



Pastel Talk

P.O. Box 10042
Phoenix, AZ 85064
www.azpaa.com

February, 2009

Letter from the President

Dear APAA Members,

February is the month when our hearts' focus on love.

"Love is like playing the piano. First you must learn to play by the rules, then you must forget the rules and play from your heart."

- Unknown

I found this quote, and although it is about playing an instrument, I thought it applied to painting too. We all take classes, practice and hone our skill. We experiment with color, how each interacts with the other on the paper. We do our under drawings. We use good design concept. We observe the "Golden Mean". We learn when to use a hard pastel versus a soft pastel to get the effects we desire. But what really makes the painting sing is when we forget about all the rules, and paint from the heart. That one squiggle of a discord color, that doesn't really make sense but brings the entire painting together and puts your "heart" in the painting.

So next time you sit down to paint, once you've utilized all the techniques you've learned, then think about what's in your heart and put it on the paper.

To continue the spirit of cupid, once again this year I'd like to invited each of you to join Donna Stenger, Barb McGuire, Sandra Ortega and myself at Studio 6 & Gallery 623 for a celebration of love on February 6th, with "Warm a Heart with Art". (623 East Indian School Road, 6 - 10 PM, free parking available in the rear of the building).

Happy Valentine's Day!

Paulette



Next Meeting: Sunday, February 1st
Program: Demo—Michael Chesley Johnson
See last page for details



Meeting Minutes

Minutes for APAA January 4, 2009 Meeting

Paulette Richmond called the meeting to order with 22 members present.

Treasurer's Report: Ruth Philliben reported that we're in good shape financially with an ending balance of \$5,013.52

AAA: Paulette, standing in for Liz Kenyon, reported that the AAA spring show will be in Peoria on March 13th, 14th and 15th. More details will be forthcoming. The price per panel has been upped to \$50.

Shows: Sandra Ortega is organizing the Sedona show. It will once again be at the Sedona Arts Center Community Exhibition Gallery. The dates for the show are April 17th through April 30th. Drop off of juried items is April 16th from 10:00–12:00 noon. Please arrange to have your paintings picked up on the 30th starting at 3:00 pm. Polly Cullen will be the juror and she will send the criteria to Sandra for our perusal. Sandra reminded us that participating artists will be responsible for hosting the show. We are responsible for staffing 10-5 daily. We will once again have credit card capability. Sandra explained that to avoid the usual chaos on the day the paintings are judged (the April membership meeting), we need to have all the paperwork filled out in advance and have the tags properly affixed to the back of the paintings prior to the start of the meeting at 3:00 pm. The door for the jurying room will shut promptly at three at the April meeting. Arrangements will be made to have a few people drive to Sedona and take several members' paintings up for the show. This worked very well last year.

Programs: Adrienne has arranged for Michael Chesley Johnson to present at our February meeting.

Membership: Kathy reminded us to pick up and wear our great new name tags. She presented the guests, Dee D'Agostino and Julia Bullock.

New Business: Paulette indicated that since we are fairly healthy financially, she would check with a member of AAG to see how they managed their scholarship funds, and then report back to us.

Old Business: How to track and total the points needed for becoming a juried member and a signature member was discussed. A proposal to have a tally sheet included in the membership book seemed a good way for members to keep track of points. The board is going to brainstorm to come up with a simplified way to calculate points and then have the members submit their totals to Martha Goodrich.

The meeting was adjourned.

Judith Spitz conducted a very comprehensive and informative critique for the members.

Respectfully submitted,
Barbara McGuire





Member Corner

Membership

Kathy Herranen

New Members

Julia Bullock

20250 N. 67th Ave., Apt. 1118, Glendale, AZ 85308
623-561-6555 bullockart@cox.net

We'd like to offer a resounding welcome to our new member. Please add the contact information in your 2008/09 membership books.

Welcome!

PLEASE REMEMBER

to pick up your APAA Name Tag at the next meeting to wear at all APAA events.

