In 1882, Robert Blum, J. Carroll Beckwith and William Merritt Chase founded the Society of American Painters in Pastel. Robert Blum served as its President. Both Blum and Chase were its leading contributors. Almost 70% of the pastels painted by Chase were done during the decade of the 1880’s. He showed a total of 39 pastel paintings in the society’s exhibitions of 1884, 1888, 1889 and 1890. Some of those pastel paintings were among the 15 pastels of Chase’s that were included in the Industrial Exposition in Chicago, also in 1890. The society met its demise sometime after the 1890 exhibition.

During the society’s time, Chase marked the surface of many of his pastel paintings with the society’s monogram, two P’s in red. It looks like it may have been done with a stamp using a wet paint. You can see the monogram on his “Self-Portrait” as well as “May I Come In?”, both included here.

A National Gallery of Art article said that “Pastel was part of the explosion of interest in new mediums—one that included watercolor, wood engraving, and etching as well—that occurred in America in the years following the Civil War. Until then, pastel was particularly little used by American artists and largely unfamiliar to the American public, but in the hands of the Pastel Society artists, it was used with astonishing vigor and originality.”

The article goes on to say that “Chase was one of the supremely gifted pastelists of the nineteenth century.” “It was his delight in pastel that opened our eyes to the charm of that medium,” his friend and student, Irving Wiles, wrote.” Up to then, no one had handled pastels in so painter-like a manner.”
In the 2006 book, “William Merritt Chase-The Paintings in Pastel, (etc.)” the author, Ronald Pisano, states “Without question, Chase must now be recognized as the premier American painter in pastel working in the late nineteenth century. The variety of his work and sheer audacity in using the medium were unmatched by any other American artist of his generation. It is instructive to observe that Chase “painted” in pastel, it was not a drawing medium for him.

![Wm. Merritt Chase, In the Studio (Expectation) c. 1884](image)
![Wm. Merritt Chase, Half Nude Figure (Study of Flesh Color and Gold) c. 1880](image)
![Wm. Merritt Chase, May I Come In? c. 1883](image)

**PASTEL NEWS**

**IN PRAISE OF PASTELMAT**

By Carrie Raeburn

A few months ago I walked into my framer’s shop in Florida with five pastel paintings, each one done on a different paper. One of those papers was PastelMat. It was my first painting with the new paper. I had enjoyed using the paper and thought that it was easy to use. I liked the outcome and, truth be told, I had hopes of sending this painting off to PSA in 2011.

While my back was turned, another customer walked into the shop. When I turned around, I was stunned to see her LEANING FORWARD WITH BOTH OF HER FISTS IN THE MIDDLE OF MY UNPROTECTED PASTEL PAINTING! I was horrified and wanted to scream “ARE YOU OUT OF YOUR MIND?”

But quickly I realized that if I startled her with my screams, she may jerk her hands suddenly, one way or another, totally ruining my precious painting. So, I said in the calmest, most Southern voice that I could muster “Oh dear, that is pastel, it could get ALLLL over you.” I then walked over and explained that the pigment could be on her hands and she could end up running errands the entire day with smudges “ALLLL over her face”.

Of course, when I asked to see her hands, she thought I was trying to save her from the embarrassment of smudges, but really, I just needed to see how much pastel was on them and, consequently, how much was missing from my painting. To my astonishment, I didn’t see a speck, nothing, nada.

I handed it over to the framer and drove the 2 hours back to Alabama. That was Friday. By Friday night, I was fretting that there must really have been horrible smudges that I had just been too upset to see. I worried all weekend. By Monday morning at 8 am, I was back in my car. I drove all the way back to Florida to inspect the painting again.

And it was fine! TOTALLY, ABSOLUTELY, PERFECTLY FINE!

THANK YOU PASTELMAT.
THE PSA EXHIBITION CD of all of the accepted paintings can be purchased by sending $15 to the: Pastel Society of America, 15 Grammercy Park South, New York, NY 10003. Be sure to indicate where you would like the CD sent.

PASTEL MAT now comes in a larger size of 27 1/2” x 39” in addition to the 20” x 28” and the 3 different sizes of pads.

