

**SPECIAL ISSUE: 23rd ANNUAL PASTEL 100**

# PASTEL

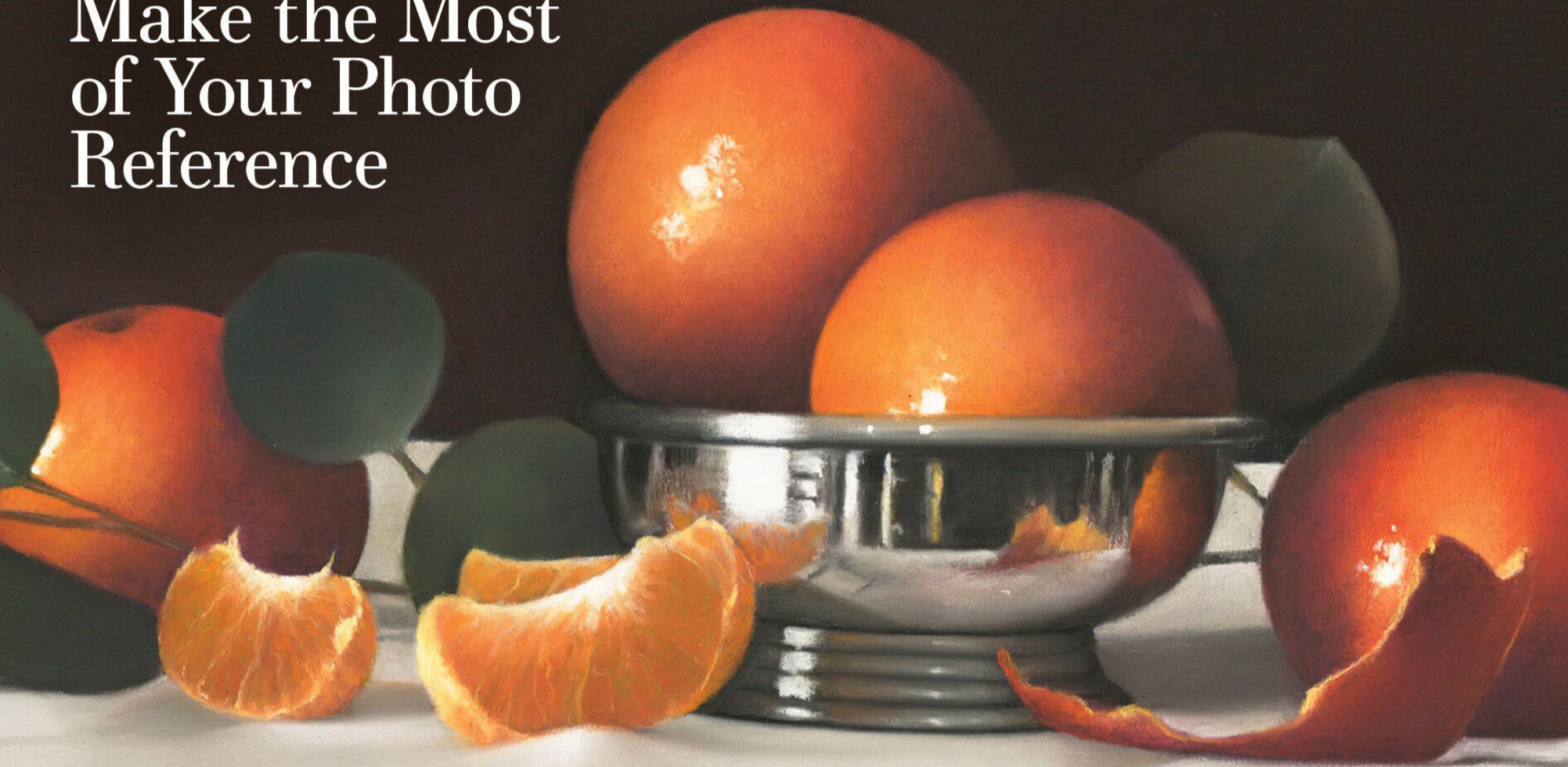
*Journal*

**SPREAD  
YOUR WINGS!**

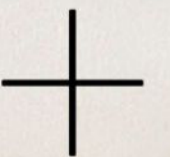
Take Your Art  
to New Places  
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**WORTH REPEATING**

Make the Most  
of Your Photo  
Reference



100 Paintings  
to Feed Your  
*Creativity*



J. Alden Weir:  
A Personal  
Impressionism

**ADVICE FROM THE JURY**

How to Capture That “Indescribable Something”