Them That's Doin'

Cheri Saffro's painting "My Kind of Town" will be included in the Chicago Pastel Painters 2nd Biennial National Juried Exhibition at the Koehnline Museum of Art from Feb. 5 – Mar. 27, 2009 in Des Plaines, IL.



Michael Chesley Johnson PSA MPAC PSNM is a long-time contributor to *The Pastel Journal* and *The Artist's Magazine*. Author of *Backpacker: Painting Outdoors With Oil & Pastel*, he teaches plein air workshops throughout North America. Check his website, www.MichaelChesleyJohnson.com for full details, e-mail mcj@sff.net or call 575-267-2450.

January-March: ARIZONA, Sedona (pastel or oil, mentoring workshops - see www.PaintSedona.com)

March 23-27: ARIZONA, Sedona (Sedona Art Center, pastel only)

April 20-24: ILLINOIS, Springfield (pastel only)

May 4-8: NEW YORK, Old Forge (pastel only)

May 28-30: NEW MEXICO, Albuquerque - IAPS Convention

Summer/Fall: MAINE COAST, CAMPOBELLO ISLAND (NB), NEW HAMPSHIRE (pastel or oil), VERMONT, FLORIDA



Dodie Ballantine has been invited to be the featured guest artist for The Wickenburg Art Club for their big annual show in early Feb in conjunction with Wickenburg's biggest event, "Gold Rush Days." She will be the featured guest artist for their reception Feb 7th and will be exhibiting many of her works in the show. Below is the promotional information regarding the show. On the upper half of the next page you will find a copy of the newsletter article regarding Dodie as featured artist in *The Wickenburg Sun*.

<p>5th Annual Wickenburg Art Club Fine Art Festival & Sale An Arizona Art Alliance Event February 7th - 15th 2009 188 South Tagner Street (2 blocks south of the downtown traffic light)</p>		<p>Open to the Public Dozens of Juried Artists</p>  	
		<p>Show Hours Saturday 10:00 to Thursday 1:00 Friday 10:00 & Saturday 10:00 Sunday 10:00</p>	<p>Hours to open 9 am to 2 pm Hours to 4 pm</p>
<p>Artist Reception Saturday, February 7th 5 to 8 pm. Meet the artists & enjoy wine, hors d'oeuvres & entertainment while selecting your favorite artwork.</p>		<p>This year's featured artist, <i>Dodie Ballantine</i>, has won many prestigious awards for her fine portraiture. She sensitively captures the essence of the subject in pastel, specializing in commissioned artworks of children. She works with clients and shows in her home state of Arizona as well as the San Diego and Denver areas.</p> 	

AROUND TOWN

Art Club looks forward to many events

Winter is the busiest season at the Wickenburg Art Club, and this winter is no exception.

In January, members and the public can hone their artistic skills in classes offered at the Art Club, while many members are busy preparing for the club's biggest events of the year.

In February the Art Club hosts the 5th Annual Wickenburg Art Club Fine Art Festival and Sale, an Arizona Art Alliance event, from Feb. 7 through 15.

This overlaps the Wickenburg Chamber of Commerce-sponsored Gold Rush Days (Feb. 13-15), during which the Wickenburg Art Club manages the Juried Art and Craft Show and Sale booths in Stone Park and the Fine Art Show and Sale in the Wickenburg Library. Learn more about these events in coming weeks.

For those interested in taking art classes, Wickenburg Art Club has two offerings in January. The first is Donnie Ross' "Clay Creations" class where participants can discover interesting objects to make in clay.

The class will be taught on Jan. 15 from 9 a.m. to 4 p.m. Objects made at this class will be glazed and fired on Jan. 29. Tuition is only \$40 for the two days for members and \$60 for



Artist Dodie Ballantine will teach a portraiture class at the Art Club Jan. 21 and 22.

non-members. Class members do not need to use a potter's wheel to create these objects. Clay will be provided.

In the second class, the very popular art instructor Dodie Ballantine returns to teach "Portraiture" in all mediums.

Dodie has taught here in the past, helping artists create beautiful artwork.

