ADVERTISE IN
THE NEXT ISSUE!**

Mary McLane: 970/290-6065
Kaline Carter: 505/506-7698

April 11-15, 2018, Goshen, New Jersey.
Sally Strand.
Contact: sperlakpastelworkshops@gmail.com
May 2-5, 2018, Yacolt, Washington.
Contact: James Geddes, james@nwps.org
May 17-20, 2018, Goshen, New Jersey.
Contact: sperlakpastelworkshops@gmail.com
August 2-5, 2018, Goshen, New Jersey.
Contact: sperlakpastelworkshops@gmail.com
September 20-23, 2018, Goshen, New Jersey.
Contact: sperlakpastelworkshops@gmail.com
October 25-28, 2018, Prince Edward County,
Ontario, Canada.
Contact: Andrea Pyman, andrea@pyman.com
November 1-3, 2018, Fresno, California.
A Sense of Place.
Contact: 559/392-6775, ginny@ginnyburdick.com
November 7-10, 2018, California.
Pastel Society of Southern California.
Contact: Arturo, Fribourgarch@aol.com
November 15-18, 2018, Goshen, New Jersey.
Lyn Asselta.
Contact: sperlakpastelworkshops@gmail.com

**Sally Strand, PSA Master Pastelist,
PSA Hall Of Fame, IAPS Master Circle
SALLY STRAND WORKSHOPS.**
For more information: 949/493-6892
info@sallystrand.com or www.sallystrand.com
Focusing on color and light, Sally teaches optical mixing of layered color and how to truly see and identify it, especially subtle color. The effects of light on color, composition, and perception, as well as use of different types of light are explored. Painting from costumed models and still life, each student receives individual attention and critiques. Demonstrations, lectures and a slide show are designed to give students tools to achieve intensely beautiful color!

NEW Master Classes in 2018 – In addition to Sally's signature color and light workshop, she is offering Master Class workshops in 2018. If you have taken her workshops before and want to build on the numerous principles discussed, this new class continues where the previous workshops left off. It begins with a review of painting principles including optical mixing of layered color, essential elements of strong composition and the effects of light. We will also focus on the later stages of painting, learning to harmonize color masses while developing the ability to really see and mix color, especially those that are nuanced and subtle. Finally, we will explore the finishing touches that turn paintings into personal statements.

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.

Critiques – Send Sally an image of your painting through ProArtCritique website for a detailed written critique. This is a valuable way to get feedback on your work. www.proartcritique.com
March 8-10, 2018, San Clemente, California.
The Color of Light.

San Clemente Center for the Arts.

March 12-15, 2018, San Clemente, California.

Master Class/Next Level.

San Clemente Center for the Arts.

Prior workshop with Sally recommended.

Discount for taking both workshops together.
Contact: Heather Rapozo, Workshop Coordinator
949/369-6603, classes@scartsupply.com or
www.scartsupply.com

April 12-15, 2018, Goshen, New Jersey.

The Goshen School of Art.

Contact: LauraAnn, 609/465-5161

sperlakpastelworkshops@gmail.com or

www.stansperlak.com

May 23-29, 2018, Southern France. Paint-With-Me and Mentoring Workshop. Lot River Valley at the beautiful old French Country house Domaine du Haut Baran. Painting excursions to small villages, medieval castles, vineyards and farms!

Contact: William or Rosalie Haas, 513/533-0511 in states or call 011 33 565 246324 in France
hautbaranfrance@gmail.com or
www.hautbaran.com

October 3-6, 2018, Lowell, Michigan.

Master Class/Next level.

Franciscan Life Process Center (FLPC).

Contact: Kathy Bechtel, 616/897-7842 ext. 352

kbechtel@lifeprocesscenter.org or

www.lifeprocesscenter.org

Doug Tweddale

"Living the Dream Workshops" with Doug Tweddale. An experienced Plein Air painter and teacher, Doug has studied for many years with Master Albert Handell. Workshops include demos, critiques and help at the easel. Week-long workshops also have a final critique of all works done during the week. Plein Air painting will be done near public areas with easy access. All media and experience levels welcome!