TERRY LUDWIG PASTELS will be coming out soon with a set of pastels chosen by Richard McKinley.

UPCOMING MEETINGS

All the 2011 upcoming meetings will be held at the Church of Christ Fellowship Hall, 232 Hollywood Blvd. SE, Fort Walton Beach, FL.

NOV. 5th - LINDA WHITTAKER DEMO
9 am to 12 noon, Free. Linda will show how she achieves highly intricate work with very fine detail and color separation. Members are also invited to bring some of their work for Show & Tell. A CD of PSA’S Exhibit 100’s paintings will also be shown.

DEC. 3rd - CARRIE RAEBURN, PSA DEMO
9 am to 12 noon, Free. Carrie will show images of multiple paintings at their various stages of development. She will do a cloudscape demo using Pan Pastels in the initial stages. Members are also invited to bring some of their work for Show & Tell.

DEC. 26th - TERRY LUDWIG DEMO
Terry Ludwig, well known artist, workshop instructor and developer/manufacture of Terry Ludwig Pastels has generously offered to do a demo for us. 1 pm to 4 pm, Free to members, $15 to non-members. Please RSVP to Carrie at jcraeburn@centurytel.net

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Website: www.pastelsocietyofnorthflorida.org

WELCOME NEW MEMBERS

Marie Jackson Destin, FL
Kathleen Marshall Sault Sainte Marie, MI
Sue Werner Niceville, FL

THANK YOU

RENEWING MEMBERS

V-Ann Brown Carrie Raeburn
Mikki R. Dillon Micheline Riggio
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Jacque Ifland Bobbi Sims
Deborah LaFogg-Docherty Sharon Stephens
Richard Lundgren Jeani Taylor
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Carolyn Molder Suzanne Woodall
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WENDY DEVARIEUX had a 14 piece solo show at the Duval Hotel and 2 pieces included in the Alla Prima Show at the LeMoyne Art Foundation, both events were in Tallahassee, FL. She was also accepted into the Pinnacle National Show.

RICHARD LUNDGREN had his painting “Cresent Beach Ravine” accepted into the Pastel Society of America’s Exhibition at the National Arts Club, NY, NY.

DEBORAH LA FOGG-DOCHERTY had her painting “Fawn” juried into the International Guild of Realism’s 6th Annual International Juried Exhibition at the Sage Creek Gallery in Santa Fe, New Mexico, Sept. 30-Oct 23. The entire exhibition will be featured in an American Art Collector Magazine upcoming issue.

TOM MARSHALL will be teaching three workshops on St. George Island, one each in January, February and March. For more information see the Workshop section of this newsletter.

Marilyn Simpson
Study of Onions

CARRIE RAEBURN won First Place for “Afterglow” at the Ann Rudd Regional Juried Exhibition, Ozark, AL where she was also awarded both the 2nd and 3rd Place in the People’s Choice Awards for “Afterglow” and “Late Night Lights”. Carrie also won a merit award for “Rear Window” at the Alabama Pastel Society Member’s Show, Birmingham, AL.

ROSCOE WALLACE had 3 paintings juried into the “Okaloosa Public Arts-The Courthouse Project Exhibition” in Fort Walton Beach, FL and one of those paintings, Wilma-Ree, was awarded 1st Place. The exhibition will hang in the New Okaloosa County Annex Extension for 1 year. The Annex will open in early October.

JOAN LANGHAM had 3 paintings accepted into the Gadsden Museum Of Art Show and the pastel “Water Play” won an Honorable Mention. The “Okaloosa Public Arts-The Courthouse Project Exhibition” accepted 3 paintings. The painting “J.E. Moore as the Storyteller” was purchased by the family of Mr. Moore and donated to the new courthouse.
Painting “en plein air” in Pastel (Needn’t be a pain!)
By Christine Debrosky

As a seasoned landscape painter, I do feel that it is a necessity to immerse myself in the landscape, at least some of the time. Mother Nature is the best teacher of how to capture light effects, and whatever I’ve learned outside has stayed with me. It has never been time wasted. I do much work in the studio, as well, and draw on the insights I’ve gained from my field work.

