

*International Association of Pastel Societies
at the Vose Galleries*



The 24th Juried Exhibition



A Letter from the President of IAPS

Welcome to the 24th Juried Exhibition of the
International Association of Pastel Societies.

We are pleased to bring the annual IAPS exhibition to New England for the first time. Our partner in this exhibition of fine art pastel paintings, Vose Galleries, has historically been a supporter and promoter of pastels created by American artists. Since 1841, they have represented works in pastel by William Merritt Chase, John Singleton Copley, John Twachtman, James Abbott McNeill Whistler, and Laura Coombs Hills, amongst others. Our 24th Juried Exhibition is a collaboration with Vose Galleries in every sense of the word. They have devoted their entire gallery, all five floors, to this show. The ground level will display historical pastels, with the top floors dedicated to the juried exhibition. The show runs for six weeks, and we anticipate that not only pastel artists but the greater community will have the chance to enjoy this show and increase their exposure to this marvelous medium. The IAPS organization extends its thanks to Vose Galleries and the Vose Family for their enthusiasm and support!

IAPS had a remarkable response to the Call for Entries for this exhibition. We had 856 entries and selected 75 artists to hang in the gallery. Jurors Margaret Dyer, Claudia Seymour, and myself spent many long hours reviewing the entries. We thank our Judge of Awards, Marcia Vose, for her expertise, care and consideration in choosing our honors for this exceptional exhibition. The caliber of pastel painting is continuously improving, with the bar getting higher all the time, making these decisions ever more difficult.

We wish to celebrate the artists represented in this exceptional show and send our encouragement and appreciation to everyone who entered. Enjoy the exhibition!

Liz Haywood-Sullivan



Liz Haywood-Sullivan

Vose Galleries

Fine American Art for Six Generations

Since the founding of Vose Galleries in 1841, the Vose family has amassed over 300 years of experience in the art world and has handled more than 36,000 American paintings, including over 30 artists' estates. Passed down through six generations from father to son—now daughters—Vose is the oldest family-owned art gallery in America and has established a reputation for expertise in the history, acquisition and valuation of American art. The gallery has helped to build numerous private and public collections, including more than 150 museums nationwide.



*Vose and Huxford Gallery, Providence, RI, circa 1860s.
One of several partners with whom Seth conducted business.*

In 1841, Vose Galleries' founder, Joseph Vose (1793-1873), purchased the art supplies store, Westminster Art Gallery, of Providence, Rhode Island. Joseph's son Seth M. Vose (1831-1910) joined the business in 1850, bringing his passion for art, in particular the works of the French Barbizon School. Seth's determination in promoting this group of primarily unknown artists initially led to financial disaster, but by 1874, their work began to sell as the economy improved, continuing through the 1880s during one of the most prosperous decades of the century. Parallel to his introduction of the Barbizon School to America, Seth Vose fostered the growing appreciation of struggling American artists, and began dealing almost exclusively in the more prosperous business of selling paintings.

Boston had become the primary art market by the close of the century, prompting Seth's son Robert C. Vose (1873-1964) to open his own gallery in Boston at 230 Boylston Street in 1896. Robert also traveled throughout the United States, exhibiting up to 100 paintings at a time. As a result of his efforts, Vose paintings now hang in almost every major American museum.

By the "Roaring Twenties," Robert C. Vose had established a national reputation, employed a staff of fifteen in his gallery and purchased the Carrig-Rohane frame shop from the famous artist Hermann Dudley Murphy. Buoyed with this success, Robert opened a new gallery in the heart of Copley Square at 559 Boylston Street in June of 1924. The space was four stories high, making it the largest gallery in the United States outside of New York City.



Robert C. Vose opened this gallery in Boston's Copley Square in June of 1924. The space, designed by Henry Bailey Alden, featured special diffuse lighting and glasswork that regulated sunlight for the sake of the paintings' conservation and the aesthetic of the exhibition. The gallery also featured extensive space for storage, shipping, gallery hangings and rooms where portrait artists could paint.

The prosperity of the 1920s came to an abrupt end, however, as the Depression hit, and R. C. could no longer maintain his loyal staff of 15. In 1931, R. C.'s eldest son, Seth Morton Vose II (1909-2008), joined his father in business after graduating from Harvard College, followed by his brother Robert C. Vose, Jr. (1911-1998), who left the Harvard Class of 1934 to join the firm in 1932. During these lean years, the brothers lived at home, drew salaries of fifteen dollars a week and American paintings could be bought for pennies on the dollar.



From left, Robert C. Vose, Jr., Robert C. Vose (seated), W. Charles Thompson, a Vose cousin, and Seth Morton Vose II, March 1957.

