



## Judith Spitz June Demo

Judith Spitz provided this month's demo, a portrait based on a photograph of her granddaughter. Judith prefers to work on sanded paper (Ersta or UART) and also relies on Nupastels and a trusty and cherished set of Grumbachers. Sennelier is her choice of "finishing touch" pastels.



In this demo, she used a grid system to establish the locations for creating her shape "scribbles." She explained that her ultimate focus for the final piece was to establish the facial expression and emotion that comes with a young child anticipating her on stage debut and the excitement and anxiety that brings.

Her method included blocking in large shapes of color and locking those like puzzle pieces to form the foundation of the painting. She also passed around some progress images of a portrait done previously that gave clues to the progression of work and the use of negative shape to refine the painting in progress. While she did not have time to complete the demo, she did explain her preference to leave base paper as a negative shape in the final painting as another way of loosely framing the image.

**SPECIAL REPORT  
ON IAPS BY APAA  
MEMBERS, PAGE 10!**

**NEXT MEETING:**  
Summer Hiatus

**New Members:**

Jeanne Wellins  
928-445-1402  
wellins@northlink.com

Judy Sprague  
520-290-0144  
judyspragueart@aol.com

Michele Turney  
928-771-9922  
mturney@cableone.net

**Newsletter  
Contacts:**

Please send news and items of interest to editor Gary Binder at Gary.Binder@gdc4s.com or Julia Patterson at julia@writedesignaz.com.

For general questions, contact:  
Karen A. Budan  
President  
5689 E. Hedgehog Place  
Scottsdale, AZ 85266  
480-473-1752  
budan@cox.net

For membership questions,  
application and renewals, contact:  
Kathy Herranen  
Membership Chair  
4114 Union Hills #1011  
Phoenix, AZ 85050  
602-569-6209  
kathyherranen@cox.net



# Message from the President

Dear APAA Members,

♪♪ It's summertime....and the living is easy ♪♪.....and that is as close as I come to singing. However, those two phrases express what I am feeling. Other than a couple of shows I am entering the deadlines have all been met and there is time to just relax and paint! No meetings, no relatives visiting..... ahhhhhhhhh! I hope all of you are in the same state of mind.

The June meeting had a good turnout (with a great Judith Spitz demo) but it was lower than normal. The turnout for the board meeting was even lower. During the meeting the discussion turned to the fact that so many of our members are out of state for the summer or on vacation by June. This general discussion resulted in a motion and a vote to no longer meet in June. Our meeting year will begin in September and conclude in May beginning this next meeting year. This decision called for some changes:

1. Since we have already paid AAG rent for meetings through June I sent a request which was approved to have our

June meeting rent switched to December. We will have our holiday get together at the AAG building this year.

2. The Artist of the Month program also has to be modified. We will have an Artist of the Month event at each meeting starting in September through April with the exclusion of December. The Artist of the Year will be decided at the May meeting.

3. The new juried and signature members for the year will be honored at the May meeting.

The planning for next year's shows, meeting programs, and workshops are well under way in their planning. The 2011/12 meeting year is shaping up to be another great learning experience for all of us.

The first big event is the Lorenzo Chavez workshop in October. The workshop has filled, but a waiting list is available. Based on my experience there is always at least one slot that will open for one reason or another. So if you were trying to decide whether to sign up and didn't.....get on the waiting list!



Finally, please remember that although we do not meet the months of July and August, the newsletter is still published each month. It is our way of keeping up with each other and sharing information and news. So please take a moment to send Gary (Gary.Binder@gdc4s.com) a note of what you are experiencing art-wise (workshops, galleries, books, exhibits, museums, etc.) throughout the summer.

In the meantime.....keep painting!  
Karen

Karen Budan  
President



## Artist of the Year

This year's APAA Artist of the Year is Martha Goodrich. Her award winning "Cherries" won among several of this year's monthly AOM winners. Congratulations!



# June 2011 Meeting Minutes

The meeting was called to order by President Karen Budan.

The May 2011 minutes were approved.

Treasurer Ruth Philliben was unable to attend so Karen Budan presented the **Treasurer's report** which was approved.

April 2011 Bal.	8,435.44
Income	4,285.13
Expenses	5,401.63
May 2011 Bal.	7,318.94

Our credit card application was turned down. Ruth will research other banks.

## Shows & Exhibits

The Fall 2011 show will be at the Manheim Gallery in Cottonwood from Nov 5 through Nov 19. The reception will be on Saturday 11/5. The judge, Betty Carr, is from Cottonwood and will be at the reception.

The Spring 2012 show will be at the Sedona Arts Center in April. Judge TBD. If anyone has any suggestions please let Ellen Harper, show chair, know. A local judge would be ideal.

For the Fall 2012 show we are still looking for a location. We are trying to find a suitable location within the

Phoenix area. If anyone has any thoughts or suggestions please contact Ellen Harper. The judge will be Terri Ford from California.

**Meeting Programs** – Marcelline Lowery presented the program schedule for the upcoming year.

**Newsletter** – There will be a newsletter sent for each summer month so Gary Binder is looking for articles, profiles etc. from members to fill the newsletter.

**Membership** – Kathy Herrnanen reminded everyone to pay their dues (if not already done) for next year in order to get listed in the membership book which she will hand out in September.

**Promotion** – If any of our vendors ask for membership email lists members will be given the opportunity to delete their address from the list prior to giving to vendors.

**Website** – Nothing to report.

**Art Alliance** – APAA has been scheduled for 1/18/12 through 1/29/12 to hang as a group at the AAA Gallery. One does not have to be juried into AAA to hang in the show.

**IAPS** – Some members who attended the convention will

write articles about their experiences for inclusion in the newsletter.

## Workshops

The following mini-workshops have been approved by the Board and were approved by membership:

(1) **Christine Debrosky** – Afternoon in the Garden – late Feb or March 2012 – cost \$82 - \$85 per participant – plein air at the Desert Botanical Garden.

(2) **Michael Chesley Johnson** – My favorite Sites in Sedona – Sat Nov 12 – one day plein air - \$60 per participant.

The **Lorenzo Chavez** workshop is full with 15 participants – 4 three day and 11 five day. A waiting list has been started.

**Art Challenge** – if anyone has ideas for objects or words for next year please let Marcelline know.

**Artist of the Year** – Martha Goodrich for "Ying-Yang Cherries."

**Publicity** – Nothing to report.

**Library** – Nothing to report.

**Juried/Signature** – Karen Budan presented certificates

*continued next page*



## June Meeting Minutes cont....

to new juried members and new signature members. A full list will be published in the newsletter. Congratulations to all.

### Other

The Board approved putting the Conflict of Interest Policy into motion. Karen and Lee Borden plan on reviewing the bylaws over the summer.

A motion was made, seconded and approved to drop the June meeting from the calendar for next year. Attendance at the meeting is low due to so many members being out of town for the summer. June activities will be rescheduled for other months.

**Utrecht**  
Art Supplies

930 E. University Drive  
Tempe, AZ 85281  
(480) 446-0800  
store31@utrecht.com

**We've got everything  
you need for class, and more!**

**FREE LOCAL DELIVERY!**  
please call our store for details  
(480) 446-0800

Lowest prices in town...**GUARANTEED!**

*Heilman  
Designs*

Order  
by phone:  
530 778 3080

Pastel Boxes  
Oil Boxes  
Easels  
Accessories

"We are happy to support your Association in the promotion of art and artists."



## Thank Sponsors!

*A message from Barb Alford*

Please remember to patronize our sponsors who so graciously provide awards, ad remuneration and other gifts that support the various causes and APAA endeavors. If you visit a store or patron's business, try to thank the groups in person. We all benefit from their generosity and support!