The cost is \$80 for two days, Jan. 21 and 22, from 9 a.m. to 4 p.m., \$100 tuition for non-members. Hurry to sign up, as this class is nearly sold out.

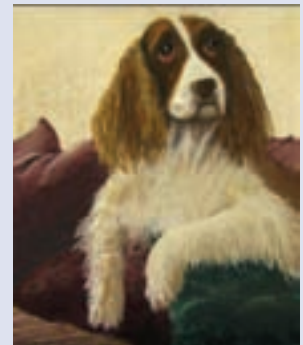
Call Harold Nuoffer at 623-544-1833 for more information on these classes or show up at the Wickenburg Art Club, 188 S. Tegner on any Tuesday from 9 a.m. to 2 p.m. to register for a class, or just to look around. New members are welcome!

Several *APAA members* were successful in having paintings juried into the Brio Fine Art Studio's "Mild to Wild: Animals in Art" exhibition which will hang at the Brio Fine Art Studio through the end of January. Diane Sanborn, Brio owner, expressed amazement at the number of entries for this year's show. There were 184 entries with approximately 60 pieces being juried into the show. The reception Saturday evening was well attended with proceeds of a raffle and book sales of one of the judges, Robert Mesta's, book going to Liberty Wildlife Rehabilitation Foundation and Foothills Animal Rescue. Kathy Duley was the second judge along with Robert Mesta. Joyce Hergert's Marsh Morning was the third place winner. Members' juried entries:



Joyce Hergert's Pastel painting - "Marsh Morning" Third Place

Martha Goodrich's pastel painting - "Sheared" (photo not available).



Karen Budan's pastel painting - "Polly"

Gary Binder's pastel painting - "Cardinals"



Brio entries continued:

Carol Peluso's
pastel painting –
"Raven"



Liz Kenyon's
Pastel painting –
"Buda Bureau"



Malinda Anderson reports that she recently visited the Tucson Museum of Fine Art in Tucson. She found the pastel paintings by Howard Russell Butler to be amazing.....wonderful little gems. She reports that the Maynard Dixon Arizona exhibition was very good also, but they were not pastels. Below is the website information:



Window to the West: Landscapes
by **Howard Russell Butler**
October 4, 2008 - February 8, 2009

Artist: Howard Russell Butler

Howard Russell Butler (1856 - 1934) accomplished great academic success during his lifetime becoming a recipient of one of the first Bachelor of Science degrees conferred by Princeton University. As a graduation gift, Butler's father presented him with a train ticket to California and the journey helped create his fascination for the American West. According to the artist's son, Butler worked rapidly with pastels and executed many of the drawings from a Pullman car window while in transit, making rough sketches with the train in motion then subsequently adding details when stopped. His aim was to depict the general character of the region rather than specific places. Focusing on depth of color and nature, he excelled at capturing passing effects of sunlight. It is not known what year these drawings were completed or if they were indeed products of the same journey.

Gallery: Main Museum Galleries

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**Keep
Painting!!!**

NOTICE TO ALL MEMBERS

APAA Webmaster, Julia Patterson, has pointed out a need for our website to be updated. The updating involves changing out the pictures on the website or for some members who have not yet submitted digitals of a work piece to do so now.

Cost:

\$10 to change existing paintings to a new painting

\$25 for members who will be submitting a painting for the first time

Format for digital submissions:

Julia will size the image but it should be submitted in .jpg format.

Process:

1. Send a check for the appropriate amount to Treasurer, Ruth Philliben at:

Ruth Philliben

12426 S. Mandan Ct.

Phoenix, AZ 85044

2. Send the digital painting in .jpg format to Julia Patterson at:

Julia@writedesignaz.com

Julia and Ruth will coordinate and your painting will be posted upon Ruth's receipt of the fee.



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Member Profile

Member:

Adrienne Kassel

Native of AZ? If not where you relocated from and how long ago?

No. From Redlands, CA four years ago

How long have you been involved with APAA?

About four years

In what capacities have you served APAA?

I helped with the web site for a while and continue to serve as Vice President for Programs to schedule meeting programs.