Having barely survived this difficult time, Morton and Robert Vose, Jr. decided that their contemporary exhibition schedule, which often did not turn a profit, would have to be abandoned. They began to concentrate almost exclusively on antique American art and during their tenure helped build prominent private and public collections during a time of rising interest in America's art heritage. In 1962, Robert Vose, Jr. moved the business to the present 238 Newbury Street location. After their father died in 1964, the brothers counted themselves among the country's leading authorities in American art history and its painters, spanning the years 1660-1940.

Robert's twin sons, Abbot W. Vose (Bill) and Robert C. Vose III (Terry) joined the firm in 1969 and 1970, respectively, and ushered the gallery into the frenetic demand for American paintings occurring in the 1980s, a period not seen since the highly prosperous 1880s a century earlier. While both brothers remained generalists in the field, Bill Vose traveled the country, like his grandfather, giving dozens of lectures promoting the newly rediscovered American Impressionists.

In 1972, Bill married Marcia Latimore and by 1984 she joined her husband and in-laws at Vose Galleries, leaving her previous position as personnel manager at the Ritz-Carlton Hotel, to begin the long process of becoming an art dealer. Now, Bill and Marcia have brought their two daughters, Carey and Elizabeth, into the business, marking the sixth generation and the first time women are at the helm.

Threads . . .

Serendipitous Steps into the World of Pastel

Over fifteen years ago, when Bill and Marcia Vose attended a charity auction to benefit the Copley Society in Boston, they were struck by a pastel painting by Polly Thayer Starr (1904-2006) and placed the winning bid. The elderly artist, upon learning the identity of the purchasers, said to Bill's uncle, "Oh, I would love to be back at Vose again!" * A meeting was quickly arranged and soon after, in 2001, Polly Thayer Starr's solo exhibition marked the galleries' return to representing living artists, and one of her magnificent floral pastels graced the cover of her catalogue. Starr was also the only living artist included in the prestigious exhibition organized and held at the Museum of Fine Arts in Boston that same year titled, *A Studio of Her Own, Women Artists in Boston 1870 – 1940*.



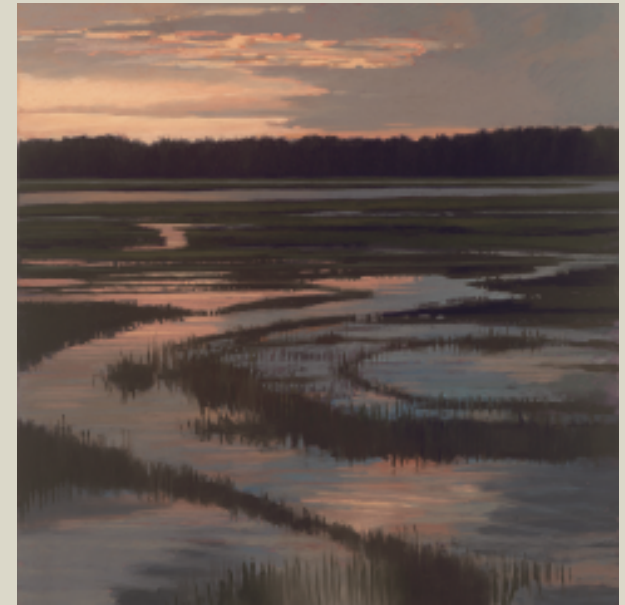
Polly Thayer Starr (1904-2006)
The Light Drinkers, Pastel on paper, 26 1/2 x 19 inches
Signed lower right

Polly worked in a variety of mediums—pastel, oil, graphite, mixed media—and what is surprising is that the look of her work done in other media closely resembles her work in pastel. Her brushstrokes in oil are strikingly similar to her strokes in pastel, a chalky, slightly scumbled technique that typifies her art. By the time of her second exhibition at Vose Galleries in 2004, in honor of her 100th birthday, Polly had become a highly sought artist who lived to see her work widely celebrated and collected. The cover of this catalogue featured another striking pastel, a gladiolus with a bee seeking nectar, the most popular series in all her exhibitions.



Virginia Strom Precourt (1916-2008)
Downtown Crossing, Pasteleaf, 30 x 44 1/2 inches
Signed lower right

Also in 2004, the new Vose Contemporary Division featured the work of Virginia Precourt, another highly original local artist who created a new way of working in pastel. One of her artistic quests sought ways to make her art permanent, impervious to environmental aging and, after years of experimentation, Virginia invented a new method, which she termed "pasteleaf." She used Baltic birch, a non-acidic wood, as the base for her pastel, painting directly on the substrate, then applying a coating of polymer glue, then letting it dry. She would repeat this process of pastel/glue four or five times until she reached her finished pastel. The final coat would consist only of pastel, working in the tacky glue, which stabilized the layer from the back. The finished work would look exactly like a pastel done in the traditional way! Only time will tell, of course, but these paintings should surely stand the test in the future.