April 8-14, 2018, Sedona, Arizona. Sedona has brilliant red and orange rock formations and slotted Oak Creek Canyon vistas. Experience the mystical atmosphere while capturing its unique breath-taking beauty. Cost: \$475.

April 21-23, 2018, Santa Fe, New Mexico. This special workshop is exclusively for pastel artists and is sponsored by UART Premium Pastel Papers. Enjoy three full days of plein air painting including vistas, rock formations and even an old Western movie set. Cost: \$275.

April 26-29, 2018, Zion National Park, Utah. Zion offers much to see and paint! It holds amazing pink, orange and crimson rock formations and vistas full of amazing water shaped cliffs, slot canyons and valleys. Workshop will be in Springdale, Utah outside the main entrance to Zion National Park. Cost: \$375.

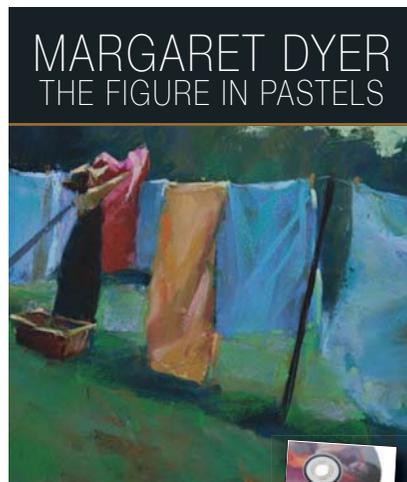
August 16-19, 2018, Acadia National Park, Maine. Acadia offers wonderful carriage roads with stone bridges and beautiful ocean surf and rock formations. The workshop will be in Bar Harbor, near the entrance to Acadia. Cost: \$375

September 6-9, 2018, Long Beach Island, New Jersey. This special workshop is exclusively for pastel artists and is sponsored by UART Premium Pastel Papers. The workshop will include many of the sights of the island: beautiful beaches, Barnegat Light House and ships harbors, plus scenic marsh areas. Long Beach Island Foundation will provide meeting space for the workshop. Cost: \$375.

Contact: Doug Tweddale, 215/908-0850
dtweddale@hotmail.com or
www.dougtweddale.com

Mira M. White

June 18-22, 2018, Cloudcroft, New Mexico. Stunning Abstracts with Mixed Media & Soft Pastels. Tuition \$525.
Contact: cawregistrat@gmail.com or
www.cloudcroftart.com
mira@mirawhitefineart.com or
www.miraMwhite.com



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March 3-4: Austin TX

April 22-28: Greenville NY

May 4-6: Maryland Pastel Society

June 19-20: Cape Cod MA

July 7-21: Fontaine-Fourches, France

www.margaretdyer.com

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"Queen of Hearts" Pastel 20x16

Workshops

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3/16/18 - 3/18/18
(410) 200-8019

Master the Portrait
Location: Palette & Chisel Academy, Chicago, IL
4/6/18 - 4/9/18
(312) 642-4400

Design/Composition Secrets of the Masters
The key to a successful painting!
Location: Schneider Studios, Crystal Lake, IL
6/8/18 - 6/11/18
(815) 455-4972

www.SchneiderArt.com
815-455-4972

CALL FOR ENTRIES

DEADLINE: MARCH 5, 2018

Northwest Pastel Society 32nd Annual International Open Exhibit, Tacoma, WA. May 5 - June 9, 2018. Juror/Awards Judge: Stan Sperlak. \$1,500 Best of Show. Enter online at OnlineJuriedShows.com. Stan Sperlak will conduct a 3-day workshop in Gig Harbor, WA, May 2-4. Contact: James Geddes, 425/765-9297. james@NWPS.org or www.NWPS.org/workshops