## APAA Library Contents

*as of June, 2011*

### Books:

1. Landscape Meditations – Elizabeth Mowry
2. Raw Colour – Mark Leach
3. ainting Sunlight & Shadows with Pastels Book – Maggie Price
4. Pastel Pointers – Richard McKinley
5. Sargent Portrait Drawings 42 Works
6. Painting Children – Bev Lee

### CDs:

1. PSA 33rd Annual Show
2. PSA 34th Annual show
3. PSA 36th Annual Exhibition
4. PSA 38th Annual Show

### DVDs:

1. Anne Templeton - Abstracting the Landscape
2. Doug Dawson - Plein Air
3. Albert Handell

# Awaken Your Passion & Creativity

Find a new path,  
**create,**  
and *have fun...*

through art classes and workshops,  
meet other creative people!

**New Classes in April\*** include: Acrylic Painting (All Levels), Colored Pencil Techniques, Dramatic Portrait Drawing With Charcoal Wash, Drawing Fundamentals, Exploring Paint, Pastel & Pencil, Open Studio, Painting All Levels, Paint With Diane Sanborn in Oil, Acrylic or Mixed Median Oil, Acrylic or Mixed Media, Photoshop for Painters & Watermedia Basics & Beyond.



*"For All The Angels In My Life",  
oil & mixed media, Diane Sanborn*

**Class Schedule  
Available Online**



**BRIO** fine arts  
*The spirit of creativity*

**480-941-8310 • [www.briofinearts.com](http://www.briofinearts.com)**

*\*NEW Class Locations (check website for addresses): Foothills Holland Community Center, Fountain Hills Community Center, New Vision Center, Working Artists Studio*

4. Richard McKinley - Three Stages of a Painting
5. Richard McKinley – Bold Underpaintings
6. Deborah Secor - Getting Started
7. Dawn Emerson - No Fear
8. Deborah Secor - Painting the Landscape Using Pastels
9. Maggie Price - Capture the Value of Sunshine and Shadows
10. Maggie Price - Painting from Photos
11. Daniel Greene - Pastel Portrait
12. M K Hurley - Vivid Color Landscapes

*This list can also be found on our website as a PDF.*



# Member News & Accomplishments

**Liz Kenyon's** "Farm Workers" pastel was used as a basis for a US postage stamp that Southern California University Library just published: Imperial Valley, 1930s. Farmworkers Strike. The resource-rich land of Imperial Valley, California has been the site of many farm worker struggles.



**Cheri Saffro's** "Ocean Spray" will be exhibited in the Richeson 75 Landscape, Seascape, Architecture Show opening June 24th. "Cross Country" and "Lighthouse", along with "Ocean Spray" (below) will be published in their next book.



**Christine Debrosky** was just featured in Judson's Plein Air online journal...  
[www.judsonart.com/blog](http://www.judsonart.com/blog)



# did you know?

**Unison half stick pastel sets  
are now available!**



**Same superior quality** as our full stick Unison pastels but in half sticks! Call for a dealer near you! **1-800-233-2404**

- Incredible value
- More color variety for less than full stick prices
- Creamy and soft
- Each set contains an insert to identify colors
- Unison - the pastel pastelists crave

#### **Unison Half Stick Starter Sets**

740900	Set of 16
740900	Set of 30
740900	Set of 63
740900	Set of 120





# Dry Mounting Pastel Paper

by Karen Budan

The issue of dry mounting your pastel paper came up again at the June meeting during the Judith Spitz demo. I was asked to provide the information shared about one year ago concerning the dry mount product I use to dry mount my pastel paper....so here it is.

I learned about this product from a gallery owner/artist I met at a Clark Mitchell workshop in Sedona. The product is archival and does not require the heat transfer process. It is available through a framing supply company, United MFRS Supplies, Inc. It comes in a large roll but is not available in sheets.

The mounting process includes the following steps:

a. Cut off the amount (size and shape) needed for the surface to be dry mounted. It helps to pre-plan these when preparing multiple panels to economize on the adhesive.

b. Lay it adhesive side down on the back of your pastel paper.  
c. Remove air bubbles between the adhesive and the pastel paper. Note: The roll comes with a plastic paddle and a protective covering sheet that is used to rub in all directions to eliminate air bubbles and ensure contact of the adhesive to the back of your paper.

d. Lift off the transfer sheet leaving the adhesive on the back of your support. Carefully lay your support, adhesive side down, on the mounting surface (I use archival foamcore purchased at Jerry's or AZ Art Supply, but you can use other archival backing supports).

e. After placing the protective sheet (supplied with the roll) over the pastel paper, use the plastic paddle again to insure the adhesive coating adheres fully to both surfaces and all air bubbles are removed.

I have not had any of my papers separate using this product. As

an added precaution, you can press the mounted paper between weighted boards overnight to ensure complete bonding. This is especially useful when preparing a batch of mounted panels for a plein air trek or study pieces in smaller sizes.

Another aspect of using this type of adhesive is storage for the unused roll. Make sure to keep the roll in a storage location where the temperature is maintained to meet the supplier recommendations.

Below is the contact information for ordering:

United MFRS. Supplies, Inc.  
PO Box 857  
Syosset, NY 11791-0857  
516-496-4430, 800-645-7260  
<http://www.unitedmfrscatalog.com/home/index.htm>  
Part # 3430  
Size: 24" x 50'  
Positional Mounting Adhesive  
Price \$80.00 (at the time I purchased my roll)

## Ideas Wanted!

As the summer begins and many of you are already travelling around the country and world, please help us to fill in some gaps for the upcoming year(s). There are a few topics needing solution alternatives, so please provide ideas when you see something the APAA members might enjoy.

**Fall show 2012:** We need some ideas on potential galleries or show venues for the Fall 2012 show. For the past two years we have exhibited in the Cottonwood and Sedona area, and would like to find a venue closer to the Phoenix valley that can accommodate the number and size of paintings our group is submitting (Of course, a

reasonable cost is another criterion.)

**Judge/Juror for the Spring 2012 show:** The show is again in Sedona, so someone close to that area with pastel knowledge would be ideal. Please send any idea to Show Coordinator, Ellen Harper ([ellen@harperstudio.net](mailto:ellen@harperstudio.net)) or Karen Budan ([PAGE 8](mailto:karen@</a></p></div><div data-bbox=)



karenbudanfineart.com).

### **Next Season's Art**

**Challenge:** This year's challenge was not only a great experience for participants and the viewing audience, but also resulted in some juried and awarded winning paintings. Send your great ideas for next year's challenge topics or objects to Marcelline (mangoartwk@aol.com).

**Newsletter:** We try each

month to add current events and articles of interest. This summer, please write us about your art experiences, events attended, what you learned or anything else the APAA members would benefit from seeing and reading. This is a great opportunity for you to get some exposure to the easy form of social media. You draft it, we edit it and it goes online. Send pictures with the text since at heart we all enjoy the visualization.

### **Programs for the new**

**season:** Many of the monthly slots are already filling in, but do not let that stop you from sending ideas in for demos or informative sessions for our meetings.

This summer be creative, but share some of that creativity to help the APAA grow and mature as an organization and as active members.

## *Reflections on Involvement*

*by Karen Budan*

The six and a half hour drive home from IAPS recently allowed for a lot of time for reflection. Without a doubt the majority of my reflection focused on what I had learned at the convention and all the friends (old and new) I had spent time with over the week I was in Albuquerque. However, I also spent some time thinking about what a positive experience I had volunteering.

A year ago when Maggie Price did a workshop for APAA we talked about the upcoming IAPS and I told Maggie I was available to help if needed. I ended up being responsible for contacting the vendors who were going to be at IAPS for donations for the five hands-on sessions as well as items for the two raffles. Yes.... I spent time on the phone and e-mail as well as two days packing the individual bags for the participants of the five sessions. But...the benefits far outweighed the time spent on the task. I now know all the vendors personally and introduced myself to them at

the trade fair to connect names and faces.