Liz Haywood-Sullivan
Solstice, Pastel on paper, 20 x 20 inches, Signed lower left, 2009

During our second Polly Thayer Starr exhibition in 2004, an art teacher brought in her students to view the show. They were awestruck at Polly's work in pastel, studying them intently and marveling at her mastery of the medium. A short time later, Marcia Vose was a judge for an exhibition sponsored by the local North River Arts Society in Marshfield, MA, a community 25 miles south of Boston. Marcia was particularly impressed with the quality of the pastels in the show and chose one as "Best in Show." The ecstatic winner turned out to be the teacher who had brought her students to Vose Galleries, Liz Haywood-Sullivan! It wasn't long before Liz had her first exhibition at Vose Galleries, which was the first time that Vose Galleries promoted pastel paintings exclusively. Writing in the forward, Marcia Vose exulted: *Taking full advantage of the effects available only in the pastel medium, Liz's work shimmers with rich, pure color and velvety textures. Her sunsets are sensual studies in textural effects, her water scenes coalesce in delicate shadows, and her city scenes vibrate with light and energy. Because pastels require no drying time, Liz's paintings are fresh and spontaneous. Like other mediums, pastels are available in a rainbow of colors, but pastels, because they are not mixed on the palette, avoid the muddiness that can occur in oil paintings.*

Since her show in 2007, Liz has risen to the top of her profession, winning numerous prizes and awards at national exhibitions. Recently, she was elected President of the International Association of Pastel Societies and has worked tirelessly to bring the organization's 24th Annual Juried Exhibition to Vose Galleries, the first time the exhibition has been held on in New England.



238 Newbury Street, the current location of Vose Galleries. All five floors of the brownstone are devoted to the display of fine art, including living and dining rooms furnished with antiques to provide a home-like setting for viewing paintings.

A year after Liz Haywood-Sullivan's very successful exhibition, a client approached Marcia Vose and asked her opinion about a pastel painting she was thinking of buying from the J. Cacciola Gallery in New York. Marcia did not know the artist, but upon viewing the work, she advised, "Snap it up!" (Afterwards, the New York dealer phoned Marcia, thanking her and relaying his astonishment that another dealer would praise work from another gallery!).



Janet Monafó
Forelles, Pastel on paper, 49 x 37 inches
Signed center right, 2001

Marcia then charged her daughter, Carey, with pursuing the artist, Janet Monafó, only to find her working just nearby in an artist's studio building in Arlington. Her studio was a treasure trove of pastel paintings, bold figural work as well as dozens of exquisite still-life arrangements awash in sparkling intensity. She had never had an exhibition in her home state, a conundrum that was quickly remedied with a smashing show at Vose in 2008. She, too, has reached the top of her profession, having won countless prizes along with her election into the Pastel Society of America's Hall of Fame (an honor awarded yearly and shared in the past by Mary Cassatt and William Merritt Chase!).

The title of Janet Monafó's exhibition, *Brilliant*, is perhaps the most effective word that best describes the pastel medium. The scratching of a soft pastel across a textured substrate produces thousands of minute crystals that each catch the light, producing a sparkling effect of light and color. Vose Galleries is proud to present seventy-five winning entries by artists from around the world, showcasing the stunning effects of working in the pastel medium. We thank the International Association of Pastel Societies for the honor of presenting this 24th exhibition.



From left: Elizabeth, Carey, Abbot (Bill), and Marcia Vose.

* The galleries' history with Polly Thayer Starr dates back to 1933 when she was part of a group exhibition that featured thirty-six artists, including such luminaries as Frank Benson, Edmund Tarbell, Frederick Bosley, and Ives Gammell, all teachers from Boston's famous Museum School. *The Boston Globe*, after praising her portrait, noted the artist's young age:

It must have been a heady experience for a young woman of twenty-eight, even though, because of the devastating effects of the Great Depression, not one painting sold from the exhibition.

Polly had her first one-person exhibition at the galleries in 1950.

The Renaissance of Pastel Societies

Elizabeth Vose Frey

Although pastel had been used for sketching, preliminary studies and portraiture since the 16th century, it wasn't until 1882 that a professional pastel society was founded. Most of the celebrated pastellists were historically English and French, or American expatriates, but it was a group of New York artists who formed the first pastel society, The American Society of Painters in Pastel. With only seven founding members and a total of four shows during their existence, the American Society of Painters in Pastel contributed greatly to a renewed interest in the medium, and inspired the formation of countless pastel societies in both the United States and abroad.