As an experienced teacher, I’ve often heard that plein air work is too difficult, but I’d like to suggest a few pointers to entice you to give it a try. It is a thrilling ride! Having lived in upstate NY means that I’ve had to adapt to many different conditions, so being set to go is key. And, having lived in Arizona for a few seasons now, means adapting to heat, and intense light.

One of the first, and most important things is PREPARATION. It really is discouraging to step outside on a balmy spring day, say “Today is the day I’m getting out to paint”, and then have to sort through your 750 pastel sticks of pastel, cut down sheets of paper, look for the hat you left out by the pool…you get the drift. By then, that lovely light you noticed is gone, as well as your patience.

So, here are a few tips for getting your materials ready, and some ideas to “get you in the mood”. It does not necessarily mean that you have to go out and spend hundreds of dollars on new equipment. You may want to invest in some, so I’ll have a source list at the end of this for you.

- Have a set of pastels JUST for plein air painting. A student I know had just gotten a nice large set of Unison pastels. Using a razor, she cut them in half. One set stayed in her studio and the other was for going outside. Our own APAA talented plein air painter, Linda Dellandre, sometimes collects short bits of pastel, (we all have those) and uses them in a clever, lightweight partitioned box with a carrying strap. (She does make them for others, by the way.) I my self have used Dakota boxes and Art Bins. These days, I use a Guerrilla box, retro-fit for pastels. I supplement this with a small sets of boxed pastels, such as Sennelier half sticks. (great way to have a nice, reasonable assortment)

- Just as you are getting your pastels ready, you need to think about paper, too. This means having paper cut, and taped to a board ahead of time. (Most, but not all, of the successful outdoor painters will work in a size from 6x8 up to 12x16.) I usually take an assortment of papers in different, toned hues, so that I can adapt to changing light and shadows. I tape them to my foam board with some sheets of glassine in between. I can’t tell you how many times I’ve witnessed someone in a class with sheets right from the art store desperately looking for scissors! Most of the sanded paper manufacturers also make pads specifically for plein air painting, too. No need to cut and tape!

- An easel. There are many good, lightweight ones on the market. Your choice will be an individual preference, depending on how much you can carry, and whether you like to sit or stand while working. If seated is your method, you can get lightweight stools from camping goods stores. The advantage here is that you can place your pastels on the ground. If standing is your way, then you’ll need to have an easel that will hold your pastels while working. (Such as the guerrilla box I mentioned). These are usually more costly.

- Clothing. Comfortable and functional are the operative words here. I have a corner of my closet set up with clothes that I just use for plein air painting. Granted, these are outfits that I normally wouldn’t be caught dead (even in Wal-Mart) in! The most important articles to pay attention to are hats, and shoes. Obviously hats are necessary sun blockers. Some even have SPF built right in. And shoes should be closed toe, and very comfortable. Sandals can mean stubbed toes, cactus stabs, or insect bites! Ouch! Also, colors should be light and neutral. Not only can bright colors affect your working surface, but stinging insects are attracted by floral colors.

Now that you’ve thought about your gear it does not mean that you have to schlep everything up to the Grand Canyon and back to get a decent painting. Some of the most enticing painting material can literally be in your own back yard. Perhaps there’s a corner of the patio that catches the morning rays and reflected light in a beautiful way. Or perhaps a neighbor’s cactus is radiantly back lit at a certain time of day. Or, you could be driving along, and see a beautifully composed view that perhaps you’ve only photographed. Many times I’ve pulled off the road, lifted my hatchback, and painted “right out of my car”.

So, I hope that you’ll give plein air painting a whirl!