DEADLINE: APRIL 1, 2018

For Pastels Only (FPO) - Pastel Painters Society of Cape Cod, National Juried Show. Fabulous opportunity for sales and recognition with over \$5,000 in awards. (One of every ten paintings sold at the 2017 show.) On display June 20th through July 15th. Opening Reception June 23rd at the Cultural Center of Cape Cod. Juror of Selections, Karen Israel; Juror of Awards, Margaret Dyer. Download prospectus at OnlineJuriedShows.com or www.pastelpainterssocietyofcapecod.com

DEADLINE: APRIL 15, 2018

The Woodson Art Museum is accepting submissions to the annual juried Birds in Art exhibition, September 8 - November 25, 2018. 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 15, 2018. For prospectus/entry form, visit www.lywam.org/2018-prospectus; call 715/845-7010; email museum@lywam.org or write 700 N 12th St., Wausau, WI 54403-5007.

DEADLINE: APRIL 15, 2018

The Pastel Society of Colorado's 14th Annual Mile High National Pastel Exhibition, July 12 - August 27, 2018 in Denver, CO. Judge: Marla Baggetta, PSA, IAPS MC. Over \$4,000 in cash



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awards plus thousands more in merchandise. For prospectus visit www.pastelsocietyofcolorado.org. Entry fee: up to 3 paintings - \$35 PSC members, \$45 non-members; \$10 per entry after that up to 5 total. Contact xjsease@gmail.com or deena7762@gmail.com

DEADLINE: JUNE 11, 2018

Pastel Society of America. The 46th Annual Open Juried Exhibition: Enduring Brilliance! at the National Arts Club, New York City, September 4-29, 2018. Soft pastels only. More than \$40,000 in awards. Online digital entries only. Download prospectus after March 15th at www.pastelsocietyofamerica.org or send SASE (#10) to Pastel Society of America, 15 Gramercy Park South, New York, NY 10003. Info 212/533-6931 or psaoffice@pastelsocietyofamerica.org

DEADLINE: JUNE 29, 2018

7th Annual Square Foot Exhibit, August 7-31, 2018. Oil, watercolor, acrylic, or mixed media. Canvases supplied with Entry Fee: \$25 for 1, \$30 for 2 entries. Prospectus online at www.bismarck-art.org or contact BAGA at 701/223-5986.

DEADLINE: AUGUST 6, 2018

The Pastel Society of the Southwest. 2018 37th Annual Juried Exhibition, October, 2018. Held at the Convention and Visitors Bureau of Grapevine, TX. Diane Rappisi Judge. Prospectus available March, 2018 through www.onlinejuriedshows

DEADLINE: AUGUST 8, 2018

Connecticut Pastel Society announces the 25th Annual National Juried Exhibition, "Renaissance in Pastel" at UCONN Stamford Art Gallery in Stamford, CT, October 18 - November 17, 2018. Merchandise and cash awards totaling approximately \$10,000. Jury of selection: Lyn Asselta, Christine Swann, and Aline Ordman. Awards judges: Jeri Greenberg, PSA and Dave Francis, PSA-MP. Soft pastels only, easy online submission opens June 1st. Download prospectus beginning April, 2017 from www.ctpastelsociety.org or at www.showssubmit.com. For questions please contact Vicki Rooney at vrooney661@aol.com or Valerie Mandra at valeriemandra@gmail.com

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A monthly podcast from Artists Network, hosted by Courtney Jordan and Samantha Sanders.