Pastel portraiture gained immense popularity in Europe early in the 18th century primarily from the influence of Venetian artist Rosalba Carriera (1675-1757). Along with French and English pastellists Maurice Quentin de La Tour (1704-1788), Élisabeth Vigée Le Brun (1755-1842), Francis Cotes (1726-1770) and John Russell (1745-1806), Carriera demonstrated that pastel was a superior medium for capturing the glowing skin tones and fine costumes that defined commissioned portraiture during an age of increasing wealth. More practical factors also contributed to the demand for pastel: the production of commercially-made pastel sticks that were less expensive than oil, and ready availability of cast plate glass that offered surface protection for larger paintings.¹



The first American-born artist to adopt the medium was John Singleton Copley (1738-1815), who became an early champion of pastel in the United States, and considered his pastel portraits to be among his best. One of Copley's earliest known pastel portraits, sold by Vose Galleries and currently in the collection of the

John Singleton Copley (1738-1815) *Hugh Hall*, Pastel on paper mounted on canvas, 15 15/16 x 13 3/16 inches, 1758, The Metropolitan Museum of Art, Image from Vose archives

Metropolitan Museum of Art, is dated 1758, and he went on to produce fifty-five known portraits until his emigration to England in 1774.²

By the middle of the 19th century, pastel had almost completely fallen out of favor with the general public—in both the United States and abroad—and was considered a sketching or preparatory medium. Fortunately, there were a few key artists who championed the medium and became the catalyst for pastel's renaissance after the turn of the century.

Jean-François Millet (1814-1875) and other members of the avant-garde French Barbizon School were some of the earliest artists to renew the use of alternative mediums such as pastel and watercolor in exhibition quality paintings. From 1865 until 1869, Millet worked almost exclusively with pastel, producing many large-scale paintings in a wide variety of subject matter.³ His pastel paintings displayed the medium's inherent diversity of effects, and were highly regarded by both critics and collectors.



Jean-François Millet (1814-1875), *The Sower*, Pastel and crayon on cream buff paper, 17 1/8 x 21 1/16 inches, ca. 1865, Collection of The Walters Art Museum

The French Impressionists were also a major factor in pastel's renaissance. Beginning with their first exhibition in 1874, many of the artists showed pastels alongside oil paintings. Edgar Degas (1834-1917) was one of the first



Edgar Degas (1834-1917), *Waiting*, Pastel on paper, 19 x 24 inches, ca. 1882, Owned jointly by the J. Paul Getty Museum and the Norton Simon Art Foundation

Impressionists to paint more extensively with pastels. After 1875, he began using pastels for more than preliminary sketches, and by 1885, most of his important works were created with pastel.⁴ He experimented with varying treatments of the medium and surface texture, including hatching, pairing dry pastel with wet, adding gouache and watercolor, spraying fixative in between layers of pastel, and steaming the pastel sticks to create impasto effects.

Another prominent artist who explored pastel's expressive qualities was American expatriate James Abbott McNeill Whistler (1834-1903). In 1879, Whistler began a fourteen month stay in Venice, where he captured the city in a



James Abbott McNeill Whistler (1834-1903), *San Biagio: Flesh Colour and Grey*, Pastel on paper, 5 1/2 x 10 1/8 inches, 1880, Collection of the Museum of the Shenandoah Valley

series of etchings and intimate pastel paintings. The resulting works were exhibited with great success in 1881 at London's Fine Art Society. About the pastels, a critic for the *Art Journal* raved, "One of the great secrets of their charm is the perfect frankness with which they are drawn. We never feel that the hands have stopped or hesitated for a moment. Problems of color and light, the most difficult which the artist has to solve, are grasped with a certainty seldom realized in such variety...the power which Mr. Whistler possesses of getting at, and presenting to us, the very essence and kernel of his subjects. This is the power men call genius."⁵ Whistler's innovative use of the medium would prove to be a strong influence on numerous American artists, including two future members of America's Society of Painters in Pastel, Robert Blum (1857-1903) and John Twachtman (1853-1902), who were painting in Venice at the same time.



Robert Frederick Blum (1857-1903), *A Gossiping Place in Venice*, Pastel on paper, 11 x 16 inches, 1882, Private Collection

Despite their immense contribution to the acceptance of pastel as a fine art medium, Millet, Degas and Whistler did not directly assist in the formation of pastel societies. The American Society of Painters in Pastel originated in 1882 as the brainchild of seven celebrated artists, including Robert Blum and William M. Chase (1849-1916). The Society held their first exhibition in 1884, and soon attracted some of the most illustrious painters in the nation, including John Twachtman, Julian Alden Weir (1852-1919), John La Farge (1835-1910), Irving Ramsey Wiles (1861-1948), Theodore Robinson (1852-1896), Childe Hassam (1859-1935) and Cecilia Beaux (1855-1942). Although they were met with great critical acclaim, the group hosted only four exhibitions before disbanding in 1890. One contributing factor of their early demise was that most of the members had active and demanding careers, with commitments to larger clubs such



John Twachtman (1853-1902), *Connecticut Landscape*, Pastel on paper, ca. 1889-1891, Private Collection



William Merritt Chase (1849-1916), *Afternoon in the Park*, Pastel, 19 x 15 1/4 inches, Private Collection

as the National Academy of Design and the Society of American Artists.⁶ Blum, the Society's President and organizing force, left in 1890 to complete a three-year commission in Japan, and Chase, a potential successor, started a summer school in Shinnecock, Long Island, in 1891.⁷