Key points to remember are:
* Work in your comfort zone  * Pick a day when it’s not too hot, or cold, or especially windy  * Also know how much you can easily carry, and remember WATER  * Have your stuff packed up, set aside, and good to go! Really important!  * When you get on site, make sure your board, palette, etc. is shaded. Can mean simply by turning it…or a simple clip-on umbrella can be purchased from places like Wal-Mart.  * If you do get new equipment, give it a test run in your yard or studio. There’s nothing more frustrating than struggling with an easel, or box that’s hard to open. So, be prepared, and get set for an exhilarating ride like no other experience in the world!
BITS AND PIECES

REMOVING PASTEL- TAPE

There are several ways to remove pastel from a painting surface. Depending on the surface being used it is possible to use brushes, razor blades, even water. My new favorite way is PACKING TAPE OR 3M MAGIC TAPE! One can cut a piece off and lightly place it on the pastel surface, holding it firmly in place with one hand. With the other hand, I can rub with the tip of a finger or two and lift off a portion of the top layer of pastel. This is effective in that you can reveal some of the under colors when you have overloaded the surface and obliterated an underlying color that you require. I can also use the back of my finger nail to rub more firmly on the tape to pull out accurately even the smallest stroke without removing nearby pastel. Sometimes, I need to use many new strips of packing tape to remove enough pastel, but the control that I can achieve with this technique makes it worth all of the tape and the effort. An added bonus to this technique is that the removed pastel is attached firmly to the tape and can be easily thrown in the trash rather than lay all over the surfaces of nearby objects or floating around the studio.

CLEAR WHITE ANTI-REFLECTIVE GLASS

Rae Smith, President of PSA, mentioned at her IAPS demo that she uses Claryl, a clear white anti-reflective glass made in Germany. She prefers this glass, without a color bias, to those anti-reflective glasses available that have a noticeable color if looked at from their sides. It is sold to the framing trade and there are scattered distributors in the US. More information can be found at claryl.com.

WALLIS MOIST PASTEL PIGMENTS

I'm sure that most of you have heard about Wallis Pastel Paper, a mainstay in the pastel world, but I'm sure there are some of you that don't know that Kitty Wallis also makes "Wallis Moist Pastel Pigments". There are 18 pre-moistened, concentrated pigments that are available in 2 oz. jars and the white pastel pigment comes in a 16 oz. jar. The pigment mix contains just the right amount of binder and moisture to make it easy to handle. The pigments can be intermixed to obtain your own custom colors in a full range of values.

For those of you that long for certain colors that the manufacturers just don't make, this is the easiest way to get those colors without dry pigment flying around your studio, researching binders, testing pigments to determine their individual characteristics, etc. Kitty sells the Moist Pastel Pigments directly through Wallis Corporation and you can get more information and a price list from them.

Wallis Corporation, 10915 SW 37th Ave., Portland, OR 97219, 303-307-1142, walliscorp@yahoo.com

MAKING "SPECKLED PASTELS"

Many years ago I attended a wonderful PSNF workshop taught by Alan Flattmann, PSA Master. One of the things we learned about was how to make "Speckled Pastels". Pastelists, in the process of painting, will break pastels or use sticks until they are nothing but tiny pieces, too small to use for painting. If you collect these bits and pieces, eventually you will have the makings of something interesting and quite lovely.

I segregate my bits and pieces into small containers used in beading. I put analogous hues of a similar value together in their own container. I have about 15 of the containers. Once I have a sufficient amount, I grind them up some in a mortar and pestle leaving small grains of intact pastel in the mix. I then moisten the mix with very small amounts of water to make a thick paste. Using latex-gloved hands, I roll the speckled pastel back and forth on a paper towel to make a log and place it on a paper towel to dry. I roll it occasionally so that it dries evenly.

SPECIAL INTEREST (cont.)

Here are some sources: General equipment, light weight easels, Art bins for pastel, etc- www.JerrysArtarama.com; Pastel supplies, with excellent descriptions and service- www.dakotapastels.com; The Guerrilla box I mentioned, plus the catalog has helpful plein air tips, and inspiration- www.guerrillapainter.com; Here are two great outdoor clothing sources...very functional and comfortable www.sahalie.com and www.DuluthTrading.com and “Oak Creek Vines”, 11x14...an example of a “right from the back of the car “painting !
I gave a demonstration on September 24th for the Pastel Society on a technique that I use often when I paint. I have found that PASTEL MAT is my surface of choice. The velvety surface seems to grab pastel. It has a sturdy feel and is easily wiped off, making corrections easier.

I did a demonstration of the Chiroscuro technique, or as we call it, "Pulling light out of dark". After sketching the subject I began laying in the colors of the subject. I use the dark tones first, following with mid tones, then using the light tones. I use my finger to blend. I usually disregard the background until I have completed the subject and am satisfied with it.

