



Pastel Talk

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

May, 2009

Letter from the President

Dear APAA Members:

This is the last letter from the president that I will be writing. I'd like to give a heartfelt thanks to all the APAA members for putting their trust in me to lead the organization for the last two years. With the assistance of a very competent board, we have made great strides during my time as President. We together have increased the membership to nearly 100 talented pastel artists, revamped the newsletter, reestablished the website with added features, conducted many exciting programs and workshops and had plenty opportunities for our members to exhibit our artwork. Not to mention the two Holiday Celebrations where we raised over \$1,000 dollars for our treasury. Each and every one of you deserves a pat on the back!

So my departure as President is bittersweet. Knowing that I've left the organization better than when I started; sad to step down from such a dynamic and growing position, but also understanding that I am turning over the helm to one of the most enthusiastic and capable members, Karen Budan. I can only imagine to what new highs she and the new board will lead APAA in the coming years.

Once again, thank you for the opportunity to serve as President of APAA.

See you all at the May meeting for the installation of the new board members!

Paulette



Next Meeting: Sunday, May 3rd
Program: Presentation by Josie Taglienti
(see last page for details)



Meeting Minutes

Minutes for APAA April 5, 2009 Meeting

President Paulette Redmond called the meeting to order with approximately 30 members in attendance. Paulette then thanked Barb Lang, Liz Kenyon and Karen Budan for their great work as the nominating committee.

The roster of nominated members was read and the slate of officers for 2009-10 passed unanimously.

Paulette then read the change to our by-laws concerning how one becomes a juried member and how to keep track of our points. After a brief discussion and clarification this change to the by-laws also passed unanimously.

Paulette reminded the members that summer meetings in July and August have been cancelled.

The membership show will once again be at Fountain Hills in September. Details will be in the August Newsletter.

Details concerning the Sedona show were discussed.

Treasurer's report: Ruth Philliben demonstrated how to use the credit card machine for use at the upcoming Sedona Show. However, she reminded the members that the machine by itself does nothing to register a sale, the other required paperwork must be completed.

Ruth reported the ending balance is \$4,177.02.

Workshops: Fred Davenport has arranged an Urban Plein Aire workshop with Allen Garns. It will be held April 18th from 8am - 1pm.

AAA: Karen Budan gave a short explanation of the history of AAA and how recently it has changed it has undertaken an initiative to move to a more collaborative focus and now sees its mission as serving the member groups through such things as publicity and marketing. Karen is part of the committee work to move this forward. Karen also described opportunities for artists to get a booth at the Home and Garden Expos located across the valley.

Membership: Welcome to three new members:
Christiana Mikesell-Bidwell
Carol de Gregory
Marta Smith