This networking has brought my name and art to their attention and also resulted in some free art supplies. However, I also spent time talking with the five artists to get the list of items they needed their participants to have for the sessions. I am now on a first name basis with Doug Dawson, Liz Haywood-Sullivan, Margaret Evans, Fred Somers and Kim Lordier. Again, this networking has brought my name to their attention. Working to help set up the IAPS shows allowed me to get to know Paula Ford, Show Chair, and a number of artists from the Pastel Society of New Mexico. As we hung the show we discussed the pieces and talked art. Deciding to be involved reaped many benefits for me that will continue to benefit me as an artist in the months and years to come. These are now people I can call for advice, critiques, and recommendations.

In my former life in education I learned the value of networking

and getting involved. The pay-back comes in many forms over time....from new friendships to career advancement. The business side of being an artist is just as important as the creative side of being an artist. This starts locally. Getting involved in APAA allowed me to get to know all of you. You have become such great friends and I have learned so much from all of you about art and being an artist. I have learned how to hang shows; I have gotten to know workshop presenters by running the workshops and now count them as friends I can call on for advice and help. I could go on and on, but hopefully my point is made.

So...if you want to grow as an artist....read, take classes, and most of all.....paint, paint, paint. But don't ignore the business side. To grow as an artist on the business side, read, take classes and most of all.....get involved. Start with APAA. Get involved.....the benefits far outweigh the time away from your easel!



# Report on “Biggest Pastel Party”

## General Comments

As a first-timer to IAPS, I was fascinated and amazed by several aspects of the gathering:

1. Pastel people the world over are passionate about their medium, and that enthusiasm infused every part of the convention.
2. Pastel masters (5 of whom I experienced in demos) were, across the board, down to earth, accessible, funny, generous, friendly and professional in their demonstrations.
3. The conference was expertly organized so that participants had nothing to worry about but absorbing information and participating at whatever level they desired.
4. Each of the 5 pastelists I saw in 3-hour demos approached his or her surface, technique, subject matter and materials completely differently. That freedom from rules I found very liberating.
5. New Mexico has the best Mexican food in the world. If you can't decide between red or green chile sauce, ask for both.

I watched the following demonstrators: Albert Handell, Richard McKinley, Christine Debrosky, Desmond O'Hagan, and Lorenzo Chavez. All completely different and fascinating. I can't wait for 2013!

Julia Patterson

\*\*\*\*\*

I had a wonderful time, thank you so much for including me at the meals Karen. I very much

enjoyed meeting everyone from the Arizona group that I had not met and seeing everyone that I have met before again, it really is a highlight of my pastel year! Was tired at the end but very, very happy to have participated and been there for another convention, can't hardly wait for the next one and to see and paint with folks from our group again in Phoenix when I can.

Drusilla Montemayor

\*\*\*\*\*

I had several highlights. First to see both the IAPS show and Master Circle show was fantastic to see so much talent in one place. Next the demo's were probably my next highlights because I felt you got a lot of information without doing a workshop and by some of the top artist in the country. I also enjoyed the paint around and of course the company of everyone that attended.

Cindi Underwood

\*\*\*\*\*

Was a great conference! Did I mention I invested in that new system for plein air by Mike Mahon. The easel, tripod and built in foam board holder for the pastels in a vertical position? Looking forward to getting it in about 6-7 weeks.

Joyce Ash

\*\*\*\*\*

Overall: Great! Learned some new things, validated that I'm do-

ing some things correctly.

Maret Webb

\*\*\*\*\*

Going to IAPS was a great chance to see people from all across the US, ( and beyond!)whom I've had the pleasure of meeting over the years, but haven't seen for some time. Some of the best sessions were informal conversations in between the scheduled sessions, and topics included the state of pastel painting as it relates to galleries and collectors, some new surfaces to try, and how well ( or not) some of the many, many numerous workshops now available are attended.

As far as my own sessions...they kind of went by in a blur..., and I couldn't comment on what it was like watching them...I'd just like to say that it was an honor to have been able to present!

Christine Debrosky

\*\*\*\*\*

Here are the notes I made during my 5 days at the IAPS convention. It began with a one-day workshop with Doug Dawson in portraiture, then a couple days of demos (I took Sunday off to visit the petroglyphs and go to the Albuquerque zoo, which was well worth a visit), then ended up with a two-day plein air workshop in the Sandia mountains with Margaret Evans.

(Notes on sessions are in sections below by presenter)



Final thoughts: I can honestly say that although the methods and styles were very different from one another (partially because I hadn't booked IAPS until late in the game and my choices were limited), I enjoyed and learned from all the demos and workshops and was not disappointed in the least. Taking Christine Debrosky's demo was particularly worth it to me because of how she handled painting the red rocks of Sedona, which I frequently paint.

It was the first time I'd signed up for extra workshops beyond convention time and that was well worth it because with all the exposure to materials, I was itching to create; demos alone are not enough. However I'm glad I took a day off because I needed the break and my husband appreciated my company while we saw some of Albuquerque we'd not enjoyed before.

And for an investment of \$10 in raffle tickets, I won two sets of Giraults! I bought two sheets of irregular sheets of Wallis which I used during the plein air workshop and found them to be okay. I also bought Uart paper and some Golden products and got my own McKinley DVDs at half-price. We were camping in our Class B motorhome and I did not attend the Saturday dinner to keep my costs down.

Rita Elkins

\*\*\*\*\*

This was my third IAPS and I am already anxious for the 2013 convention. Over the years I have made so many friends that I only see at IAPS, let alone the new people I meet each time. And the sessions are always excellent.

It was so neat to have as many of our members as we did at the convention. We definitely made our presence known when the Arizona Pastel Artists Association was called out at the Thursday evening buffet!

Karen Budan

\*\*\*\*\*

**Kim Lordier: Snowbound**

Great workshop, very clear and she lectured on the effects of light on both snow and sand being that they are similar. She gave a slide show presentation



and gave us a DVD for the workshop and then three hours of hands on assistance at our easels as we painted from photos she brought or our own. Since our working methods are very much the same she was able to clarify some sticking points that I had been having and really helped me stop getting stuck at certain times on my working processes. Definitely a highlight of my convention experience! I liked it so much I plan on going to one of her week long workshops in the near future.

Drusilla Montemayor

\*\*\*\*\*

After lunch I headed into a hands on demo with Kim Lordier and I was very nervous about producing something adequate as her paintings are so fabulous, very early California Impressionist. But as it turned out, she is a very friendly person and put everyone at their ease and we all had a good time following her lead, step by step. In the photo to the right is Kim with her plein air palette and the small painting we are working on. Her focus was getting us to create an atmospheric perspective by changing the color of the trees as they receded into the distance and lightening the distance. Yellow is the first color to be lost into the distance, then red, with blue remaining.

Sharon and Allan Frey

\*\*\*\*\*

**Kim Lordier: How Deep Can You Go?**

Atmospheric perspective is achieved by linear perspective, overlapping shapes & diminishing size. Yellow tones fade out of the landscape as it recedes from foreground. Red tones are next to go. Blue hangs around the longest. Values get closer together as painting goes back. Soften the horizon line by smudging with finger, clean finger with baby wipe, dry finger with paper towel and do the next stroke. Nupastel #244 for layout drawing. Stroke two colors with same value side by side to make the image vibrate.

Maret Webb



## Claudia Seymour

My full day master class with Claudia Seymour was quite good. I especially liked her discussion of how to set up a still life in the studio and use photo props like



pictures of tables, desks from other sources if she doesn't have that table or desk herself. The emphasis on the dark backgrounds giving your still lifes that pop.

Joyce Ash

\*\*\*\*\*

Next I took in a lecture/class from Claudia Seymour "Beauty of Light" on lighting effects on a still life, very good and instructional on working on a still life from life, composition, set up, line drawings, rough in and working back to front and dark to light and her recent experiment with light falling through a window onto the background wall of her composition painting, very exciting!

Drusilla Montemayor

\*\*\*\*\*

- Claudia loves Girault ; they work well with Terry Ludwig darks #2;  
- uses fixative.  
- Her setups have objects that are related, e.g. Ingredients for

something specific.

