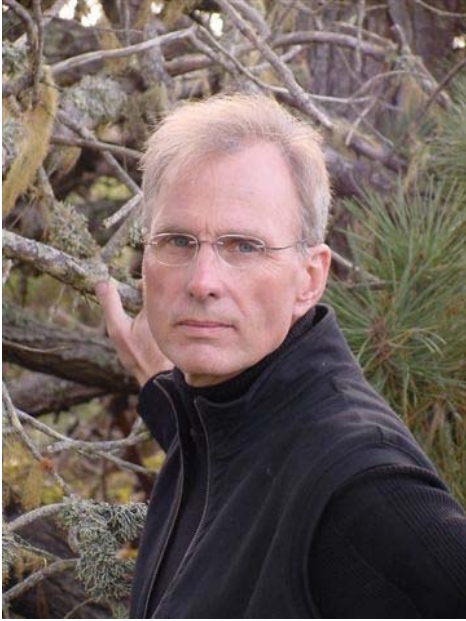


About the Artist

Bill Hosner



Received **Gold Medallion** and inducted into the **Masters Circle** of the **International Association of Pastel Societies** in Raleigh, North Carolina at their International Convention, 2005.

Received the **Best in Pastel Award** at the 2005 Carmel Plein Air Competition

Inducted into the **Master Pastelist Circle** of the International Association of Pastel Societies at the IAPS Convention in May 2004

Received the **Arts & Antiques' Emerging Artist Award** at the 2004 Carmel Plein Air Competition

Received the 2004 Pastel Society of America **Joseph V. Giffuni Memorial Award**

Best of Show - Northern Colorado Artist Association
Annual National Exhibition, 2003

Best Work on Paper - Carmel Art Association Plein Air Competition 2003

Best of Show - Pastel Society of the West Coast/17th Annual International Open Exhibition, 2003

Best of Show - Great Lakes Pastel Society National Exhibition 2002

Gold Medal - International Association of Pastel Societies - 2001 & 1999

Grand Prize & First Place/Figure, Still Life - Pastel Journal "100"

Best of Show - Pastel Society of the West coast/9th Annual International Open Exhibition

Award of Excellence - Degas Pastel Society
Best of Show - Michigan Pastel Society

First Place/Pastel - Scottsdale Artists School
Award of Excellence - Connecticut Pastel Society

Distinguished Pastelist Designation/Pastel Society of the West Coast in 2001

"That it will never come again is what makes life so sweet."

This delicate verse by poetess, Emily Dickenson, has had a singular and profound effect on me. It is my hope that the wisdom of her words resonate through my paintings. As I continue to paint directly from life I have come to the realization that each moment and every person is God given and there in lies a uniqueness and value.

BILL HOSNER was born in Detroit, Michigan in 1950. He earned his BFA at Wayne State University and studied illustration at the Center for the Creative Studies, College of Art and Design. For seventeen years Bill produced hundreds of illustrations for Reader's Digest, Field and Stream, CBS-Fox Video, Kennedy Center for the Performing Arts, and many other important clients. Working from his studio, Bill achieved national recognition and was honored with many accolades in advertising art including numerous awards.

At the peak of a highly successful career, Bill left the commercial art world, intent upon building a new career which would allow him the freedom to grow artistically as well as spiritually. In order to further develop his creative abilities as a representational artist, he enrolled in the Scottsdale Artists School in Arizona where he studied under two master painters, Harely Brown and Dan Gerhartz. It was here that he developed a keen interest in plein-air painting and painting figures from life

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The Beauty of Pastel

Pastel is pure pigment, the same pigment used in all art media. It is the most permanent of all when applied to conservation ground and properly framed. Pastel has no liquid binder that may cause the surface to darken, fade, yellow, crack or blister with time. Pastels from the 16th century exist today, as fresh as the day they were painted.

Pastel does not at all refer to pale colors, as the word is commonly used in cosmetic and fashion terminology. The name Pastel comes from the French word "pastiche" because the pure, powdered pigment is ground into a paste with a binder and then rolled into sticks. The infinite variety of colors in the Pastel palette range from soft and subtle to hard and brilliant.

An artwork is created by stroking the sticks of dry pigment across an abrasive ground, embedding the color in the "tooth" of the paper, sandboard canvas etc. If the ground is completely covered with Pastel, the work is considered a Pastel painting; leaving much of the ground exposed produces a Pastel sketch. Techniques vary with individual artists.

Pastel can be blended or used with visible strokes. The medium is favored by many artists because it allows a spontaneous approach. There is no drying time and no allowances have to be made for a change in color due to drying.

A particle of Pastel pigment, seen under a microscope looks like a diamond with many facets. Therefore, Pastel paintings reflect light like a prism. No other medium has the power of color or stability. Pastel does not oxidize with the passage of time.

Historically, Pastel can be traced back to the 16th century. Its invention is attributed to the German painter Johann Thiele. A Venetian woman artist, Rosalba Carriera was the first to make consistent use of Pastel, Chardin did portraits with an open stroke, while La Tour preferred the blended finish. Thereafter, a galaxy of famous artists such as Watteau, Copley, Delacroix, Millet, Manet, Renoir, Toulouse-Lautrec, Vuillard, Bonnard, Glackens, Whistler, Hassam, William Merritt Chase...used Pastel for finished work rather than preliminary sketches.

Edgar Degas was the most prolific user of Pastel and its champion. His protégé, Mary Cassatt introduced the impressionists and Pastel to her friends in Philadelphia and Washington, and thus to the U.S. In the spring of 1983, Sotheby Parke Bernet sold at auction, two Degas Pastels for more than \$3,000,000 each! Both Pastels were painted about 1880.

Note: Pastel must never be confused with colored chalk. Chalk is a limestone substance impregnated with dyes.

Pastel is sometimes combined with watercolor, gouache, acrylic, charcoal or pencil in a "mixed-medium".

Today, pastel paintings have the stature of oil and watercolor as a major fine art medium. Many of our most renowned living artists have distinguished themselves in Pastel and have enriched the art world with this beautiful medium.

*Reprinted from the 1990 Pastel Society of America Catalogue, with the permission of the Pastel Society of America.