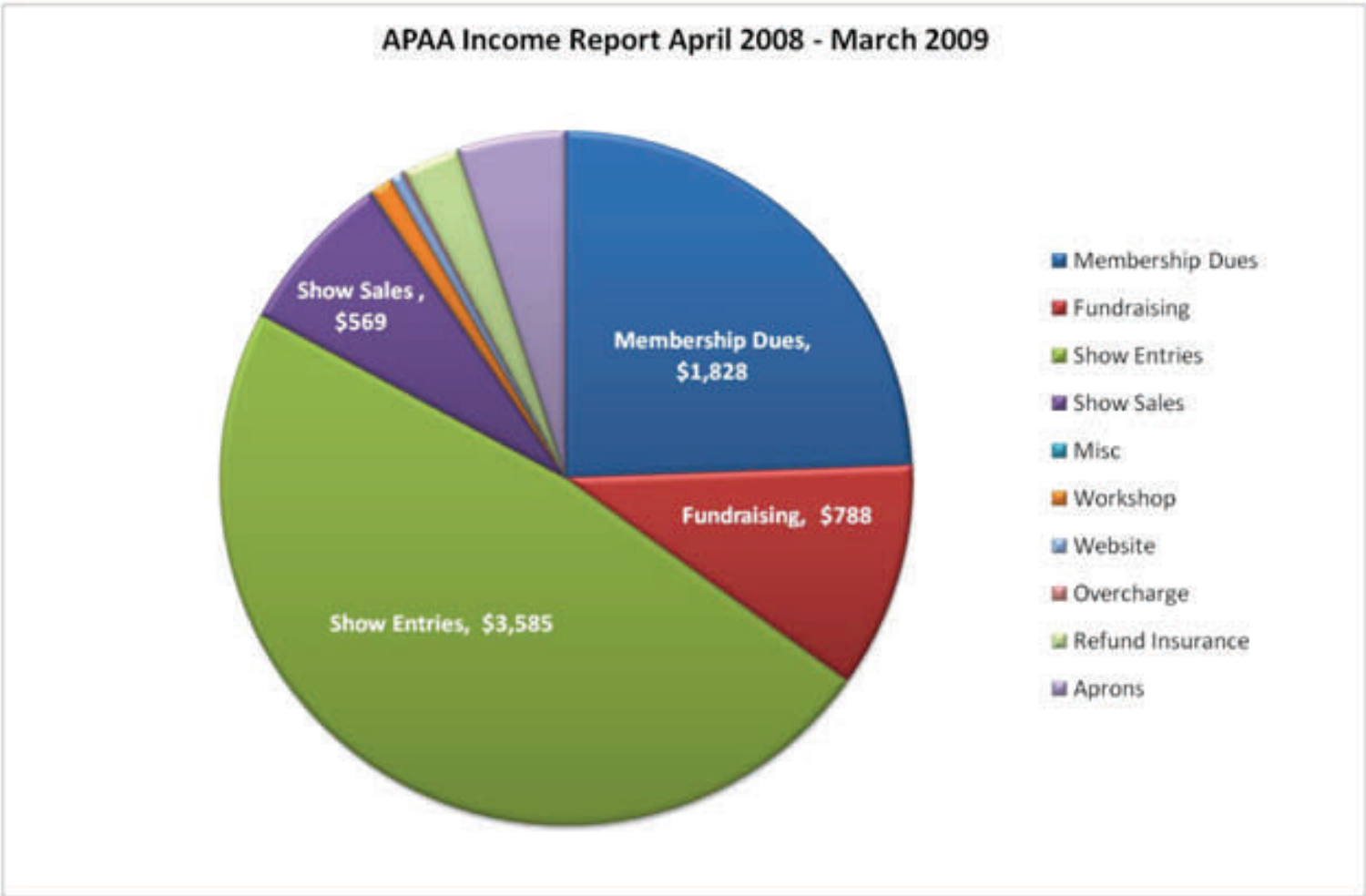
New Business: There was a brief discussion of changing the meeting place to the Expo meeting room or Arizona Artist's Guild's new building but no action was taken.

The meeting was then adjourned.