Frederick Childe Hassam (1859-1935), *The Concord Meadow*, Pastel and gouache on canvas, 18 x 22 1/8 inches, ca. 1891, Collection of the Nelson-Atkins Museum of Art

Although short-lived, the American Society of Painters in Pastel had been instrumental in advancing the acceptance and appreciation of the pastel medium. In a review of the Society's third show in 1889, a critic for *Art Amateur* described their importance to the renaissance of pastel:

When...the Society of Painters in Pastel held its first public exhibition, it may have been a question whether the public would take kindly to the brilliant colors, the facile execution, the somewhat Impressionistic aims natural to the method and shown in most of the exhibits. The public, however, or that part of it which is really interested in art and which sets the rest in motion, was very agreeably affected, and this little coterie acquired at once a standing which is even yet denied to certain other associations of artists of more numerous membership and longer in existence.

Art Amateur (June, 1889)⁸

The influence of the American Society of Painters in Pastel extended beyond the borders of the United States. In 1885, the Société des Pastellistes de France was formed in Paris. Their inaugural show included paintings by early pastel masters such as Carriera, de la Tour and Millet, and regular exhibitors included Jean-Charles Cazin (1841-1901), Émile Lévy (1826-1890), Léon Lhermitte (1844-1925), and Paul-Albert Besnard (1849-1934).⁹ The Société des Pastellistes de France has been active since their founding, and is the world's oldest pastel society in existence.

In 1888, Sir Coutts Lindsay (1824-1913), owner of Grosvenor Gallery, founded the London Pastel Society. Their first exhibition included Venetian scenes by Whistler and works by members of the Société des Pastellistes de France, which highlights the strong bond which pastel societies have historically shared on an international level. The group held three large exhibitions (the third show included 375 works) before disbanding in 1890 due to financial constraints.¹⁰

Inspired by the earlier pastel shows in London, a new pastel society was formed there in 1898, and called themselves simply The Pastel Society. The group was organized by George Frederic Watts (1817-1904) and several other accomplished painters, including Sir George Clausen (1852-1944), Hercules Brabazon (1821-1906) and William Holman Hunt (1827-1910). In 1970, the Society joined the Federation of British Artists at the Mall Galleries, which has remained the venue for their annual exhibitions.¹¹

In 1910, twenty years after the demise of the American Society of Painters in Pastel, a second American pastel society took its place in New York City. The Pastellists, led by Leon Dabo (1864-1960) and Elmer MacRae (1875-1953), also had a lengthy roster of prominent members and exhibitors, including Twachtman, Hassam, Weir, Mary Cassatt (1844-1926), Maurice Prendergast (1858-1924), Joseph Stella (1877-1946), William Glackens (1870-1938), George Bellows (1882-1925), Everett Shinn (1876-1953), Thomas Wilmer Dewing (1851-1938) and Robert Henri (1865-1929). Like the American Society of Painters in Pastel, The Pastellists hosted only four exhibitions, all well received by the press, before disbanding in 1915. Its short existence might have been partially due to the American Watercolor Society's decision in 1915 to include pastels in its annual exhibition.¹²

Although many modernists such as John Marin (1870-1953), Georgia O'Keeffe (1887-1986) and Joseph Stella, all students of Chase, used pastels extensively during their careers, there was a pronounced absence of pastel societies in America until 1972, when Flora Giffuni (1919-2009) founded the Pastel Society of America. After studying with Robert Brackman (1898-1980) at the Art Students League, Giffuni devoted herself to pastels, and began to realize the lack of knowledge and appreciation for the medium. In the early 1970s, the American Watercolor Society banned pastels from its annual exhibitions, a decision that encouraged Giffuni to start her own organization and stage pastel exhibitions at the National Arts Club. The Pastel Society of America is the oldest existing pastel organization in the United States, and has also been influential in



Mary Cassatt (1844-1926), *After the Bath*, Pastel, 26 x 39 1/2 inches, ca. 1901, Collection of The Cleveland Museum of Art

providing guidance and avenues for future pastel societies to flourish, increasing the reach of pastellists to connect with like-minded artists across the globe.¹³

Giffuni was also instrumental in the creation of the first museum gallery in America devoted to the pastel medium, the Flora B. Giffuni Gallery of American Pastel Art at the Butler Institute of American Art. The Giffuni Gallery displays pastel works from the Butler's prestigious collection, and offers exhibitions of accomplished contemporary pastel artists.

Another groundbreaking development in pastel's history was the formation of the International Association of Pastel Societies, the first and only international umbrella organization for pastel societies. Founded in 1994 by Urania Christy Tarbet, it currently represents over 70 pastel societies, and sponsors international juried exhibitions in galleries and online.