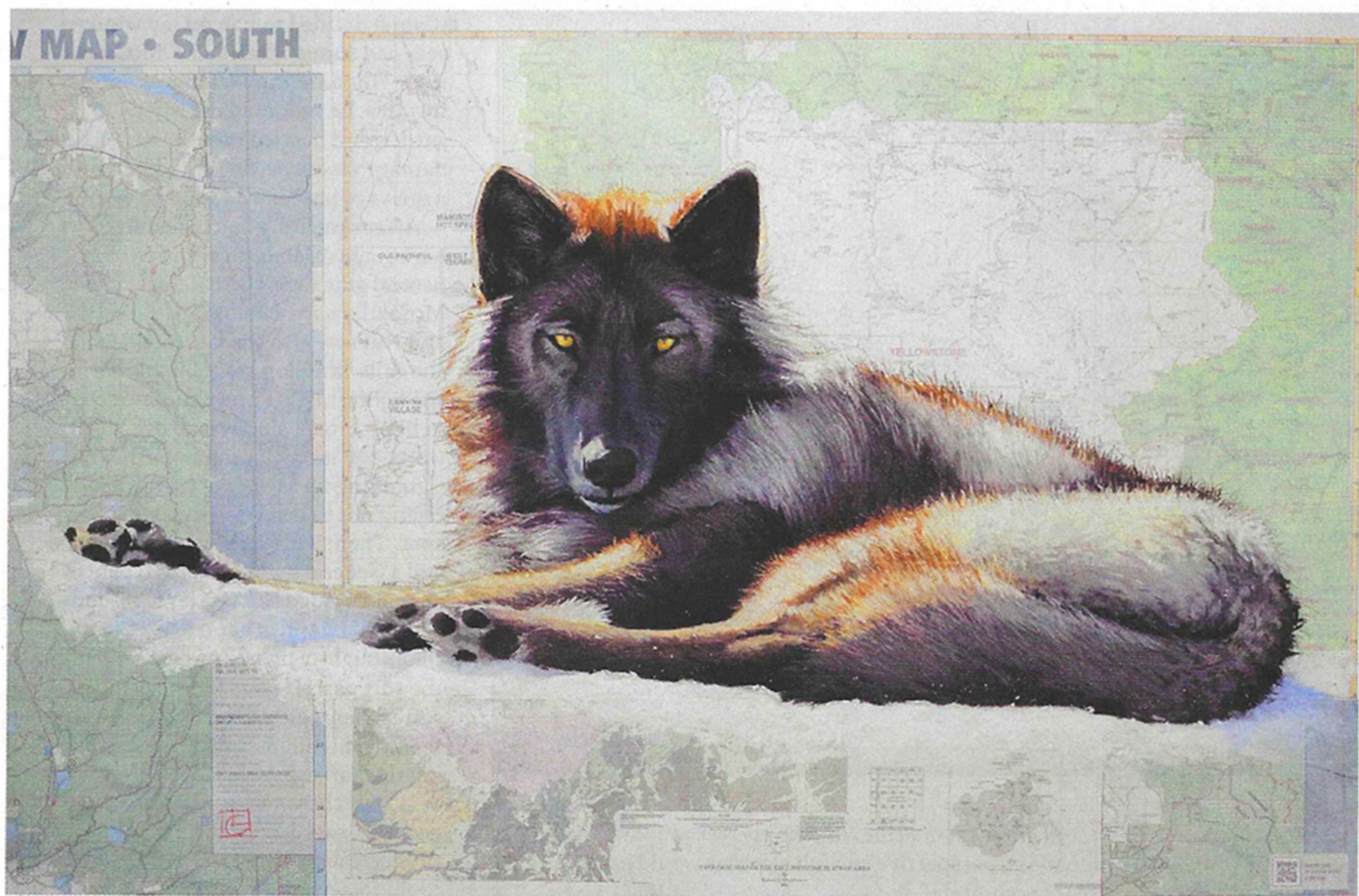
SPRING 2022



# ANIMAL & WILDLIFE

BY CHRISTINA RICHARDS

## CATEGORY WINNERS ANIMAL & WILDLIFE



### THIRD PLACE

#### LISA GLEIM

*Canis Lupus* (above) is part of a larger series in which artist Lisa Gleim ([lisagleimfineart.com](http://lisagleimfineart.com)) sets animal subjects against various ephemera, including vintage national park maps. The subjects possess a lifelike presence, and the subtle backdrops add historical information and other story elements. “The use of the map as a background for this painting set this image apart immediately,” says Emerson. “Not only is it a clever way to contrast human versus animal perceptions of territory, but also the rendering of the snow and wolf is beautifully integrated to create a surprising relationship between figure and ground.”

Gleim works almost exclusively in pastel and, initially, the Atlanta native only painted portraits. “A very Southern tradition,” she notes. After her beloved golden retriever, Bonnie, passed away in 2001, Gleim’s husband suggested she paint the dog’s portrait. Word soon spread of the beautiful tribute. “I became pretty well known in Atlanta for my pet portraits,” she says.

The artist turned to wilder subjects about six years ago after her daughter acquired a home in Big Sky, Montana.

There she found the Grizzly & Wolf Discovery Center, a wildlife sanctuary in West Yellowstone. “I took a bunch of photos and did my first wildlife paintings of some bears,” says Gleim. Seeking a way to distinguish such realistic depictions, her longtime interest in maps came into play. “I thought, ‘Maps are paper. Why couldn’t I paint on those?’”

Eventually the concept gained greater complexity and depth as Gleim began to select maps of areas that were indigenous to her subjects, such as the Yellowstone map behind the wolf in *Canis Lupus*. First she assembles and mounts the background, coating it with gesso and pumas gel to create a textured surface ideal for pastels. Then she uses soft pastels to block in the base layer of the subject, light and shadows. After applying an alcohol wash or

ABOVE  
*Canis Lupus*  
(pastel on a paper  
map, 25x38) by  
Lisa Gleim

OPPOSITE  
*Patio Princess*  
(pastel on paper,  
8x18) by Deborah  
LaFogg Docherty

solidifying the pigment with a stump, she continues building layers of color, saving her hardest pastels for the finer, overlapping marks that detail the fur’s top layers.

The results quickly won the artist favor with galleries and collectors. “I’m truly delighted by the reception this series of work has received and honored to have it represented by several galleries,” says Gleim.

### [FOURTH PLACE]

“When the composition, contrast, textures and colors all come to life together—that’s what inspires me.”

—DEBORAH LAFOGG DOCHERTY