It’s a wrap!

The PSA Annual Exhibition Awards Weekend (September 23-25, 2016) was once again all about pastel—artists side by side with fellow artists, admiring beautiful paintings, discussing our cherished medium, exchanging ideas, catching up with old friends, meeting news ones, connecting names to faces. It was an exceptionally fun and enriching time for all.

Special Gallery Tour and Reception

Panoramic view of the Gallery Tour. Richard McKinley with back to the camera.

The enthusiasm was unmistakable in the Grand Gallery at the National Arts Club as spectators awaited the Gallery Tour & Reception on Friday evening, September 23. Richard McKinley PSA-MP, HFH, regaled us with his adroit and perceptive commentary on the variety of painting styles and subjects in this year’s exhibition. McKinley is a popular workshop instructor, award-winning painter, author, member of the PSA board of governors, and incoming president of IAPS.
It just keeps getting bigger! Our annual materials fair filled the Grand Gallery of the National Arts Club in New York City all day Saturday. With goodies and gear from so many of your favorite pastel suppliers, and with hundreds of eager customers, the Gallery rang with excitement and buzz. While buying, many attendees had the opportunity to enjoy the exhibition hung on the walls of the Gallery. We heard lots of enthusiastic comments about the fair itself and about the exhibition, and many artists looked forward to acceptance in next year’s show. Adding to the glamour of the event were the stunning demonstrations executed by Liz Haywood-Sullivan, Richard McKinley, and new this year—Nancy King Mertz. They painted with their characteristic virtuosity and chatted with attendees about the techniques and methods that helped them become the successful pastel artists they are today. This year saw an added and exciting feature—door prizes! Several vendors donated significant giveaways to the event, and we had many happy customers walking out with unexpected pastel valuables. If you weren’t there, we missed you! So do try to make it next year. We promise you’ll have a great time!
The Portfolio Review

With portfolio review participants, Master Pastelists, left to right, Maceo Mitchell, Bill Creevy, and Gwenneth Barth-White.

The Portfolio Review at the Materials Fair was well-received and well-attended. Participants brought images of their work for Master Pastelists Gwenneth Barth-White, Bill Creevy, Nancie King Mertz, and Maceo Mitchell to critique. It was held in the sumptuous Salon at the National Arts Club. Next year, it will again be opened to Associates and non-members. The critique is free to Associates and costs $20 for non-members.

The Awards Ceremony

Pictured with PSA President Jimmy Wright PSA-MP, left to right, are Daniel Greene, Helen Kleczynski, and Robin Frisella.

The Grand Gallery was SRO as the audience applauded the 67 artists who won awards this year. Eight excellent artists joined the ranks of Master Pastelist. To see images of all the award winning paintings, please follow link on home page.

The two top cash awards were received by Daniel E. Greene PSA-MP, HFH, who received the $5,000 PSA Founders Award given by the Flora B. Giffuni Foundation, and Helen Kleczynski PSA, who received the $3,000 Art Spirit Foundation Dianne B. Bernhard Gold Medal. Robin Frisella PSA-MP received the Lila Gold Memorial Award donated by Duane Wakeham PSA-MP & Richard Sutherland for $2,000, and Debora L. Stewart PSA-MP was awarded the Herman Margulies Award for Excellence donated by Dianne B. Bernhard PSA for $1,500.
Hall of Fame Honoree – Rhoda Yanow PSA-MP

Rhoda Yanow PSA-MP is a founding member of PSA, a life member, a board member from 1975 to 2008, a former PSA vice-president, and a Master Pastelist since 1979. An inspiring teacher, she has taught at the DuCret School of Arts, the Newark Museum, The Visual Arts Center of New Jersey, and at the PSA School for Pastels. A New Jersey native, Rhoda trained at Parsons School of Design and the National Academy of Design. During her distinguished career, Rhoda’s pastels have received numerous gold medals and awards. Beside one-person shows in museums, such as the Butler Institute and the Noyes Museum, her pastels have been featured in numerous magazines and books, including Best of Pastel and Best of Pastel 2.

Friend of Pastel – Maceo Mitchell PSA-MP and Bob Strohsahl

Serving on the PSA Board of Governors since 2004, Maceo was appointed director of the PSA School for Pastels in 2006. Under his dedicated leadership, the school has experienced a program revival that includes a lively mix of classes and workshops. Maceo Mitchell received a B.F.A. from Wayne University. He received his M.F.A. at the University of Iowa while studying under master printmaker Mauricio Lasansky. A former college art professor, Maceo is an exhibiting New York artist with a passion for pastel and teaching.

Founder and president of Great American Art Works Handmade Soft Pastels of Cincinnati, Ohio, Bob Strohsahl has been for many years a generous supporter of the PSA Annual. His Great American Art Works Award of the Full Monty of 468 pastels remains one of the most valuable material award in the annual. Bob generously donated to the PSA office a new Apple iMac computer to bring the administration of PSA into the twenty-first century. He also designed a Filemaker Pro data program to organize the PSA membership records.
Congratulations to the eight members of the Master Pastelist Class of 2016: Teresa DeSeve, Robin Frisella, Marcia Holmes, Isabelle Lim, Glen Maxion, Arlene Richman, Debra Stewart, and Anna Wainright.