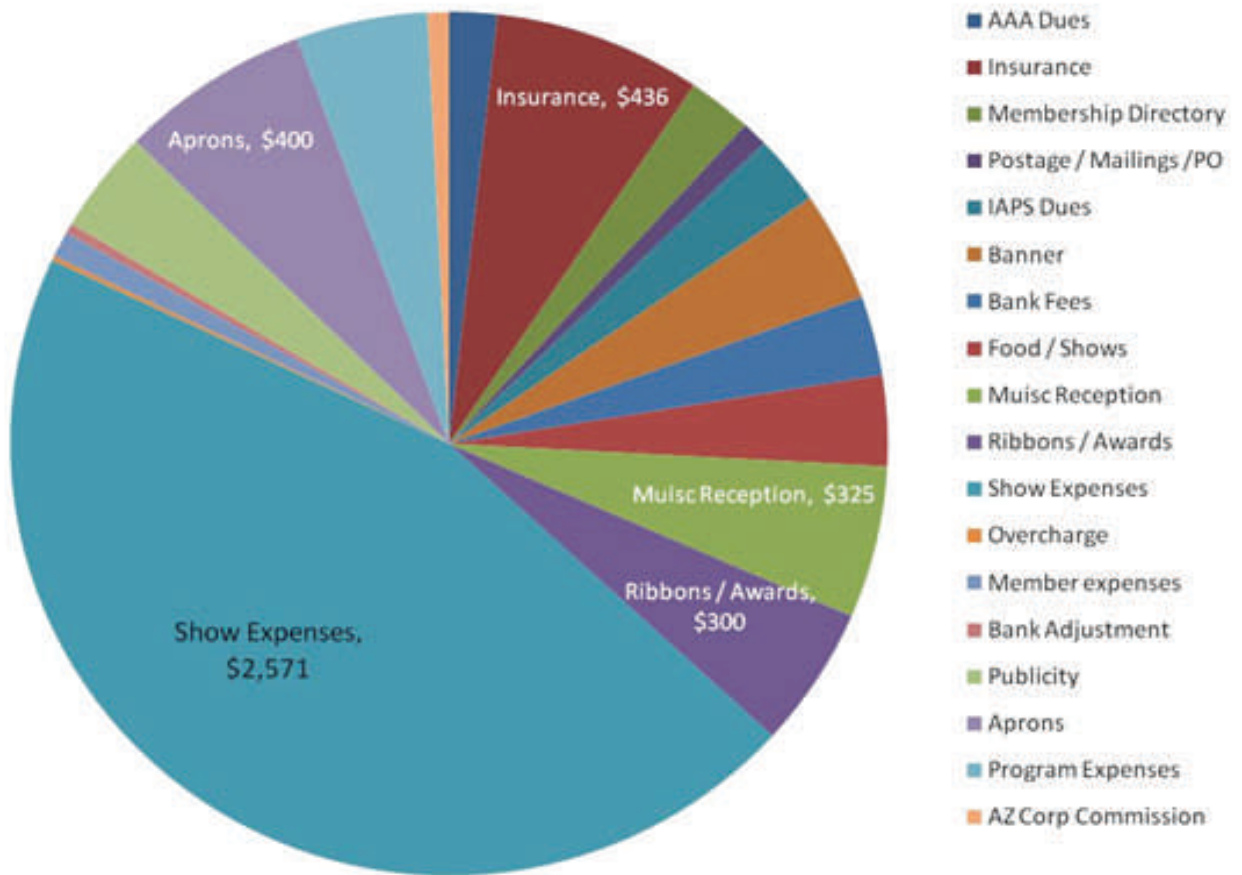
Respectfully submitted Barbara McGuire



At the April membership meeting Treasurer, Ruth Philliben, presented a graphic summary of expenses and income for the last membership year. Below are the charts and graphs she presented.



APAA Expenses April 2008 - March 2009



APAA Budget Sheet Overview April 2008-March 2009



ATTENTION ALL MEMBERS

APAA's summer break has been changed from being just the one month of July to a two month break. There will not be a meeting the month of July or the month of August. Monthly meetings will resume in September of each year and continue through June of each year.



Member Corner

Membership

Kathy Herranen

New Members

Christianna Mikesell-Bidwell

620 Redondo Rd., Prescott, AZ 86303
480-390-7427 camikesell@att.net

Marta Smith

5008 W. Augusta Circle, Glendale, AZ 85308
602-843-6511 martasart@msn.com

Christine Debrosky

1855 W. Running Iron Lane, Cottonwood, AZ 86326
845-658-9250 sscape@cablone.net

Thomas N. Salter

1316 S. Desert Meadows Circle, Green Valley,
AZ 85614 860-933-1540 or
49 River Rd., Mansfield Center, CT 06250
860-429-7850
tomnsalter@sbcglobal.net

Returning Members

Gloria Espino

6038 W. Willow Ave., Glendale, AZ 85304
623-979-2365 gespinol@cox.net

Member E-Mail Change

Rebecca Neideffer

bneideffer@comcast.net

Member Phone Number Change

Nancy Sage

602-725-1303

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

Welcome!

Them That's Doin'

Marsha Wright and *Barb McGuire* are having a show at the Beatitudes Church of Christ from April 10 - June 9th. The show is in the vestibule of the church at 7th Ave and Glendale. The hours are 8:30 am - 12:00 pm on Sundays. The paintings may be viewed at other times by special arrangement at the office.