artistsnetwork.com/podcast

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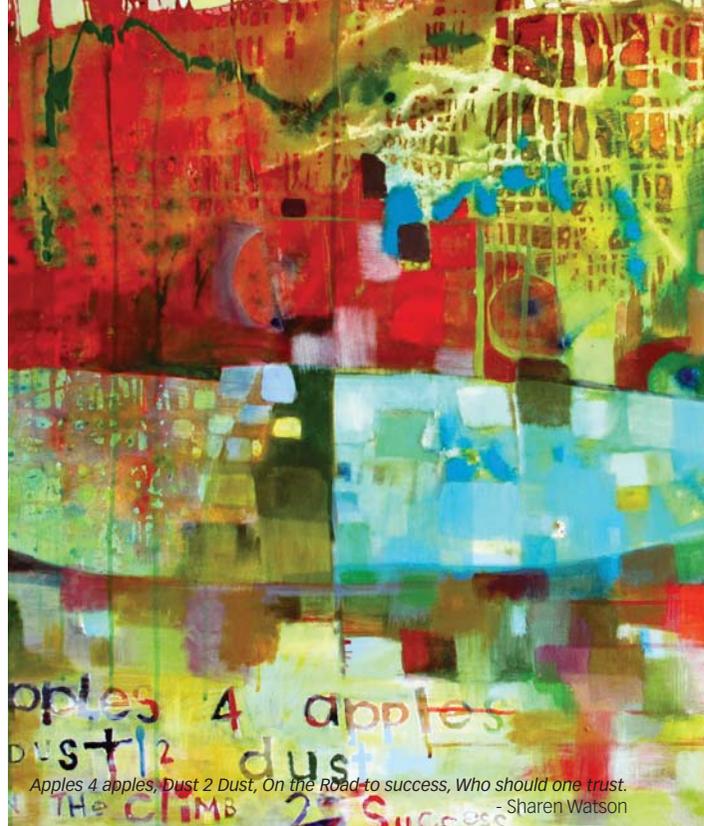
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ANNUAL ART COMPETITION



Waiting in the Wing
- Liz Walker



apples 4 apples, Dust 2 Dust, On the Road to success, Who should one trust.
- Sharen Watson

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Winners will be featured in an issue of *Artist's Magazine*. Student winners will be featured in a separate issue.



YOUR WORK ONLINE

Twelve finalists will be featured on our website, which attracts hundreds of thousands of visits per year—all eyes on your work!

May 2017 Artist of the Month | Wildlife Artist Beatrice Bork

By Michael Winkler | May 1, 2017

Facebook Twitter Instagram



Through the Sheath (watercolor and gouache, 11x20) by Beatrice Bork

Wildlife artist Beatrice Bork is our May 2017 Artist of the Month! Bork was a finalist in The Artist's Magazine Annual Art Competition. Her wildlife painting, Through the Sheath is seen below. Read more about it and her inspiration!

beatricebork.com

For complete prizes, guidelines and to enter online, visit
artistsnetwork.com/the-artists-magazine-annual-competition

great pastels

GEORGIA O'KEEFFE
[AMERICAN, 1887-1986]



PRINCETON UNIVERSITY ART MUSEUM / ART RESOURCE, NY
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“I found I could say things with color and shapes that I couldn't say any other way—things I had no words for.”

— GEORGIA O'KEEFFE

***Narcissa's Last
Orchid*** (1940;
pastel on paper,
21¹/₁₆ X 27³/₁₆) by
Georgia O'Keeffe

ALBERT HANDELL

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



Albert Handell, *Morning Spring Light*, Pastel, 12" x 18"

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2018 Santa Fe, NM

A NEW 3 DAY STUDIO OIL PAINTING PROGRAM
March 4-6 (Sun-Tue), 2018 (SOLD OUT)
March 23-25, 2018 (SOLD OUT)
April 4-6, 2018 (4 openings left)
November 9-11, 2018 (NEW)
December 7-9, 2018 (NEW)

2018

Santa Fe, NM (Plein Air Convention) -
April 16-20
Carmel, CA - May 7-11
Santa Fe 4 day Mentoring Programs:
June 27-30
August 16-19



At Water's Edge, by Albert Handell,
Oil, 18" x 24"

Steamboat Springs, CO - July
Florham Park, NJ - August
Leland, MI - September 12-17
Artisan's Expo Santa Fe - September 28-29
Taos, NM - September 30 - October 6
St. Mary's City Maryland - October 15-19
Frederick, Maryland (1 day workshop) -
October 21
Charlotte, NC - Late October

Visit Albert's website for further details and information.

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



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