- At home she clips Wallis to a piece of gatorboard.
- Tries to put 3 values in each object, with nupastel.
- Almost always does her light side on the left.
- Her frames are the same but varies the fillets.
- AR glass has less UV than museum glass.
- If forced to ship under plexiglas, wash the inside of plexiglas with alcohol before framing to reduce electromagnetic charge.
- First stage: Willow charcoal drawing. only interested in covering the Belgian Mist with value using Nupastels. Then she blends with her fingers. Then uses fixative at this stage.
- The tea towel hanging over the front edge of the table leading up to the highly lit area has created a "column of light"; it leads you right into and around the painting.
- 2nd stage: When it is all blocked in, then she switches to the Giraults, Ludwigs & Great American.
- Keep a file of furniture to incorporate in still lifes.
- She puts a flick of black under each object sitting on the table with willow charcoal or a Daler-Rowney charcoal pencil.

Rita Elkins

\*\*\*\*\*

- Claudia love chiaroscuro which means objects move out of the dark into the light. She always uses a dark background to provide the drama of the objects in the light.
- She loves: Contrast, Color, Light
- She sets up her still lifes on three planes to create an



impression of space. The cloth drape in front she keeps subdued. The objects in the middle is where she wants people to be focused. The background drape is again subdued and dark with up to 30% of the area on one side lighter.

- She discussed the components of still life:
  1. The placement of the objects
  2. There should be a variety of heights
  3. There should not be more than 2-3 things in a line
  4. The lighting (she almost always lights from the left as we are used to going from left to right when we read)
  5. Defining the three planes
  6. Values to create form
  7. Color
  8. Edges – sharpest at the focal point
- . She typically has a theme.... the objects are related in some way....but she personally likes having a lot of objects
- Her setup is typically a triangle with one item taller than all the others.
- She typically paints in a rectangle format
- She uses Ott lights and talked about the importance of having the same kind of light on your setup and your painting.
- She uses lots of fixative at several stages including a finish fixative
- She draws her painting rect-



angle on her paper leaving an inch around the edges so that she can expand the painting in any direction if she finds she needs to do so.

- She begins by putting in her lightest light and darkest dark.
- She uses Nupastels (or Rembrandts or Holbiens) for her initial block in
- She blends this initial layer with her fingers.
- Additional layers are done with Girault (her can't do without pastels), Ludwig, and Great Americans
- She does the background, the front and then focuses on the middle plane.
- Additional layers of the background are not blended but are multiple layers of pastels in different directions for dark details and a line under objects to seat them.
- She uses a Daler Rowney charcoal pencil
- She always leaves a painting a few days and then goes back to it to see any final issues that need to be addressed.

Karen Budan

\*\*\*\*\*

### **Christine Debrosky: Plein Air to Studio**

Then I took in a lecture/class from our own Christine Debrosky "Plein Air to Studio" which was very enjoyable and well done. Christine did a demo from a photo of a scene outside Sedona and explained the working processes of both using photography and working plein air outdoors for references and then working back in the studio. One of the best lectures and very enjoyable and well

presented.

Drusilla Montemayor

\*\*\*\*\*

Christine Debrosky was another artist, this one from our own Arizona Pastel Association, that Allan and I saw in different sessions. My session was all about plein air painting to studio painting. Christine believes that a plein air painting is essential for capturing the memories of lights and shadows. She always goes out plein air either in the early morning or later in the evening. She had numerous plein air studies for us to



see and also explained about her clothing and palette.

For the demo, she used plein air studies, photographs, and a Kodak photo manipulator so that she could zoom in on parts of the photograph to see details. Her paper was already prepared with an umber acrylic wash to set the stage as the color that would show through the final painting. She had a fairly detailed sketch already completed and used the remainder of her time with us placing Terry Ludwig or Girault soft pastel colors on the Sedona landscape in small marks working over the entire canvas, bit by bit. In Allan's session, she re-emphasized her dedication to painting lights and shadows. She



only photographs on the edges of the day, early morning or late afternoon. We have noticed this in the paintings she submits to our shows.

The subject of this demo was a storefront in Sedona in late afternoon sun with a bright yellow sun form on a red coca cola sign as the focal point. Interestingly when she does lettering, in order for the lettering not to look amateur, she paints the negative spaces around the letters. As a painting technique, she offered this gem: always have in your hand, the shadow color of the flower and the lighted color of the flower when painting the flowers in a scene in order to balance the two against each other. As she paints she says to herself "warm vs cool, warm vs cool" to achieve beautiful foliage.

Sharon and Allan Frey

\*\*\*\*\*

- Christine uses long willow charcoal - allows freedom of movement. So much so that when the stick is 6" or so, she abandons it. Uses Uart #400-600 in (like) Belgian Mist. (she toned it with an acrylic umber.) Establishes darkest values & the mid-tone is the paper.
- Began with somewhat turquoise-blue sky leading to zenith where it became almost white,



but was actually a little blue-violet. Then laid in lightest ground, with Ludwigs. Also lightest areas on rock formations.

- Peachy sunlit rock formations where the light hits. Some lavender for right distant mountains. Recommended Lorenzo Chavez desert Girault set.

- Likes to use a greyed violet paper for lush landscapes; otherwise a grey-umber usually. Light touch. Puts her finger on the point at which she stops sometimes, so not to lose a place.

- Lifts some pastel off when she decides it needs it, not with a kneaded eraser but some tack from craft or office store.

- Cuts off 3 fingers (thumb & first 2 fingers) of a rubber glove to use while painting. Refers to both a printed photo & a projected image.

- Amber-greens by Unison or Ludwig are wonderful.

- Uses a spacer & seldom mats. Wider plein air frames.

- Has to decide whether she wants to focus on the shadow parts of the rocks or the sunlit parts of the rocks. Also has to decide whether they'll be cool or warm. Since the reflected rock was warm & most of interest to Christine in the demo piece, she will make it a warm painting.

- Sometimes to knock it back she will remove some of the pastel & then use a duller harder pastel over top.

- Just select a few of the fissures and lines in the rocks rather than paint all of them. The viewer will get the idea. Squint or look slightly away to eliminate some detail.

- "Mudd" is an adhesive Christine uses by brushing on and brayering it & then weighs it down to a board, foam core or gatorboard. She also applies linen for oils this way too.

- Except for the reflected area & sunlit areas, Christine put a lot of muted violet down on the rocks, rather than oranges & browns.

She uses Giraults which are harder over the Ludwigs to push the softer pastels around a bit and obtain better edges.

- Lemon light in the morning & rosey lighting late in the day.

- Forest Rd. 525 off 89A in Sedona: a great place to paint. 9x12, 12x16 is good for plein air painting. The painting today is 16x20.

- Finally used a "bridge" color to weave the 2 colors of the sky together. A Girault over all, weaving back & forth. Much less texture.

- Added some orange over the lavender rocks in places.

- 60 Velbon tripod with 2 screws with a standard Heilman box.

Tape at bottom to catch the dust.

Rita Elkins

\*\*\*\*\*

### **Sandra Burshell: Beginning Photoshop for Pastelists**

Although this was her first time lecturing, her presentation was excellent and concise on the beginnings and basics of using the processes and navigation of Adobe Photoshop. I gained some very useful information that I have been wanting for years! Her experience spans over 30 years of using photography to augment her studio work and she made the transition from roll film and slides to digital processing and picture improvement and analysis for painting references easily understood, and showed us the results she has been getting using this workflow and tool. Another most excellent lecture/class.

Drusilla Montemayor

### **Albert Handell: Portrait of a Tree**

Albert began his demonstration with a beautiful contour line drawing of a tree. His variation in the value of the line was very effective. When he draws the branches he draws through the trunk and branches therefore the flow is uninterrupted.

He discussed the rhythm of trees and how they twist as they grow demonstrating this by grabbing his sleeve and twisting it. Albert also demonstrated the shape of the branches by showing a cross section of a branch; this helps the artist achieve the roundness of the branch.