Notes:

- 1 Marjorie Shelley, Sherman Fairchild Conservator in Charge, Sherman Fairchild Center for Works on Paper and Photograph Conservation, Metropolitan Museum, "The Rise of Pastel in the Eighteenth Century," online post at metmuseum.org (July 5, 2011).
- 2 Marjorie Shelley, "Painting in Crayon: The Pastels of John Singleton Copley," in Rebora, Carrie, ed., *John Singleton Copley in America* [New York: The Metropolitan Museum of Art, 1995], p. 127.
- 3 Dianne H. Pilgrim, "The Revival of Pastels in Nineteenth-Century America: The Society of Painters in Pastel," *American Art Journal* (Nov., 1978), p. 45.
- 4 Ruth Schenkel, "Edgar Degas (1834-1917): Painting and Drawing." In Heilbrunn Timeline of Art History [New York: The Metropolitan Museum of Art, 2000]. http://www.metmuseum.org/toah/hd/dgsp/hd_dgsp.htm (October, 2004)
- 5 "Art Notes and Reviews," *The Art Journal* (March, 1881), p. 93. As quoted in Pilgrim, p. 46.
- 6 O'Neill, John P., ed., *American Pastels in the Metropolitan Museum of Art* [New York: The Metropolitan Museum of Art, 1989], p. 11.
- 7 Pilgrim, p. 61.
- 8 "The Pastel Exhibition," *Art Amateur* (June, 1889), p. 4. As quoted O'Neill, p. 10.
- 9 O'Neill, p. 12.
- 10 Ibid.
- 11 "The Pastel Society UK." Web. 28 Mar. 2014. www.thepastelsociety.org.uk
- 12 O'Neill, p. 21.
- 13 Duane Wakeham, "Flora B. Giffuni (1919-2009), Founder, Pastel Society of America," *Pastelagram* (Winter/Spring, 2010), pp. 4-5.

About IAPS

The International Association of Pastel Societies (IAPS) is a non-profit organization representing pastel societies worldwide uniting in the common cause to demonstrate the validity and quality of pastel fine art. This coming together of pastel societies provides a strong voice for pastel artists and the luminous medium of pastel. The foundation of IAPS is based on networking and sharing. Individual artists benefit and expand their knowledge through the IAPS Member Society of their choice.

IAPS was founded in 1994 by artist Urania Christy Tarbet. She saw a need for an organization to show the world the value and beauty of the luminous medium, and to support the artists working in pastel. Along with her husband, and the talents of many dedicated artist friends, they developed the organization, focusing on creating a solid foundation that was needed for longevity.

From the beginning, the primary function of the organization was the Biennial Convention, held every two years. IAPS is comprised of Member Societies, and this convention is when the members of these societies gather and spend five days viewing, partaking, discussing, handling, sharing and learning about everything pastel. Three components make up this unique event: a trade show, the PASTELWORLD Juried exhibitions, and demonstrations and workshops by the best pastel artists from around the world. In addition to the convention, every year IAPS holds an online juried exhibition, and on the off-convention year we hold a juried exhibition in a gallery or museum. This year that exhibition, our 24th, is at the Vose Galleries.



Pastel portrait of Urania Christy Tarbet by Leslie B. DeMille

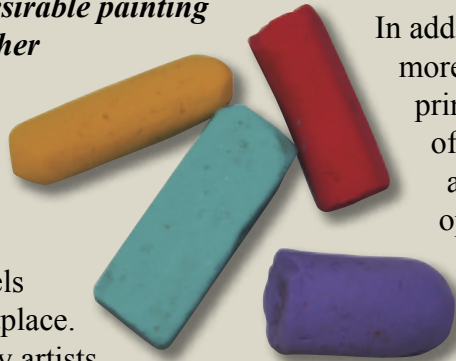
Collecting Fine Art Pastel Paintings

Vibrant, Exquisite and Archival

In the past twenty years or so there has been a renaissance in the artistic medium of pastel. This renaissance has been driven by advances in the actual medium, the substrates upon which pastels are painted, and improved framing techniques to preserve the final art. As a result, more artists and collectors than ever before are discovering pastel as a desirable painting medium. The resulting artworks rival every other fine art medium in their competence, beauty, presence and permanence.

Why Pastels Are So Collectible Today

In recent decades many newly formulated pastels and papers have entered the art material marketplace. Many of these products were initially created by artists for themselves to fill a need for materials they were unable to find. At the same time, venerated lines of pastel used historically by artists such as the Impressionists Degas and Monet were being reinvigorated by the availability to new markets, increased demand by artists, and a new generation of leadership. FYI, pastels are created using the same pigments found in every medium. They are almost pure pigment with just minimal binder and hence contain greater concentrations of pigment than other mediums. Since the crystalline structure of the pigment is not altered by another substance, it reflects more light, creating pastel's hallmark clear, brilliant colors.