What formal art education, if any, do you have?

A few art classes along the way as part of my college education (USC) but I did not major in art

What informal art education, workshops, etc. have you taken part in that have impacted your art?

I mostly study the works of other artists, old masters and contemporary. I especially love some of the British pastel artists.

Do you work in other media...or just pastel?

A little acrylics and watercolor as well as pastel, although perhaps because I enjoy drawing, pastel is my favorite medium.

Are you a full time artist?

No.

Are you a member of other art organizations as well?

Arizona Art Alliance

What are your goals for your art.....a career, second career, enjoyment or hobby, become rich and famous, etc.?

At this point, mainly enjoyment although I have sold a few paintings.

Why have you chosen pastels as a medium?

About ten years ago I picked up a copy of "Drawing on the Right Side of the Brain". I always thought I was poor at drawing, but I did the exercises in the book and lo and behold, I found I could draw! Eventually, pastels became a natural progression of my enjoyment of drawing.

Do you work in themes or series? If not...do you have favorite topics?

No. I try a little of everything from still life to landscapes to portraits to figures. I am most satisfied if I achieve a successful portrait.

Are you represented by any galleries?

No

Are you married? Do you have children?

No, divorced. Two great children, a son and a daughter, both grown up and on their own.



"Margherita"



"Sonoran Jewelbox"

Upcoming 2009 Spring Membership Show

Our Judge Polly Cullen



BIO

My roots are in New England. Presently I live in Sedona, Arizona. I spend months at a time in Colorado and Mexico, always managing to paint. Currently my work is displayed at Raku Gallery in Jerome, AZ, Adobe Hacienda in Sedona, AZ, and Sedona Arts Center, where I teach a yearly workshop. I've been honored frequently with awards and shows and can't believe I get paid while having so much fun!

ARTIST STATEMENT

Although I sometimes paint landscapes, wildlife and still lifes, I definitely focus on figurative art and make my living on commissions. I enjoy taking ordinary moments in time, and give them an unusual perspective, hopefully transforming them into magical moments. I am passionate about working with pastels. Their prismatic quality on textured paper creates a kind of color dance. Often I paint with watercolor as a blurry underpainting, which serves as a spontaneous start, as it plays with the layers of pastel, to create translucent rich colors and frequent surprises.

It is an honor to judge and jury the Arizona Pastel Artists Association Spring 2009 show.

Polly Cullen's Judging Criteria

Below are the criteria Polly Cullen will be looking for in paintings when she judges the APAA Spring Membership Show in Sedona April 17th through the 30th. The actual judging will take place at the April 5th membership meeting.

When I look at art, I am always looking to see whether the artist has truly "entered" the painting.

- Was he or she passionate in some way?
- Was the imagination involved?
- Is the mask-making authentic?
- Is the color building rich and engaging?
- Is the piece a quick-study or am I stopped in my tracks, fascinated?
- Is there something for me to figure out or fill in, a little mystery? Perhaps a surprise?

I look to see if the artist used photographic references.

- Does the painting have a character, an atmosphere and a texture of it's own?
- Has the artist's personal lens transcended the camera's lens?
- Has the artist taken something perhaps unexpected, perhaps unusual or perhaps ordinary and made it sing?

A truly finished piece includes thoughtful presentation.

- Does the framing overshadow or detract from the art? (I like the phrase "noble simplicity")?

Along with composition, values and the other basics, I am always hoping to be moved.

Such is the way I look at art.

Johann von Goethe 's

(1749-1832)

Nine Requisites for Contented Living

1. Health enough to make work a pleasure.
2. Wealth enough to support your needs.
3. Strength to battle with difficulties and overcome them.
4. Grace enough to confess your sins and forsake them.
5. Patience enough to toil until some good is accomplished.
6. Charity enough to see some good in your neighbor.
7. Love enough to move you to be useful and helpful to others.
8. Faith enough to make real the things of God.
9. Hope enough to remove all anxious fears of the future."