Albert emphasized the importance of cast shadows this tells about the branch and surface of the tree. In addition he likes to use a low light source which creates long shadows.

He applied rich greens and mauves for foliage (he does not blend colors; he lets the eye do that). The artist concluded his demonstration by applying "lacy stuff" using an exquisite light touch over the top of his painting.

Laura Black

\*\*\*\*\*

The 'maestro' performed his demo, first stating audience rules, and then dazzled us with slow, perfectly planned strokes. Tips learned~ remember cast shadows, consider where cut would be made for cross contour lines, use charcoal to force soft edges, add warm and cool grays with no edge between 2 colors, add surprises of blue, add bulges on trunk, twist and turn pastel in-



Every branch Handel added to the tree he also lightly demonstrated what it would look cut. Then he got into the cast shadows etc., how the bark would be twisting around etc. I think one of the things that grabbed me the most is what we all know "know your subject" "study your subject before painting".

Cindi Underwood

\*\*\*\*\*



Albert, wearing his red suspenders and Greek fisherman's cap.. began his talk by fondly remembering his time as a young artist at Woodstock observing trees. "They do twist and turn as they grow, you know".



He spent a great deal of time drawing each individual trunk and branch and carefully observed how the cast shadows fell under and away from the joint of each branch coming off the trunk. The background colors he paints across the picture behind many forms and he says this creates a sense of rhythm. In applying the background colors, he treats it as a negative space and after applying each color, swipes and smudges the color with a kleenex to soften all edges in the background. One of his finishing touches lightly glazes one side of the forest with a violet color for atmospheric light.

Sharon and Allan Frey

\*\*\*\*\*

**Anne Seymour:  
Pet Portraits**

Anne Seymour pet portraits was also very good. She emphasized draw, sketch, draw, sketch in

thumbnails. If you improve your drawing skills the painting will naturally follow. She also gave us 8 X 10 plastic grids that she uses over a photograph and went into detail and demonstrated how to draw with grids and the formula for enlarging onto the paper. There is a drafting tool specifically for enlarging odd sizes just like a color wheel that is very handy and can be purchased at any drafting supply store. She also was very emphatic about working your problems out in thumbnail drawings before putting the drawing to paper.

Joyce Ash

\*\*\*\*\*

**Liz Haywood-Sullivan:  
Painting the Dramatic Sky**

Liz Heywood-Sullivan on skies! Super! Used an alcohol and pastel underpainting which we all tried. Emphasized how sky color changes and clouds get closer together and smaller near the horizon.

Showed how she layers and uses another pastel to blend ...not fingers. Also, like Richard McKinley, she tapes the paper to her board with the reverse taping technique so you can put your underpainting right out to the edges.

Was a great conference and I was so surprised and pleased to receive all the goodies in Liz's class. Didn't expect that and I sure appreciate the vendors that contributed? UART paper, Terry Ludwig pastels, Girault pastels, Dakota Art bags.

Joyce Ash

dicating bark lines, disturb edges occasionally, add sunlight spots with darker yellow value to a few branches, add 'lacy stuff' vertically with charcoal; neither there or not there.

Nancy Sage

\*\*\*\*\*

I was impressed by this demo because I had previously seen his CD but I just got a lot more out of the demo. First off he uses Nupastels to draw (sort of an eggplant color). He made you really study the tree, how it grows and if you cut one of each branches what would it look like.



I also attended a hands on session with Liz Heywood-Sullivan on painting clouds. She emphasized an underpainting with turp to establish the areas of sky vs clouds and explained about putting the horizon line below the center of the painting. She also talked about the colors of the sky and how they darken as they rise from horizon to zenith. I really enjoyed the hands on approach to the demos



as we were able to see the artist do a step, then we all attempted to do it too, then the artist would do another step, and we would follow.... and so on. I wish I could say that all of our paintings came out as well as hers did, but we at least got a better idea of how she got to a finished product.

Sharon and Allan Frey

\*\*\*\*\*

Over/under tape technique, never tape all around, don't use blue tape, proportion of paper must match proportion of image, sketch big shapes - it's a simple

map, choose underpainting color based on value – it will pop through, underpaint with alcohol, value road map - establish lightest lights & darkest darks, light hand, chunky strokes, no detail, furthest away first then come forward, intermediate painting everywhere before final anywhere, work bigger shapes to smaller shapes, evaluate contrast, connect clouds together with middle value, sky color gradation from light at horizon to dark overhead,

We are magicians – we can make a 2D medium look 3D. Girault pastel on side is great for cloud edges & blending.

Maret Webb

\*\*\*\*\*

She did the workshop step by step. She would demo and then we were to do the same thing. While she worked on hers, she did not want is working....we were to observe.

1. She did a sketch from her value sketch
2. Underpainting with pastel and turpentine, NOT turpenoid. This is where the values were defined – especially in the sky.
3. She began defining the clouds and sky around them
4. The sky was darker at the top of the painting and lighter at the horizon line
5. Her emphasis is on shapes.... big shapes

I liked the method. She got around to everyone for a quick look at least twice.

Barbara Lang

\*\*\*\*\*

## **Liz Haywood-Sullivan: Business of Art Session**

- . Know what you want to do with your art. Set 1, 5, 10 and lifetime goals
- . Work to develop art that is different from what is out there – something that sets it apart
- . Build a cohesive body of work
- . Have a resume, bio and artist statement that are updated
- . Do your homework to determine the pricing of your art
- . Get your art out in front of the public, shows, restaurants, etc.
- . Enter competitions to get feedback on quality of your art
- . Get publicized
- . When all of the above is in place you are ready to approach galleries

Karen Budan

\*\*\*\*\*

## **Desmond O'Hagan**

First he works on Canson and he uses black Rembrandt for his darkest color. He does a very detailed drawing so that he has his perspective correct. He works darks to light but his lights are not as light as you think due to the values. He has a great article in the Pastel Journal with photos that are better than the ones I got showing his entire demo.

Cindi Underwood

\*\*\*\*\*

- His warm & cool darks don't look that dark on Burgundy Canson, but once he puts his lights in (leaving those shapes alone) it will work. Change directions all along as you work. He doesn't try to stroke in the direction of the shapes, but just to mix it up.



The figure was put in just to give it scale.

- 2nd stage: middle tones, then medium values that are more intense.

- He carves out areas with firm pressure on sides of sticks. He doesn't see those colors in his photo; it is mostly experimentation. Really bearing down on areas where he wants edges to show.

- No white whites ever!

Rita Elkins

\*\*\*\*\*

. He paints abstract shapes that make representational images

. He paints shapes, not lines....a painterly approach

. No detail....it is implied

. Uses Rembrandt, Unison, Senelier and some Ludwigs

. He focuses on values....less on color

. Where there are similar values – there are softer lost edges

. Where values differ – there are sharper edges

. He changes the direction of his strokes all though the painting

. He is thinking warms and cools in the shapes

Karen Budan

\*\*\*\*\*

### Richard McKinley

As you know Richard McKinley is a great instructor. He showed and discussed different under paintings, getting your perspective right, sketching the contour of the landscape. What I got most out of the demo is his emphasis on leaving a lot or some of the underpainting having the same thought as oil "thin to thick" and having texture which makes him

a one of a kind in Pastel Painting. He also in a most recent Pastel Journal discussed all of these issues.

Cindi Underwood

\*\*\*\*\*

### Lorenzo Chavez

Lorenzo shared his love of the American West and discussed various strategies for capturing the arid qualities of the high desert. He believes in spending a lot of time doing painting on location to truly understand the landscape. In the beginning use a thumb nail sketch and determine your focal point; construct your composition to lead you eye to the focal point. Next consider how to emphasize your focal point.

Lorenzo discussed the 3 light sources outdoors (sun light, reflected light and sky light). He showed how each affects the painting. For example his painting was midday so there were few shadows. The various colors of different canyons reflect each other and reflected light has an upward motion. He used blue tones in his riverbed demonstrating the reflected light of the sky. He also used a cool blue gray canson paper which was allowed to show through his warm earth colors.