In the United States, the organization ASTM, which was organized in 1898 as the American Society for Testing and Materials, began work on standards for art materials. The ASTM subcommittee D01.57 has worked to write voluntary standards for the health labeling, performance, and quality of artist materials. Currently this ASTM subcommittee is developing a lightfastness standard for the pastel medium which will ensure that artists are knowledgeable of which pastels to use that will not fade with time and exposure to light.

In addition to the greater range of materials available, more artists are being exposed to the medium through print and social media, and the increasing number of pastel societies. The exchange of information and proliferation of workshops and educational opportunities have attracted more artists to the medium than ever before. The paintings being created express diversity in subject and style, a high degree of professionalism, and a joy of the medium that is apparent in their execution.

These recent advances in the medium have ensured that the modern pastel painting is a synthesis of artistic talent with historical materials, which have been improved by technology, resulting in artworks that are more collectible than ever before. Growing numbers of talented artists are using pastels to create the beautiful luminous paintings that only this medium can produce. New and seasoned collectors, galleries, and museums are definitely taking notice.

Our Distinguished Jury of Selection...

Margaret Dyer is a Master Signature Member of the Pastel Society of America. She has won numerous awards in juried art shows all over the country. Primarily recognized for her figure paintings, both posed and captured in action, her work has been featured in *"Pure Color-The Best of Pastels;" "100 Ways to Paint People & Figures, Volumes 1 and 2;" Pastel Highlights 2, The Pastel Journal; International Artist Magazine; The Artists' Magazine; American Artist and Pastel Artist International*. She teaches pastel workshops in the US, Ireland and France and is represented in galleries in North Carolina and Tennessee.

"Taxi," 18" x 24", pastel



Claudia Seymour is the former President of the historic Salmagundi Club in New York and a widely collected artist. Painting only from life, she creates still life scenes using natural objects, antiques, fabrics, and treasures collected in her family's travels. Her classic still lifes in oil and pastel have been shown in over 150 juried national and international exhibitions where she has won numerous prizes. Claudia is a Master Signature Member of the Pastel Society of America, member of the IAPS Master's Circle, and a trustee on the Board of Directors of the Artists' Fellowship. Claudia is represented by galleries in Connecticut, New Jersey, Florida, and London, England.

"Toys in the Attic," 16" x 22", pastel



“Moving Complements,” 27” x 21”, pastel



Liz Haywood-Sullivan is the current President of IAPS, is a Signature Member of the Pastel Society of America as well as of several regional pastel societies. She has earned membership in the Academic Artists Association, the Salmagundi Club of New York City, and the IAPS Master’s Circle. She serves on the Editorial Advisory Board of the Pastel Journal and has a recently published book and six instructional videos through Northlight Books. Liz teaches workshops and offers demonstrations in the US and Europe. A traditional representational artist specializing in pastel landscapes, her award-winning paintings are included in private and corporate collections worldwide. She is represented by Vose Galleries and resides in Marshfield, MA.



Juror of Awards...

Marcia L. Vose

Marcia Vose, Vice-President of Vose Galleries, will be the awards judge. She has been with the galleries for thirty years and is noted for her publications, including fourteen issues of the award-winning Vose Art Notes, A Guide for Collectors. “I have always loved the range of colors that can be achieved with pastels, and the texture achieved by layering allows the crystal-like bits of pigment to catch light unlike any other medium,” notes the gallerist. “Unlike popular perception, these paintings can last for centuries when properly framed and glazed.”



Lyn Asselta, "Granite and Fir," 16" x 16"

International Association of Pastel Societies **24th Juried Exhibition**



Donna Biggee, "Garden Party," 24" x 18"



Willo Balfrey, "Coastal Morning," 18" x 24"



Stan Bloomfield, "Dawn in Placitas," 13" x 17"



Gerald Boyd, "Ileana at Three," 14" x 18"



Christine Bodnar, "At Twilight," 18" x 14"



Brenda Boylan
"Arriving On Tenth"
 20" x 16"

Christine Camilleri
"The Watchful One"
 20" x 16"



Carolyn Caldwell
"Waiting for Fish"
 12" x 16"





Bill Canright
"A Steam in Perthshire 2," 9" x 12"



Tom Christopher, "Winter Weeds," 24" x 18"



Eileen Casey
"Nest Nouveau," 14" x 14"



Roberta Combs, "So Many Choices," 22" x 15"



Betsy Cook, "Early Morning Dune," 13" x 22"



Christopher Copeland, "Orchard Road," 14" x 18"



Cynthia Crimmin
"Changing Tides," 14" x 11"

Camille Day
"Victoria I," 10" x 8"



Bre Crowell
"Reading Her Poem," 20 3/4" x 16"



Lyn Diefenbach
"A Heart Revealed"
 18" x 24"



Audry Dulmes, "Planted Fields," 18" x 24"