Now I am ready to begin the background. At this point I pick up my rich black pastel stick, lay it on heavy, and cover the entire background. I can now see my painting come to life. I tend to get excited during this stage because the bold contrast affects the whole composition, giving it a heightened illusion of depth. It takes on a three dimensional quality.

Upon completing the background, I usually walk away from my painting, fold my arms, study the finished product and smile.
RICHARD McKINLEY WORKSHOP
OCTOBER 2012

Oct. 22-26th at the Bayou Arts Center (Cultural Arts Alliance), Santa Rosa Beach, FL. Workshop to be held in conjunction with the PSNF Biennial National Exhibition-Richard McKinley, Juror/Judge. Registrations now being accepted, $100 Deposit, Contact Linda Whittaker, Workshop Chairperson, at: lindawhitt@embarqmail.com.

BOB ROHM OIL AND PASTEL WORKSHOPS
October 10-14 at Ghost Ranch NM, October 24-28 in the Texas Hill Country. Learn the painterly approach in these workshops. Contact: www.BobRohm.com to register and for further information. Bob also has a new book “The Painterly Approach” available at Amazon.com. He also has a set of pastels at Great American Artworks.

PASTEL WORKSHOP BY JACK PARDUE
presented by the Pastel Society of Central Florida
Date: October, 10-14, 2011 $400 (Spaces Still Available!) To Register, Contact: Jack Pardue (703) 765-2622 -www.parduestudio.com or contact Sherese Mesko (352)728-3292 or email sherese@fordun.com

VIVIAN RIPLEY WILL PRESENT “PASTELS UNLIMITED” October 14-16, 2011 at Cedar Lakes Craft Center, Ripley, West Virginia. Focus will be on vibrant color, proper tonal value, creative composition with a specific technique. Vivian’s “water method” will be demonstrated. Individual attention and constructive critiques. Contact: Gloria Gregorich at 304 372-7873 or email info@cedarlakes.com

PSA WORKSHOPS FOR 2011
to be held at the Flora B. Giffuni Atelier at the National Arts Club, 15 Gramercy Park South, New York, NY. Workshops are limited to 15 students. To register call the PSA office 212 533-6931. The fee is $100 per day.
Email: psaoffice@pastelsocietyofamerica.org
Website: www.pastelsocietyofamerica.org

Ps Pastel Bodies, Pastel Heads with Robert Palevitz. October 9. Focus on form, movement and atmosphere to obtain a very alive human form with sensitivity and grace. Quick poses leading on to a much longer sitting provide a chance to explore the wonder and beauty of the human body.

Lively Landscape Paintings from Photographic Reference with Maggie Price, PSA. October 21-23. Learn to perfect painting landscapes from photographic reference.

Looking Up: Variations on the Landscape Sky with Liz Haywood-Sullivan, PSA. November 11-13. Learn to create different lighting effects, moods and focus by concentrating on the expression of the sky and clouds.

ALAN FLATTMANN - CRETE, GREECE, PLEIN AIR PAINTING & SKETCHING
Workshop Dates: 5/15/2012 - 5/28/2012 $2,300.00 Location: Crete & Athens Greece
Ten full days of plein air painting and sketching on the beautiful island of Crete, May 18-28. The painting trip also includes an optional add-on of two days in Athens at the start of the workshop, May 16-17, with accommodations at the Hotel Plaka in the historic center of Athens; a guided tour of Athens and the famous Acropolis; and time to explore the quaint narrow streets of the Plaka. Workshop & Tour Cost: Crete (May 18-28), $2300* per person based on double occupancy. The fee for non-artist companions is $2100*. Add $400 for single occupancy. Cost includes: Hotel accommodations with private room and bath for 10 nights; Tuition for workshop; Airport & hotel transfers; Transportation to painting locations; Breakfast each morning; 5 dinners at excellent restaurants; Entry fees and guided tour of Knossos; and boat tickets to Agia Roumeli.
Athens (May 16-17), $550* per person based on double occupancy. Add $120 for single occupancy. Cost includes: Hotel accommodations with private room and bath for 2 nights; transfer to Athens airport for flight to Crete; Guided tour of...
**WORKSHOPS (cont.)**