Lorenzo demonstrated how important it is to exaggerate color in order to create a dramatic painting. His painting of a canyon and wash in Utah was truly dramatic.

Laura Black

\*\*\*\*\*





On Saturday and Sunday of the IAPS Conference, Allan and I both saw Lorenzo Chavez, but in different sessions. Allan saw him demo an arid scene and I saw him demo a painting of some peaks in Colorado with snow. In both demos, Lorenzo stressed a



conte crayon sketch with lines that were directed towards the focal area and if necessary he added geographic features that were not actually there in order to have the edges of the painting pointing in the direction he needed for the composition. In the alpine painting he reduced the quantity of trees to a single treeline where he created his darkest darks and established a path up through the foreground to lead to the trees. He used yellow, red, and green along with the blue for the sky and kept the mountain to its basic form even though in the photograph it was heavily crevassed. In the arid scene, he used a stark blue for a flat shadow at the base of a huge rock formation. The blue of the sky is bounced off of the wall

onto the flat plane. That contrast with the red of the rock was startling. In the desert, the shadows are crisp cast shadows and therefore there is a strong line of light on the edge of the blue and the way he shows that is by outlining the blue with a continuous thin yellow line.

Sharon and Allan Frey

\*\*\*\*\*

### Clark Mitchell: Liven Up Your Landscapes

I had signed up to see a demo by Clark Mitchell and he was not an artist I was familiar with, but I really enjoyed him as a person and very much liked his techniques. He told us that he had studied with Albert Handel for four years and you could certainly see the influence when you looked closely at his trees. He said that it is important to look closely at trees to see what the species shape is and also what the individual tree shape is doing. He did not do a painting from start to finish, but instead he showed us how he did an underpainting from a photo that he had, using bold bright colors underneath the local color he would add later. He is a true advocate of plein air painting and is also an environmentalist with a studio made of hay bale construction. He used a plein air painting (see above right) that he had done one morning out in Albuquerque of a canal scene to show us how he blocks in his local colors and changes the colors or shapes in the final painting (see above left) after evaluating his plein air study more closely. We were able to see many of his completed works, unframed, still on their painting boards, as examples of tech-



niques that he wanted to show us. His examples of clouds were impressive and he said that you have to remember that clouds are made up of water vapor and to keep them soft in the painting.

Sharon and Allan Frey

\*\*\*\*\*

Strong composition, contrast of color, size & shape, texture & direction, Arches cold press 300# or museum board + coats of clear pumice medium, Kitty Wallis Belgian Mist, Art Spectrum black or burgundy, La Carte, visual vibration, use a Viewcatcher, maintain proportions, warm + cool same value = vibrant, forward tilt easel, underpaint with turpenoid, 5/8" long is the ideal size pastel, use a mirror to look at your work in reverse

Maret Webb

\*\*\*\*\*

### Margaret Evans: A Mania for Roses

Over the last weekend, Allan



and I have been attending demonstrations by nationally known pastel artists to acquire tips and techniques to further our skills and creative inspiration when painting in pastel. This conference is held every two years in Albuquerque and is attended by pastel artists from around the world. On my first day I watched



a demo by Margaret Evans who is from Scotland and her painting of roses was very loose and impressionistic. Her initial sketch was only of the peripheral contours on the roses and then she made some marks with the lightest light to indicate where the highlights would be and immediately began working in some of the colors of the various roses keeping them all in different tones but in the same midvalues. Her darkest darks were in the foliage between the roses and behind the vase.

Sharon and Allan Frey

\*\*\*\*\*

- Aubergine (dark purple) is great for anytime when a lot of yellow is coming thru.
- Valpod has Velcro boards (artisteasel.com) to attach to the tripod.
- Sketch first, then block in with the side of the pastel.
- Your "fingerprint": pick out

colors you think you'll use - that helps you to start and know if you like how they work together. After awhile you'll realize you often choose the same colors.

- 5 minutes to sketch, 10 minutes to block, & 15 minutes to finish. Try it!

- Cerulean blue w/c for Scotland
- Cobalt blue w/c for Mediterranean

- (Under paintings for pastels on white paper)

- Gouache on strong color paper: sketch in first the outline of the major areas and then the lightest areas cover with the opaque gouache. May want to tint the gouache say, blue, to remind



yourself that you want that area cool; or Quinacrodone gold for a warm area.

- Always paint flowers by drawing in pastels, then wet it with a damp brush; it will intensify the color and give a painterly effect. Especially roses. After applying pastel, you can go back & rewet areas to sharpen edges.

Rita Elkins

\*\*\*\*\*

She promotes the 20 minute painting:

- 5 minutes sketch
- 5 minutes block in with pastel
- 10 minute build up

She used Colorfix white sanded

paper for her first painting. After the blocking in she set the painting with lots of water - very wet and worked it in. She uses the foam craft brushes for the water. She put in her extreme contrasts at the blocking stage. When it is dry (some of it was still dampish) she finished with more pastel and worked on the flower shapes.

Her second painting was done dry on the suede paper....no water on this one.

Barbara Lang

\*\*\*\*\*

## Elizabeth Mowry

Elizabeth began her demo with some drawn guidelines of the subject matter. Next she applied large areas of color in various values using pastel and a polyfoam brush with water. She worked from the background to the foreground. She sometimes uses a palette color patch to attain harmony.

Elizabeth applied more layers of pastel making the edges in the background softer. Also colors in general are softer on a foggy day. She adjusted the values making more edge and color in the foreground.

She used cross hatching with a light touch and applied cool greens over the dark patches to brighten up the painting.

Laura Black

\*\*\*\*\*

Elizabeth Mowry is known for her ethereal misty backgrounds in her paintings. She accomplishes



this very simply. She begins with masses of violet in different shades in the background, using a one inch foam brush with water, she washes over the pastel application.

Next she spends a great deal of time with a carbo othello pencil moving the mist about and knocking off some of the pastel. And finally, she does something she calls dribbling, which resembles a feather-light glazing pulled downward.

Sharon and Allan Frey

\*\*\*\*\*

I was fortunate enough to watch Elizabeth Mowry in her showcase presentation. She worked on a 16x20 sheet of Belgian Mist Wallis, which had been dry mounted to foam board. Her subject was a beloved spot in France, in the early morning mist. She worked from photos of the actual place, and a photo of a beautifully rendered tree study that she had painted.

Color was loosely blocked in with the side of Girault pastels, starting with the sky, and working forward. She was careful to keep the values very close in the background. Once the paper was covered, she took a damp foam brush, and "melded" the areas of color together, separately, section by section.

She then proceeded to add more pastel, again starting with the background, in very light, close values, with very soft edges. She then focused her attention to a middle ground group of trees refining the shapes.

Next, she worked on the main

tree, paying careful attention to massed leaves, branches, and the trunk. Then, the focus was on the foreground, adding some stronger color, and some "grassy" strokes.

Very importantly, the whole time that the painting was being de-



veloped, Elizabeth worked strictly in her chosen color palette of violets, greyed greens and blues, and some rusts. Some more attention was given to the main tree ...carefully rendered edges, and smaller details were added. A few wildflowers were added to the foreground grasses...and beautifully rendered sky holes were "punched in" the main trees.

Voila, a beautiful opalescent, dream-like landscape was created as we watched, mesmerized.

Christine Debrosky

\*\*\*\*\*

From the handout:

1. Too great of a value change causes "a hesitation" in the ease of the viewer's eye-movement through an area. But conversely...

2. Overly-blended value transitions are "lame" and non-effective

The challenge, then, is to carefully obtain a delicate balance.