Colorado Ranch
by Barb McGuire



"Gourds"
by Marsha Wright



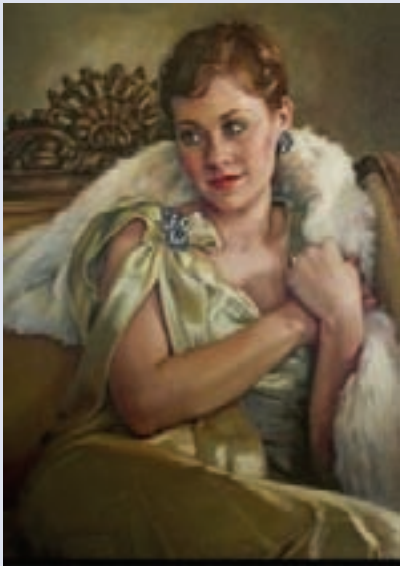
Liz Kenyon, *Martha Goodrich*, and *Carol Peluso* participated in the Art Alliance collaboration with the Scottsdale Home and Garden Expo art show on April 10th and 11th. This collaboration with the Home and Garden Expo Centers around Phoenix is a new venture for the Art Alliance.



Sheri Morris reports that she won a first place and second place at the juried Lake Havasu Spring Show.



Jean Hildebrant would like to express her gratitude to the Arizona Art Alliance for the honor of receiving the Presidents Choice Award For Excellence at the last show in Peoria! She was very honored and pleased to learn from the board, that this is awarded to a body of work not a singular image. Jean also won a contest on Fine Art America for an artwork for the theme of "Opulence" This was voted on by three jurors all from the United Kingdom. Her painting "Vintage Glamour" shown below was featured on the UK website 1st Angel. If anyone would like to learn more about this site and see the feature, please go to <http://jeanhildebrant.blogspot.com/2009/03/winners-announced-of-opulence-march.html>

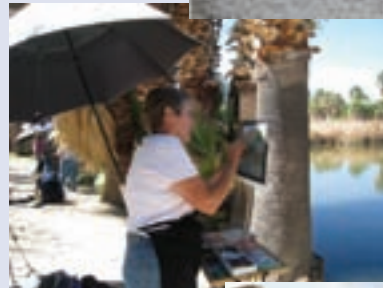


Judith Spitz would like to invite the membership to her demo at BRIO Fine Arts Center on May 13th at 6 PM.

It is a completely free demo on the elements of creating prize winning paintings. Judith reports that her classes at Brio are going well and are on Wednesday mornings from 9 AM to 12 PM. The next class starts on June 4th and continues thru June 24 and is \$150 for the set. If you have any questions please call Judith at 602-943-8971 or BRIO at 480- 941-8310.



Barb Lang and *Karen Budan* attended a weeklong plein air workshop with Richard McKinley in Tucson, AZ the week of March 8th. This workshop was limited to students who have previously worked with Richard. The intent was to not cover the basic information provided to first timers with Richard...but rather for each student to be mentored to the next step in their work. Although the group painted at a number of wonderful locations along the north side of Tucson, time was also spent in a classroom setting with lecture and in depth critiques. As is usually the case with Richard due to his great sense of humor, great fun was had by all. Richard pushed us all to reach beyond our comfort level resulting in greater learning. There is a reason that Richard is known as an outstanding instructor.....he is!!!



Donna Stenger would like to announce the upcoming Summer Pastel Classes she will be teaching.

SHEMER ART CENTER AND MUSEUM:
Painting with Pastel I June 3 - July 8
Painting with Pastel II July 15 -Aug. 19
Wed. 12:30 - 3:30 pm

PHOENIX CENTER FOR THE ARTS
Painting with Pastel I June 2 - July 7
Painting with Pastel II July 14 - Aug 18
Tues. 6 - 8:30 pm

REGISTRATION BEGINS **APRIL 25,**
www.phoenix.gov/PARKS/registration

Questions? call Donna -602-332-1849



Show Flyers for your use:



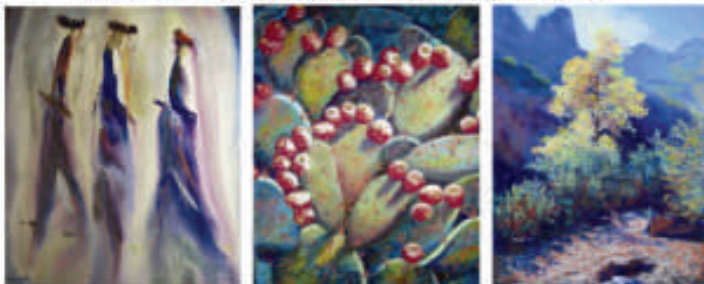
ARIZONA PASTEL ARTISTS ASSOCIATION

Spring JURIED MEMBERSHIP SHOW



APRIL 16 - 29, 2009
COMMUNITY EXHIBITION GALLERY
(ADJACENT TO SEDONA ARTS CENTER)
15 ART BARN ROAD
SEDONA, ARIZONA

RECEPTION - SAT. 18TH, 2-5 PM



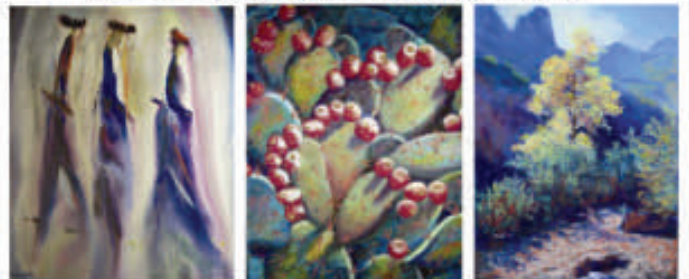
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Plein Aire Workshop with Christine Debrosky



Christine Debrosky has the unique ability to see and capture the transient effect of natural light, which transforms the ordinary to extraordinary. Her work has been hailed as "stirring, yet tranquil."

Listed in Who's Who in American Art, and Who's Who of American Women, she holds signature membership in the Pastel Society of America, and the Pastel Society of the West Coast, who awarded her the honor of "Distinguished Pastellist."



APAA is inviting its members to a half day plein aire landscape workshop, in conjunction with the Spring Membership Show in Sedona.



Date: Wednesday, April 29th 10am - 2pm
(this is the pick up date for the show).
Meet at Sedona Arts Center. Bring a sack lunch.

There will be a group critique at the end of the session.

Cost for the half day workshop is \$50

Discount price for early signup before April 16 is \$45

Any questions about preparation and supplies contact Christine at (845) 658-9250
email: sscape@cableone.net
address: 1855 W. Running Iron Lane
Cottonwood, AZ 86326

Checks payable to Christine Debrosky

Bonjour a tous,

This is a very exciting day as we are sending you news of the launch of the new....**La Bonne Etoile Blog**. It is a very unique blog as it has been developed to invite participation, not only from all the artists and creative guests who have entered the gates at La Bonne Etoile, but also from all of you who have supported and cheered all of us in our creative efforts.

This blog is not designed for you just to read.....we invite everyone to contribute. How?

It's as easy as 1,2,3First: **Subscribe AND Register**. Second: **Read the articles and explore the different sections** Third: **Participate and Share**

*For those who are supporters and cheerleaders....*Subscribe and Register to leave comments and feedback. We hope you take a minute to leave a comment each time you read the blog. Go visit the websites and blogs of some of our members....and share the blog website with all of your friends and family.

*For those who are La Bonne Etoile Alumnae....*Subscribe and Register and we will show you how to:

- post an article as an **Author**,
- upload a work in progress for **The Wall**,
- market a finished painting in **The Clothesline Gallery**,
- upload and download shared photos of your workshop,
- enter your news in **The Buzz**
- link your Blog,
- lead us in a **Gallery Hop** in your area

.....in general....join in to continue to *create and recreate together*.

So, here is the link....the first article "Off Like a Herd of Turtles" will help you get started..... www.labonneetoile.com/b

Be sure to choose one way to subscribe and bookmark the address so you can visit often. Hope to see your comments online really soon.....and remember to share and forward this link or email to all of your friends and family.