John Phillbin Dolan
"The One," 13" x 10"



Anatoly Dverin, "Diana," 18" x 24"



Susan Ellis, "Once More Unto the Breach," 17" x 24"



Janis Ellison, "Summer Blush," 16" x 20"



Frederick Fielding, "Train Yard 1," 12" x 16"



Jessica Fine, "Canyon Reflections," 17" x 22"



*Alan Flattmann
"Chef Michael Sichel in Galatoire's Kitchen"
24" x 18"*



Carole Chisholm Garvey
"Hot August Sunset"
 18 5/8" x 18"

Adrian Giuliani
"Childhood," 20" x 16"



Cathy Grygiel
"Roadside Treasure," 12" x 16"



Ray Hassard
"Conversations@Cuppa Joe's"
 16" x 20"



Kathy Hildebrandt
"Life is Like a Box of Chocolates," 21" x 17"



Tom Heflin
"Approaching Winter Storm"
 11" x 15"



Jean Hirons
"Colorado Morning," 20" x 24"



Cindy House, "Snowy Owl on Dunes," 16" x 21"



Marcia Holmes
"Winter's Water Lilies"
 24" x 24"



Katherine Irish, "Fall Splendor," 16" x 17 3/4"



Barbara Jaenicke, "Pass the Barn on the Left," 11" x 14"



*Christine Ivers
"As if by Chance," 17" x 24"*



Edward Kennedy, "Swimming Hole," 18" x 24"



*Casey Klahn
"Shades Grand River"
14 1/2" x 18 1/2"*



Mike Barret Kolasinski, "Bank Deposit," 18" x 24"



Patsy Lindamood, "Raven's Ride," 18" x 24"



Maria Marino, "Ole E.C.," 12" x 18"



Helen Kleczynski, "Solitude," 21" x 16"



Jory Mason
"Waves & Rocks, Oh Yea," 15" x 19"



Donna Martell, "Winter Sunset," 6" x 6"



Nancy Marshburn
"Clementine, Healing," 10" x 8"



Jane McGraw-Teubner, "To the Emerald Pools," 12" x 16"



*Anne McGrory
"Phoenix & Repousse"
17 1/4" x 19 3/4"*



*Richard McKinley
"Nature's Tapestry," 12" x 16"*



Nancie King Mertz, "Sunlit Path," 13" x 10"

*Karole Nicholson
"Intimate Moment"
12" x 12"*



*Kathleen Newman
"Twilight," 12" x 12"*



Aline Ordman, "Beneath the Mount," 9" x 12"



Charles Peer, "The Harvest," 16" x 20"



Alain Picard, "Glimmer," 12" x 18"



Sharon Pomales, "Rock Candy," 20" x 24"



Michele Poirier-Mozzone, "All Aglow," 18" x 18"



*Deborah Quinn-Munson
"Spring Verbena," 18" x 18"*



Claudia Post
"Portrait of Marie," 13" x 17"



Lisa Regopoulos
"Sound of Winter"
24" x 18"



William Schneider
"Them's Fighting Words"
20" x 16"



Peter Seltzer, "Threads 4," 24" x 24"



Stan Sperlak, "Heading South," 24" x 18"

*Lynn Simon
"After the Storm"
12" x 16"*





Deborah Stewart, "Winter's Garden," 13 1/2" x 23 1/2"



Maureen Spinale, "A Spell Over Me," 14 1/2" x 21 1/2"



Christine Swann, "Determined," 18" x 14"



Lorraine Trenholm
"Moment," 18" x 24"



Anna Wainright, "Across the Wetlands," 16" x 20"



Dug Waggoner
"55th @ Broadway"
13" x 19"



Daggi Wallace, "Ode to Joy," 11" x 20"



Susan Williamson, "Luna," 18" x 24"



Kurt Weiser, "Valley Pines," 20" x 20"

Caring for Pastel Paintings

As with any piece of artwork a pastel painting should never be hung in direct sunlight. No artwork, even if protected under the best glass, can withstand the sun's direct rays without eventually fading. Many pastel artists today invest in glass that has a UV coating, and the best glasses, like museum glass, also reduce glare to the point where it is hard to see the glass covering. Many museums today, when they restore an oil painting, reframe the painting with museum glass. So in fact, a pastel painting with its glass covering is better protected from atmospheric and cleaning pollutants than an oil painting without a glass covering. Be sure to ask what type of glass is on your painting. Be sure to clean museum glass with alcohol or water, no cleaning solvent, such as Windex should be used, as it causes streaking. Lastly, when carrying your pastel, keep it flat or upright and try not to bump it.

IAPS Exhibition Chair: Paula Ford

Catalog Design: Christine Ivers, Ivers & Associates, LLC

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V O S e

A DIVISION OF
VOSE GALLERIES
OF BOSTON

NEW AMERICAN REALISM

contemporary