Athens and the Acropolis; Tickets to the Acropolis and Acropolis Museum; Breakfast each morning and dinner at Strofi Restaurant.
For more details contact Alan Flattmann at 985/809-6332, email: art@alanflattmann.com, or www.alanflattmann.com

**CALL FOR ENTRIES (cont.)**

**DEADLINE: OCTOBER 15.
The Artist's Magazine's Over 60 Competition**
We're looking for artists, age 60+, to shower with fame and prizes. Does this sound like something that interests you? Enter in any traditional art media. Enter today and you could see your work published in The Artist's Magazine! Prizes: 10 WINNERS – $100 each. Winning artwork will be published in the March 2012 issue of The Artist's Magazine and on the website. www.artistsnetwork.com

**DEADLINE: OCTOBER 15**
**Nineteenth Juried Exhibition 2011 Web Show**
Open to any artist who is a member of an IAPS Member Society. The entry fee is $30.00/1 image, $10 each additional image up to 5 images. Original dry pastel only. Email: paulaford9660@aol.com
Website: www.pastelinternational.com

**DEADLINE: OCTOBER 30**
**Ex Arts 5 International Equine Art Competition**
Art Horse Magazine invites artists worldwide to enter up to 12 images in categories of Painting, Drawing, Sculpture, Photography, and Digital Art. Winning artwork published in issue #14 of Art Horse Magazine (March 2012). Winners and selected images also published in a book programme about the show. $30/first three entries ($10 ea up to 12 entries total).
www.arthorsemagazine.com/art_competition.html

**DEADLINE: November 1, 2011**
**Florida, Punta Gorda:** Visual Art Center presents 8th Biennial National Juried Art Exhibition - open to artists in all two-dimensional painting and drawing mediums, or a combination thereof (including collage). Juror is Dean Mitchell, AWS, NWS. Show dates are February 4 - March 11, 2012. Prize total: $6,500. Prospectus: www.visualartcenter.org
Questions: vac@daystar.net

**DEADLINE: November 5th, 2011**

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**Attention all Members**

**MEMBER’S SHOW UPDATE**

By Carrie Raeburn

I understand that many members are wondering if we are going to have a Member’s Show for 2011. We have been trying for months to find a host location for the show with only the slowest of progress. We have not given up. I toured the Westwood Retirement Resort and talked about the possibility of hanging the show in their atrium. Dick Ellis of Westwood has been very accommodating but my impression is that the atrium is a very, very, large cavernous space and the show may be a bit lost in so much space.

I am also in discussions with the Junior League of the Emerald Coast about hanging the show in their historic Gulf Hotel. Talks have just been very slow but I am hoping that the Junior League may say yes. Because of all of the communication delays the show will not make the November or December calendar. My hope is that it will hang sometime during the month of January or February. I will let you all know as soon as we have something concrete. So sorry for the delays.

P.S. If anyone has any good leads, feel free to contact me with the details.
MEMBERSHIP RENEWAL (Have you sent yours in?)

August 31st was the end of our membership year and we are accepting dues for 2011-2012. As the commercials proclaim, “Membership has its privileges.”
- Not only will membership give you a place on our new web site.
- But members will be allowed to sign up for Richard McKinley’s workshop in October of 2012 before non-members.
- And of course, there is also the “members only” exhibition that is currently in the planning stage.

So please send your dues of $30 to:

Bobbi Sims, PSNF Treasurer
139 Bayside Dr., Niceville, FL  32578

PASTEL SOCIETY OF NORTH FLORIDA
Membership Form

MEMBERSHIP RENEWAL (Have you sent yours in?)

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WEB SITE: If you would like to have an image of one of your pastel paintings included on the Pastel Society of North Florida’s new web site, please send the .jpg image (900 pixels on the longest side, 1MB maximum, 72 resolution minimum) or a print, along with the painting title, a 1-3 line artist statement / bio and your contact information to:

Carrie Raeburn, President
jcraeburn@centurytel.net
334-393-4535

Dedicated to the exploration of Pastel