What's Up At the Phoenix Art Museum

By Paulette Redmond



Medievalism: Fashions Romance with the Middle Ages

The Kelly Ellman Fashion Design Gallery and Orme Lewis Gallery

February 21 2009 - July 5, 2009



Romantic ideas of chivalry and courtly magnificence from the Middle Ages have inspired the use of medieval silhouettes and details in modern fashion design, literature, architecture and art. Also known as Gothic style, medievalism blossomed in the mid-19th century as a sentimental response toward the societal challenges of rapid industrialization. While its origins lie in early antiquarian studies and politics, the revival of medieval silhouettes and motifs today emerges through popular mediums such as films, books and fairy tales that are distant interpretations.

Featuring over 40 ensembles, accessories and rare books, this exhibition will show medieval influences on fashion designs of the early 19th century through current collections. From Mariano Fortuny's luxurious velvet gowns to John Galliano's haute couture armor for Christian Dior to current Gothic street style, this fanciful installation brings together fashions that evoke the sumptuous textures and elegant, flowing lines that capture the medieval spirit.

Left: **Chesta Wrenn. Gown, 1930's.** Silk velvet with metal stenciling. Gift of Mr. Ernest E. Leavitt. Photo by Ken Howie. Right: **Azzedine Alaia. Tunics, c. 1993.** Wool. Lent by Titi Halle. Photo by Ken Howie.

The Business of Art

Robert Genn Twice Weekly E-mail Letter
January 6, 2000

Laziness

Many of the problems that plague artists can be traced back to common old garden-variety laziness. I'm an authority on the subject. Early identified, this malaise has plagued me for a lifetime (my grade three report card stated "Bobby has lazy habits"), I've also devised various ploys to cure it. People are always telling me I'm the most un-lazy person they know. I've also devised various ploys to cure it. People are always telling me I'm the most un-lazy person they know.

How have I managed to fool them? Some say I've programmed myself like a zombie. I go about my interests, they say, like an automaton. I tell them I'm contented in my zombiehood.

But that's not the whole story. Like a lot of teenagers, I found myself wasting a lot of time. I had to teach myself respect for time. If you too feel you might have a touch of sloth, here are a few ploys you might find useful:

- To become enthusiastic, act enthusiastically.
- Retrain to the better habits you know you can have.
- Keep track of time and pay attention to the clock.
- Know that acquired proficiency breeds love of work.
- Count your jobs completed, not your time spent.
- Reprogram regularity into your life.
- See the value in what you're doing.
- Be a loving collector of your own accomplishments.

Unfortunately, in spite of all this picker-upper stuff, it's important to keep in mind that what appears to be laziness or lassitude may be the result of clinical depression. Depressed people can have trouble with willpower. This may call for professional help.

Recent research at the University of Miami indicates that religious people tend to score higher in the exercise of willpower. It seems that the regular act of prayer or meditation gives the brain a sort of anaerobic workout in self-control. It may not be the content of the prayer or even the particular deity involved that tunes people up. Apparently it's the regularity of the act and the committed repetition. A good example is the Muslim ritual of facing Mecca and kneeling on a prayer rug five times a day. Reading a different encyclopedia article at proscribed intervals might do the trick for some folks. For many of us, it means the formalized and regular act of entering the cathedral of our studios and rebooting ourselves at the altar of our easels.

Esoterica: For many artists, particularly the overly thoughtful and imaginative ones, self-sabotage can be a big boo-boo. Procrastination, avoidance activity and general lying around are some of the symptoms. If you look at the big picture, you may see yourself as a minor player, but it's also possible to see and hold dear the sacred value of each individual's life and times, yours in particular. With this view, simply making a contribution lets work-effort seem worthwhile and even inevitable.

Art Techniques

Learning to See

by Daniel J. Keys

As artists, it is essential that we constantly be expanding our minds, especially where our creative skills are concerned. Whether you're already an accomplished painter, or just beginning on your path to artistic excellence, there is always more to learn and higher levels of perfection to aim for.