Kippy and Jerome

www.labonneetoile.com



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Fax (520) 388-4806

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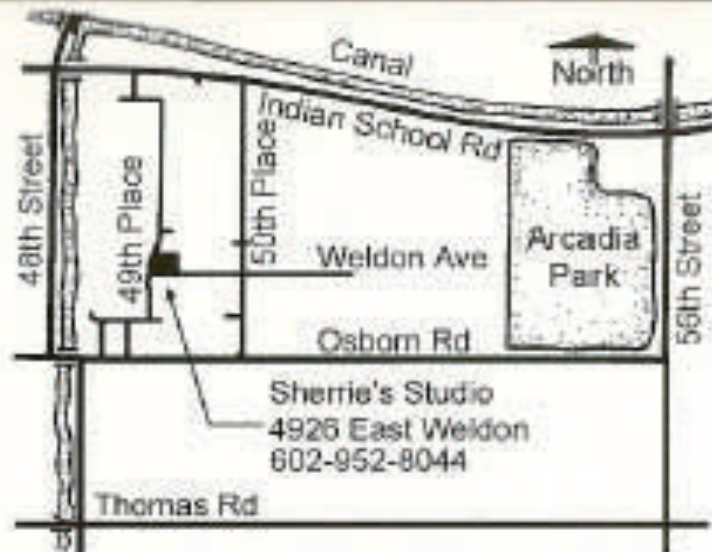
Sat. & Sun,
April 25 & 26
9 a.m. to 4 p.m.

Sherrie's Garden
& Studio

4926 E. Weldon, Phx
SEZstudios@aol.com

Garden Ornamentation

Book signing by Mary Irish 2 p.m. each day



Sharon Armann
Jackie Benard
Sandy Blain
Esmeralda DeLaney
Julius Forzano
Kaori Fujitani
Pamela Harrison
Gary Irish
Jaye Lawrence

Les Lawrence
Terry Lazin
Emily Long
Farraday Newsome
Jeff Reich
Patricia Sannit
Pat Scheurich
Maret Webb
Sherrie Zeitlin

What's Up At the Phoenix Art Museum

By Paulette Redmond



Culture Passes – Free to All Museums Listed Below!!

Passes are available at your local city libraries. Participating libraries include Chandler Public Library, Glendale Public Library, Mesa Public Library, Phoenix Public Library, Scottsdale Public Library, and Tempe Public Library.



Moving Towards a Stronger Future Through Collaboration

The Arizona Art Alliance was begun by a small group of artists who saw a need for additional opportunities to exhibit and sell their art. This small group has grown over the last several years to an organization that is composed of 24 art organizations with a total of 4000 artists. However, with the wonderful growth and increased opportunities that there was also recognition that:

1. The leadership of AAA, e.g., the Board of AAA, is the same initial group of artists that started the AAA with no process in place for future leadership.
2. Artists of member organizations receive little benefit from their organization's participation in the Alliance unless they wish to seek and/or successfully get juried status allowing them to participate in AAA shows. This constitutes a majority of the member artists.
3. A clearer mission and focus to guide decision making is needed
4. Member organizations or leagues do not view themselves as policy or decision makers in AAA....but rather recipients of information passed down by the AAA Board through their AAA reps.

In recognition of these facts the AAA Board approached the Arizona Arts Commission and requested help in reorganizing to better meet member needs. Surveys and interviews were conducted prior to a meeting with all member organization Presidents and Reps taking place. The collection and processing of data resulted in the formation of a committee to further process the data and bring it back to the member organizations. Their work resulted in a revised mission statement, a clarification of the AAA's customer, and identification of four strategic goal areas to be further refined and action plans developed. The four goal areas are communication, infrastructure, strategic partners/resources, and capacity.

On April 18th, the committee will present this foundation to the presidents and stakeholders of the member organizations. A truly collaborative organization needs the voices and work representative of all member organizations! For further information contact Karen Budan who has been working on this process.

The Business of Art

Pricing Your Art

by Keith Bond

When I first began pursuing art full time, I had a neighbor who knew very little about art. Countless times he told me, "Keith, you should put your art in the annual 'starving artists' exhibit at the Hilton Inn. You could easily sell your paintings there for \$25." (Maybe he was telling me something about my art! Those paintings were mostly assembly line paintings from Mexico or Taiwan.) He didn't realize that my costs far exceeded that amount, not to mention my time.