_Pictured (L-R): Teresa DeSeve, Robin Frisella, Marcia Holmes, Glen Maxion, Arlene Richman, and Anna Wainright_

The board of governors of PSA established the *Pastel Society of America Legacy Collection* to honor our late founder Flora Giffuni. Held in the permanent collection of the *Butler Institute of American Art* in Youngstown, Ohio, it comprises works gifted by PSA Hall of Fame artists who have been invited by Dr. Louis Zona and his curatorial staff at the Butler to submit work. Our mutual goal is to create a legacy of excellence in a premier collection of pastels to be shown at this extraordinary venue. Hall of Fame honoree Rhoda Yanow’s painting *Number One* been accessioned into the Butler’s Legacy Collection.
The Annual Dinner and Raffle Paintings

The Grand Gallery was festooned later in the evening and became a lovely and lively venue for the Annual Dinner. An overflow crowd packed it to capacity. In between dinner and dessert, the highly anticipated drawing of the winners in the annual painting raffle occurred. The winners: Sibylla Voll, PSA (CA) won Julie Friedman's landscape; Youngmi Bailey (NJ) won Maceo Mitchell's still life; Martha Kane (NH) won Marcia Holmes' abstract; Gloria Fox, PSA (MA) won Nancie King Mertz's cityscape; and Ruthe Sholler (FL) won Rhoda Yanow's figurative painting.

Some Interesting Statistics on the 44th Annual

Six hundred seventy-five artists submitted a total of 1,496 images. Of those artists, 487 were PSA members and 189 were non-members. Of the 175 paintings juried into the exhibition, 20 were by non-members; 155 were by members. Among the award winners, 16 were existing Master Pastelists, 32 were Signature Members (8 of whom became MPs), 5 were Associate Members and 5 were non-members.
Thank you ever so much!

We wish to thank all those volunteers and artists who worked so hard to produce an outstanding and memorable exhibition – the 44th Annual Exhibition: *Enduring Brilliance*!

Thank you Richard McKinley, Liz Haywood-Sullivan, and, Nancie King Mertz for your artistry.

We salute Julie Friedman, Maceo Mitchell, Marcia Holmes, Nancie King Mertz, and Rhoda Yanow, the five artists who donated original paintings to our raffle, the proceeds of which will benefit the PSA School for Pastels. We especially thank those of you who purchased tickets to support this worthy cause.

We are grateful to Brenda Mattson for her photos of the Gallery Tour, Materials Fair, and Awards Ceremony. Thanks also to Peggy Rose for her narrative and observations on Anna Wainright’s landscape demonstration and to Janet Cook for her images of the demonstration.

We hope you have enjoyed the photographic review of events surrounding this year’s exhibition.

*Read on for Anna Wainright’s demo...*
Landscape demonstration by Anna J. Wainright PSA-MP

Anna’s pastels

Always drawing, our photographer Janet Cook also was able to do a quick study of Anna during the demo.
Anna Wainwright was front and center as demonstrator for the PSA’s 44th annual exhibit and celebration of pastel this year. Anna became a PSA Master Pastelist this year. She has exhibited at the Butler Institute of American Art; she is a member of the IAPS Master Circle, the Pastel Societies of New Jersey, the West Coast, and Connecticut, as well as the American Impressionist Society; and she has been featured in *The Pastel Journal*. She is known for expressionistic landscapes that communicate the power of nature in their modernism and simplicity.

Anna’s expressed goal for the demonstration was to give those attending a glimpse of her process. She started painting 10 years ago, and has always been attracted to landscape, especially clouds and water. Her work is often done en plein air, and she feels the outdoor experience connects with her brain even after she comes back into the studio.

Her favorite paper had been Wallis, but she now uses UArt 400 grit mounted on board. Although she enjoys Girault pastels for the initial drawing or for a strong mark, she predominantly uses Terry Ludwig pastels, with some Unison and Mount Vision (great for the last layer, she says, because it sits on top well).

Unlike some pastelists, Anna does not do thumbnails or a wet underpainting, preferring instead to work the pastel into the surface, rubbing in the successive layers. Her paintings “don’t end up from where they start.” While she uses photo reference (for instance, a quick shot from the window of a train), she prefers not to literally copy what she sees; she leaves out buildings, poles, and so forth, and allows the painting to direct her regarding color and values. Interestingly, she paints without her glasses until the end because she feels she can see contrast and composition better without them.

As Anna works, she focuses on colors and shapes and especially the push/pull of objects closer or further away. She takes periodic breaks during which she contemplates the painting, seeking out what it seems to need. Her goal is the atmosphere, the sense of distance: “I’m always working on the atmosphere, trying to figure it out.”

Her demonstration was well-attended, and the observers were well-rewarded.

That’s all, folks! It’s a wrap...