Study good art

Our aim should be to grow and improve, and there are several ways of doing this. One important method is often underestimated, and therefore overlooked: Studying good art. By "good art", I mean work (whether paintings, sculpture, or any other medium used to convey a message) that is created by accomplished artists who have proved themselves to be the best at what they do. "Master" is the title often given to such a person, and rightly so: they've established themselves as worthy of the title through many years of study, and devotion of their lives to their craft.

I haven't had the privilege of studying under a master artist, but I still want to increase my knowledge where painting is concerned, so I've had to generate methods of teaching myself. As a self taught artist, I've found it beneficial to study works of art that inspire me and are extremely well executed. I know that through careful observation of these masterpieces, I can learn to "hone in" on my own painting skills and benefit from the master's proven techniques.

Your eyes are gates

By "Study", I'm not referring to casual glances, but rather, careful and in-depth scrutiny of masterful artwork.

The more we focus on good artwork, the more our own work will improve. The reason for this is quite simple: when we study art, such as a painting, our minds store the information gathered while viewing the piece, and the longer we look at it, the more we'll see. As we then endeavor to create our own works of art, we subconsciously make decisions based on the information we've received.

The art that we spend the greatest amount of time screening will most influence the decisions we make while painting (or sculpting, etc.). For example: Have you ever read a fashion editorial, and later found yourself buying an article of clothing that closely resembled the photos in the article? You liked the way it looked in the magazine, and analyzing those photographs influenced your shopping decision.

Why do large companies spend millions on television commercials? Because those companies know that if you view their advertisements long enough, and frequently enough, you'll be more apt to invest in their products. They know that your eyes are like gates, and images can be used to enter into your thinking. The same is true when it comes to art. The more time you spend studying it, the more it will begin to show through in your own work, and influence the decisions you make, good or bad.

Don't watch something you don't intend to do yourself"

That's what I was told as a child, where my television viewing choices were concerned, and you know, it's true. If you put something before your eyes long enough, chances are you'll eventually find yourself acting it out. That can be a good thing, or it can be bad, because it works whether you're observing an exceptional piece of art or something created by an unskilled artist. We must be conscious of this if we desire to take our work to the next level.

Some questions to ask yourself when viewing a piece of art:

- What is the artist trying to say?
- What is the focal point of the composition?
- What techniques have been used by the artist to create the specific look of the painting?
- How would I have painted this piece?
- What use of drawing, value, color, and edges has the artist made?

By asking ourselves these simple questions about every work of art we examine, we learn to really see, and then take from it the information we need to be successful in our own work. These images stored in our brains form a foundation upon which our creative efforts can build. After all, a good design for a painting means nothing unless you have the knowledge and skill it takes to execute it in a way that will satisfy you.

Happy Studying!



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“Color is mysterious, eluding definition; it is a subjective experience, a cerebral sensation depending on three related and essential factors: light, an object, and an observer.”

*Enid Verity,
Color Observed, 1980*

Show Opportunities

Red River Valley International Juried Art Exhibition

Juror: Hollis Howard, Sterling, OK
Dates: May 1st–June 12th, 2009
Prospectus: SASE to Red River Valley Museum,
PO Box 2004, Vernon, TX 76385

Deadline for entries: February 3, 2009



Scottsdale Artists' School Juried Representational Art Competition

Juror: Scottsdale Artists' School
Dates: April 18, 2009
Prospectus: www.saschool.com

Deadline for entries: March 20, 2009



Pastel Painters of Maine 10th International Juried Exhibition

Juror of Selection: Bob Rohm, PSA
Juror of Awards: Maggie Price, PSA
Dates: June 5th–28th, 2009
Prospectus: www.pastelpaintersofmaine.com/ppomexh.html

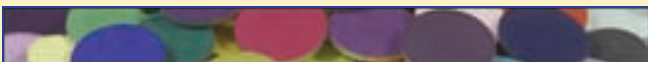
Deadline for entries: April 1, 2009



Northwest Pastel Society's 23rd International Open Exhibition

Juror: Gregory Biolchini
Dates: July 15th – August 15th, 2009
Prospectus: www.nwps.org