Other people I knew from church or the community would usually gasp when I told them how much a painting costs. I found myself justifying my price to them, even though my prices were relatively inexpensive. Like my neighbor, they were not art collectors. They didn't have a clue. Some eventually did become collectors, but not all. I no longer feel the need to justify or make excuses for my prices. They simply are what they are. My prices are based upon demand for my work, my level of ability, and the market in which I exhibit. I also must take into account the costs I incur producing my art and how much my time is worth to me.

It was difficult when I first began to paint to price my work appropriately. There is danger in pricing it too low and there is danger in pricing it too high. I did finally find a price point that seemed to fit. Over time my prices have increased.

If you find yourself in the situation where I was a few years ago, let me give you a few things that may help you price your work.

1. Know your costs. Including: supplies (paint, canvas, brushes, thinner, etc.), frames, studio (even if you paint at home, prorate the square footage designated as your work space), utilities, shipping, office, accounting fees, attorney's fees, insurance, photographing your work, marketing and advertising, internet, phone, membership dues or entry fees, display booth expenses, lighting, etc.
2. Galleries commonly take 40%-50% commission. Price accordingly even if you sell your own work. You may eventually show at a gallery or other venue which takes a commission and you don't want your prices to suddenly double. Never, ever undercut your galleries. Your prices should be the same whether purchased through you or a gallery.
3. How much time is invested in each painting?
4. How many of your paintings are good enough to sell?
5. Re-calculate how much time is invested considering the ones you scrap. Once you determine your costs, gallery commissions, and how much time it takes to create your art, you must decide how much your time is worth. Price your work so that your bottom line reflects at least what your time is worth.

Retail - All Costs - Commissions = Bottom Line

6. In many industries, the bottom line is somewhere around 20%. I was once told by a successful artist that when all is said and done, he takes home about 25%. That means that he would need to sell \$100,000 worth of art a year to only make \$25,000. As your reputation increases, your potential to raise your bottom line increases as well. But this takes time.

7. Consider your reputation.

8. Consider your level of skill.

9. Consider your market.

10. Consider the price of art by other artists who are at a similar level of skill, reputation, and in the same market.

11. Realize that you will need to adjust your prices from time to time. Inflation necessitates an increase just to keep the bottom line constant. However, you should increase prices as demand increases. Your work can tolerate the increase and it justifies clients' previous purchases. They want to know that they made a wise purchase / investment.

12. There is a psychological element as well. Higher priced items tend to be perceived as better. Be careful that you don't go too high too quickly, though. If you price yourself into the range of the more serious collectors, you must have the quality to justify it. Serious collectors know quality.

Realize that a smaller painting has more overhead than a large painting. Frames and canvas are usually a better value as size increases. Set-up time, time required to photograph, time required to update the web site, time devoted to crating and shipping, etc is often the same regardless of the size of the painting. The amount of rent, utilities, and other overhead expenses remain constant regardless of the size of the artwork. Therefore a small painting costs you more to produce than a large one. Consider pricing with this in mind. I price at a certain rate per square inch plus an average overhead cost. $\text{Average Overhead Per Painting} + (\text{Rate} \times \text{Size}) = \text{Retail Price}$

If you determine that you can't sell enough to justify doing your art, don't quit your art. Rather, work on improving your art, finding new venues, increasing your reputation, etc. Over time, you will find a market for your work.



The Business of Art

Web Site Design

Some More Text Formatting Tips

by Nicolette Tallmadge

Don't make the main body of your text too small, especially if your audience is *ahem* mature. Don't go smaller than 11 point, and 12 to 14 point is usually ideal.

Stay away from low contrast text. This is the old light gray text on the white background color scheme that was all the rage a few years back. Some designers made it a double whammy and also made the text extra small to boot. Folks with low vision.heck even folks with normal vision may have problems reading it. Some people have commented that they find black on white a bit harsh. If you want to go a little gray on your text that's fine, just make it a dark grey.

Be consistent with your fonts. In an effort to make websites more interesting, some people make the mistake of using just about every single font in the world on one page. While a talented designer can pull off the multiple font families trick and make it look interesting, if you don't know what you're doing you'll probably end up making it look like a mess. A rule of thumb I use is to stick with one kind of font for your headlines and subheadings and another kind of font for your body copy and captions on your website. That's simple enough to keep most people out of trouble. You'll also want to be consistent with your font sizes as well. Body copy should be between no smaller than 11 point all the way up to 14 point. Main headlines can be 4 to 10 points higher than your body copy and your sub-headlines can be in between your body copy and your main headline sizes. Captions are usually 2 to 4 points smaller than your body copy.