A General Approach to Painting a Landscape Depicting Fog, Mist, or Haze

1. Select (or compose) a composition with an interesting variety of planes, and shapes.
2. Try to visualize the painting you are about to do and make a "Value strip" of colors from background to foreground. A "palette color patch" will help you to obtain color harmony.
3. Sketch some guidelines if you need them to prevent overworking the painting surface with changes. Then, using a light touch, begin to apply large value shapes on your surface, again from background toward the foreground.
4. Gradually begin to refine the large shapes. Assess and refine. Step back. Repeat.
5. As you apply more layers of pastel, remember that the edges in the background will be softer than those coming forward.
6. In the foreground of your painting, though there will be more detail than in the middle ground, color will be a bit softer on a misty, foggy or hazy day.
7. Then, study your painting carefully during the following weeks. Look, and refine. Look, and adjust. Your eyes will "hesitate" at the places that you may need to revise, even slightly.

Barb Lang

\*\*\*\*\*

Calm and exact. Encouraged us to ask the question 'what if?' Try



strange colors, different lines. She quickly started with blocking in values loosely, then 'wet in' with water. When dry, she began a slow and thoughtful painting.

Tips learned~ return to favorite subjects & redo many times, figure your lightest and darkest values as in between can vary, start with 'light' values (pink white) moving to mid and then to dark, use fingers to 'touch and push' edges, stay focused on your initial color palette, foreground has edges though not clear or sharp, put photo down when painting is telling you what it needs.

Nancy Sage

\*\*\*\*\*

**Fred Somers  
Abstracting the Landscape:  
Playing with the Dust of  
Butterfly Wings**

Quirky, sensitive guy. Ask 'who are you' and 'how do I paint what I love?' He used smooth side of Canson 100% rag paper buffed with #220 sandpaper to make soft nap. Using a VIVA towel to 'grab' color from pastel, 'painted' with towel. Creating light gestures, he started with mid values and then went from light to dark. Throughout demo, he switched from towel to pastel stick. He gradually added layer upon layer slowly and patiently. 'Abstract does not have to be scary or dark. Abstract gives permission to be extravagant, see beauty & truth.'

Tips learned: use VIVA towel to subdue color, remember what season it is, darkest dark and lightest light 'hit' to make the focal point, try bright interest at border edge, think complexity

with silence, 'touch in' shapes, lines, dots and specks, consider just outlining leaf image, make one thing shine and stand out while everything else supports it, scumble lavender outward to glaze over, red note will draw you in to shadow area, pull dark values from focal point into other areas so eye will move and release.

Nancy Sage

\*\*\*\*\*

Use index card or post-it note as a "frisket" (stencil), grate pastel dust and wet with alcohol, apply with Q-tip, use Viva paper towels to apply a dry wash with your fingertip, use sandpaper to prepare the surface of Canson paper, rub steel wool over surface of Rembrandt sticks to make them usable, make one thing important and everything else to make the one thing sing.

Maret Webb

\*\*\*\*\*

His entire presentation was emotion. He evoked a feeling of awe and gratitude for his life in art. In a painting, the secondary area makes one thing beautiful. Very interesting....he put his underpainting in with a pastel in left hand, Viva towel in right hand, and then he smudged the color on his paper. He likes Canson paper, but he lightly sands it with 200 3M sand paper or steel wool. If he uses gold leaf....the gold is his middle value.

Barbara Lang

**Duane Wakeman:  
Primarily About Color**

Paint colors & shapes then paint things, color has to hold its place in space, animate the surface, a good solid painting can be diagrammed – geometric structure, shadows are translucent, every square inch of the painting has to be interesting but not all interests are equal

Maret Webb

\*\*\*\*\*

A Master Session that I attended by Duane Wakeham was particularly insightful. It required three images from each attendee to be reviewed for admission to the class. During the daylong session he devoted the morning to a review of "the juror's perspective." Duane discussed his own work and the particular aspects that jurors would be considering. In the afternoon session, he reviewed and critiqued each of the images that the attendees had submitted. It was objectively done without attention to who the artist was and highlighted the viewpoint of a juror. Although the projector was not of high quality and diminished the quality of the large screen images, the quality of what he had to say was very interesting and insightful. I grew in what I would consider when planning to submit a piece to be juried.

Kay Verstraete

\*\*\*\*\*

Color – hue/value/intensity/temperature  
Color has to hold its place in space  
Make colors exciting on the sur-



face by:

1. Using variations in color
  2. Using colors of the same value
- Color should provide direction through a painting  
Shadows are not opaque – they are transparent and composed of many colors

Karen Budan

\*\*\*\*\*

### Doug Dawson

- Talk to model for 45 minutes to watch movement
- Tape materials behind model that the model chooses



One of the shapes match color in the model's clothes

- Important:
  1. Ability to read values
  2. Ability to mass
  3. Ability to render edges
- Figure painting: take photos from the side with old fashion bulb - which is usually warm; or from window which is usually kind of cool
- German Etching paper (also sold as German pastel board) gessoed - 1 part pumice#2 fine

- grit & 2 parts gesso; toned with raw umber & cobalt acrylic. BFK Rives also works.
- Most skin color is dull yellow, dull orange or dull red. Exceptions go toward cool colors. Burnt Sienna in this model, shadows more toward blues, greens, or violets? Often Doug will block in cooler colors to the underpainting: it dulls the red which will be applied as BS. Her flesh tones are middle value.
- Doug starts by playing with some colors just to see how they look together.
- He works from large to small, blocking in shapes, not by working in line.
- Construct the hand as if it were a mitten.

- Doug uses the background as a source of abstraction.
- Frequent mistakes: making the side of the face that is turned away from you wider than it is; shortening the torso; making the ear that is in shadow lighter than it is. Also the nostril away from you (in shadow) may look lighter than it is. Massing shapes means connecting things together.
- Having come in with darker tones, can then go back with lighter shapes.
- Try a color at an edge to see if it works. If it looks pasty, it could be the right color but needs to be in a darker tone.
- Underlying principle of color harmony: choose just a few colors. Two devices: Toned paper; starting off with 3-4 colors. Doug has two "sorts": the colors he's using and those he has tried and did not use. He might want to use them later and it'll keep him from choosing them again by accident.
- Keep the palette simple as long as you can.
- When you figure out the color of the light source, make sure all

- those areas hit by light are the color of that light source.
- Hold off until the end of the painting for your lightest colors.
- Anytime you make the face smaller than a fist, you are talking about body language more than portraiture.
- Doug's paper & Canson tends to give you softer edges and at the end you have to try harder to get some sharp edges. Some of the commercial papers like Wallis will give you harder edges & you have to be softer in application.
- Think about small areas of intense color against large areas of dull color.
- Do many 5" x 6" thumbnails with different under paintings

Rita Elkins

\*\*\*\*\*

### Rae Smith

- Design comes first. What grabs you in a gallery?
- Demo of atmosphere: there's not one kind. She will do 3.
- Morning mist, just before it becomes light, observe for awhile.



- Started with a Ludwig, working all around. Trying to capture the big shape first but also the atmosphere. Using different colors all around to unify the picture.
- Occasionally use the corner of a paper towel to push the color around or to make marks.
- Likes to work in 24x24, 24x36.



The first demo was 18x 24. Often lets the color of the board peek thru. Get just a whisper of a color by barely touching your board.

- Usually doesn't put trees in until the end. If doing fish in a pond, will put in shadows of fish but not the fish until the end.

- 2nd scene, evening tide at Jersey shore. Started with a magenta, going with the direction. Then white or bluish white for the foam. Thinking of areas rather than lines.

- Always tries to remember the gesture of the stroke.



Mt. Vision pastels are made by one person and are quite reasonable. Good color range.

- Raesmithart@comcast.net

- 3rd scene, storm at East Hampton on Long Island. When the sky



is lit, it illuminates the ground in a most dramatic way.

- The sky will get layer upon layer; cannot answer by looking at stick whether it is right; you have to see it in its own environment.

- Recommended Claryo "white" glass (won't ship it from Wholesale Framers in Conn.) ; her framer gets it. Cheaper than museum glass; non-reflective.