Deadline for entries: April 18, 2009



Marin Society of Artists 2009 National Juried Show

Juror: Scott Shields
Dates: August 2nd–30th, 2009
Prospectus: www.marinsocietyofartists.org

Deadline for entries: May 1, 2009

The Artist's Magazine 26th Annual Art Competition

Jurors:
Abstract/Experimental–Jimmy Wright
Animal/Wildlife–David N. Kitler
Landscape/Interior–Susan Shatter
Portrait/Figure–Nelson Shanks
Still Life/Floral–Jane Jones

Prospectus: www.artistsmagazine.com

Deadline for entries: May 1, 2009



Cave Creek 2009 Film and Art Festival

Jurors: Professional artists with jurying experience
Dates: June 27th–July 18th, 2009
Prospectus: www.cavecreekfilmmandartsfestival.com

Deadline for entries: May 15, 2009



Connecticut Pastel Society 16th Annual National Exhibition "Renaissance in Pastels"

Juror: TBA
Dates: October 2–25, 2009, 2009
Prospectus: www.ctpastelsociety.com

Deadline for entries: July 7, 2009



Pastel Society of New Hampshire National Juried Exhibition

Juror of Selection: Liz Haywood-Sullivan, PSA
Juror of Awards: Bob Rohm, PSA
Dates: September 19–October 19, 2009
Prospectus: www.pastelsocietynh.com

Deadline for entries: July 25, 2009



Pastel Society of the Southwest 28th Annual Juried Exhibition

Juror: Bob Rohm, PSA
Dates: November, 2009
Prospectus: www.pssw.info

Deadline for entries: August 15, 2009

PASTEL ART CLASSES

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PLEASE CALL NANCY TO SIGN UP!



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kathyherranen@cox.net

Co-Chair:

Alicia Plogman 602-788-4016
(no e-mail)

Ways and Means:

Marsha Wright 623-561-0477
wriighthues@aol.com

Social:

Mark Patterson 602-482-0294
hpatterson8@cox.net

E-mail:

Barbara Lang 623-544-8406
bel58@cox.net

Signature Honors, Points:

Martha Goodrich 602-687-7979
martha.a.goodrich@irs.gov

Newsletter/Historian:

Karen Budan 480-473-1752
budan@cox.net

Publicity:

Susan Gault 623-247-4072
scgault@netzero.com

IAPS Liaison:

Sue Hunter 480-991-1634
suehunter7@cox.net

AZ Art Alliance Rep:

Liz Kenyon 602-224-6103
liztration@cox.net

Website Manager:

Julia Patterson 480-488-8548
Julia@writedesignaz.com

Education/Workshops:

Fred Davenport 480-730-5574
nemo9@webtv.net



Reminder: Membership Meeting

Sunday January 4, 2009

Board Meeting: 2:00 to 3:00

General Membership Meeting: 3:00 to 5:00

Paradise Valley Hospital

3929 E. Bell Rd

(Off the cafeteria)

Program

We have an outstanding opportunity at our February meeting to see a demo by award-winning oil and pastel artist, **Michael Chesley Johnson**. He works frequently in the American Southwest and the Canadian Maritimes and teaches each winter in Sedona. Michael is a plein air painter and contributes frequently to *The Pastel Journal* and *The Artists Magazine*.

From Michael's web site: "Michael is a Master Pastellist of Pastel Artists Canada, a Signature Member of the Pastel Society of America and the Pastel Society of New Mexico, as well as a juried member of Oil Painters of America and other prestigious groups. His award-winning work has been in shows in both the US and Canada and has been published in *The Artist's Magazine*, *The Pastel Journal*, *American Artist* and *Fine Art Connoisseur (Plein Air Magazine)*. Primarily self-instructed, Michael has studied under master artists such as Albert Handell, Doug Dawson, Bob Rohm, Ann Templeton and Ray Roberts. Michael is noted for his strong sense of color, his use of expressive strokes and his ability to capture the mood of the landscape simply."

Please join us for this opportunity to meet and learn from this master artist. More information on Michael and a look at his work can be found on his web site: www.michaelchesleyjohnson.com