Don't underline any text that's NOT a link. Sometimes people underline words in their website text to emphasize words. The problem with this method is that most people know that underlined words usually means that that piece of text is a link and they'll click on the words to see where they'll go. If your words are just underlined, but not a link, then you're going to end up frustrating your visitors. Use means other than underlining to emphasize your text such as bolding, changing the text color, using all caps, or sizing.

Stay away from using blue on text that's NOT a link. The same rule about underlined text also goes for blue text. For most people, blue text automatically means that the text is a link and they'll try to click on it. Try to avoid using the same "hyperlink blue" color on any text that's not a link.

Avoid overuse of text centering

Centering your headlines are okay
But centering whole paragraphs is not
It's just plain annoying
And unprofessional looking
So don't do it

KEEP THE USE OF ALL CAPS TO A MINIMUM. AN ALL CAP WORD OR A SENTENCE IS ALRIGHT, BUT AN ENTIRE PARAGRAPH IS CONSIDERED SHOUTING. PLUS READING ALL CAPS IS VERY HARD ON THE EYES. SO DON'T DO IT.

Stick with your standard "web fonts". Remember that fancy fonts don't always work on your website. In order for a person to be able to see whatever special font that you have declared on your website, they also have to have that same font installed on **their** computers. If they don't, then their computer will resort to the next handiest font and you're not always sure what that will be. So to stay on the safe side, stick with those fonts that are pretty standard across most computers. Those include; Arial, Courier, Georgia, Impact, Tahoma, Trebuchet, Helvetica, Verdana, Times New Roman, and Palatino.

Your Art Deserves a Spectacular Web Site!

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Show Opportunities

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



Pastel Society of the West Coast Pastels USA 2009

Jurors of Selection: Waif Mullins, Linda Erfle
Juror of Awards: Alan Flattmann, PSA
Dates: July 25th – September 27th, 2009
Prospectus: www.pswc.ws
Deadline for entries: May 8, 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



Maryland Pastel Society "Shades of Pastel" National Juried Exhibition

Juror: Richard McKinley
Dates: September 26 –October 31, 2009
Prospectus: www.marylandpastelsociety.com
Deadline for entries: July 3, 2009



Maryland Pastel Society "Shades of Pastel" National Juried Exhibition

Juror: Richard McKinley
Dates: September 26 – October 31, 2009
Prospectus: www.marylandpastelsociety.com
Deadline for entries: July 3, 2009



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

Juror: TBA
Dates: October 2–25, 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



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LIMIT 6 STUDENTS PER SESSION

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9:00-12:00AND/OR 1:00-4:00

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9:00-12:00AND/OR 1:00-4:00

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PLEASE CALL NANCY TO SIGN UP!



APAA 2008/2009 Officers



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paulette.redmond@cox.com

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Joan Rand 480-836-8366
jrand05@cox.net

2nd Vice President – Shows

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soinaz000@yahoo.com

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mysterywriter03@yahoo.com

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Ruth Philliben 480-783-6892
rphilliben@mac.com

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Cecelia Nedlin 602-547-2163
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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

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Barbara Lang 623-544-8406
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Reminder: Membership Meeting

Sunday May 3, 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



Please join us for a demo at our May meeting by the wonderful and unique local artist, Josie Taglienti. Josie is a pastel artist who does large-scale works on paper. She prefers Japanese papers or Egyptian papyrus over canvas, enjoying the strength of paper, its texture, receptivity and ability to hold swift attacks of color. She finds paper an "awesome companion," often resistant and always a challenge, and thus ideally suited to her process and her art. Of pastels, she says, "I love the color, their texture and how they absolutely refuse to be controlled." Her works are intensely-colored, large hanging scrolls which can be found in numerous private and corporate collections. Josie is also an instructor at Paradise Valley College. To take a look at her work and learn more about Josie, go to:

http://www.fineartregistry.com/featured_artist/taglienti_josie_11-01-2006.php