Rita Elkins

\*\*\*\*\*

### **Anne Hevener and Jamie Markle: Getting Published**

This session focused on how to getting published by writing a book for North Light Books or an article in one of the journals.

A good contributor is an artist:

1. Who creates good art
2. Has teaching experience
3. Take good digital photos
4. Can provide clear step by step directions tied to their photos
5. Can commit the time
6. Are flexible, reliable and responsive
7. Are willing to write what the readers are looking for
8. Can help market

Karen Budan



# Call for Entries & Opportunities

## Shows/Exhibits

**Pastel Society of New Hampshire** Third Annual National Juried Exhibit, Sept 10 through Oct 29, 2011, Discover Portsmouth Center Gallery, Portsmouth, NH, Deadline July 13, 2011, Juror of Selection Michael Chesley Johnson, PSA, Juror of awards, Terri ford, PSA, Soft Pastels only, up to 3 digital entries, [www.pastelsocietynh.com](http://www.pastelsocietynh.com) or SASE to Sally Shea, 33, Pebble beach Dr. Bedford, NH 03110

## Classes/Workshops

**Life Drawing Classes**  
George Palovich, the former curator of the West Valley Art Museum, is now offering Life Drawing classes every Tuesday at 6:30 pm. Email him at [tripal42@cox.net](mailto:tripal42@cox.net) for details.

**Arizona Artists Guild**  
is offering Open Drawing Sessions, Thursdays beginning June 3rd. 9:30-12:30 AM, 10.00 fee for members and non-members, 5.00 fee for college students with ID. The Guild is also offering Open Studio Sessions with a \$5 suggested donation for artists who wish to work on paintings in a studio setting. AAG Building is on 7th Ave. just south of the intersection of 7th Ave. and Union Hills.

## **BRIO Fine Arts Center**

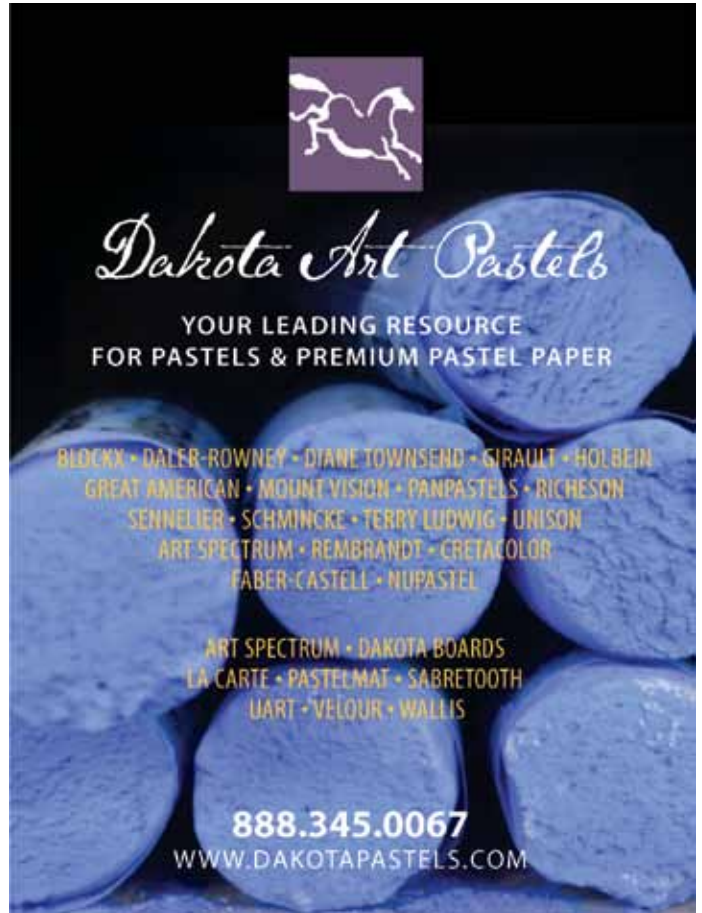
has expanded to 4 new geographical locations:  
1. Foothills Holland Community Center  
2. Fountain Hills Community Center  
3. New Vision Center  
4. Working Artist Studio  
[www.briofinearts.com](http://www.briofinearts.com) lists its class schedule and course descriptions.

## **Christine Debrosky**

is offering a workshop in the Hudson Valley of NY at the Woodstock School of Art, July 26-29th. This plein air workshop will take place in the historic Catskill mountains. Both workshops are open to all, and more info is posted at [www.christinedebrosky.com](http://www.christinedebrosky.com)

**Donna Stenger** is offering the following:

- Phoenix Center for the Arts [www.phoenix.gov/recreation](http://www.phoenix.gov/recreation)



Painting with Dry Pastel, Tuesdays 5:30-8:30

- The Artery Building 623 E. Indian School Rd. [dsart89@gmail.com](mailto:dsart89@gmail.com). Thursdays and Saturdays 9:30-12:30 ongoing.



# Arizona Art Supply

The Largest Fine Art Supply Retailer in the Southwest

Arizona Art Supply serving artists since 1951

**Proud Supporter of  
Arizona Pastel Artists Association**

**Arizona Pastel Artists  
Association members  
Receive 20% OFF**

*Discount does not apply to internet orders or sale items.*

## **PHOENIX**

4025 N. 16th Street  
Phoenix, AZ 85016  
(602) 264-9514  
Fax (602) 264-1009

## **SCOTTSDALE**

10869 N. Scottsdale Road  
Scottsdale, AZ 85254  
(480) 948-0802

## **TUCSON**

4343 N. Oracle Road  
Tucson, AZ 85705  
(520) 388-5555  
Fax (520) 388-4806

## **TEMPE**

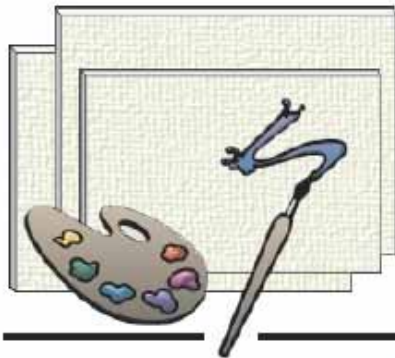
1628 E. Southern  
Tempe, AZ 85282  
(480) 775-4102

## **SUN CITY**

10659 W. Grand Avenue  
Sun City, AZ 85351  
(623) 974-8200

**Visit Us Online At:**

**[www.arizonaartsupply.com](http://www.arizonaartsupply.com)**



# SourceTek

“Canvas Panels for Discerning Artists”

[www.CanvasPanels.com](http://www.CanvasPanels.com)  
(800) 587-5462



# Innovative

**We call it ingenious.**

Georgia O'Keefe. Frank Lloyd Wright. Elvis Presley. Terry Ludwig.

Yes, Terry Ludwig.

Terry's most recent innovations? Confetti pastel sticks. The first ever CityScapes set, designed with the Salmagundi Club. And even more delicious portrait colors.

No other manufacturer in the pastel industry innovates the way artists use color the way Terry does. He gave us the first soft pastel in a square stick... the darkest of the dark pastel colors... and value sets developed with Maggie Price.

A happy accident, or thinking outside the pastel box and onto the paper? What will you call it?

**We keep innovating so you can too.**

**terry  
ludwig  
PASTELS**

[www.terryludwig.com](http://www.terryludwig.com)  
303.795.1232 (worldwide)  
888.795.1232 (US only)

Want to learn more about how Terry Ludwig and his team of artisans handcraft each stick? Visit: [terryludwig.com/backroom](http://terryludwig.com/backroom). Photo journey by fine artist J Michael Sullivan.



Our new advertisers are: Heilman Designs, SourceTek, Jack Richeson & Co, Jerry's Artarama and Dakota Art Pastels. We are delighted to welcome them to our family of sponsors joining Terry Ludwig, BRIO Arts Center, and Arizona Art Supply.

# APAA Board

## **President:**

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

## **1st Vice President Programs:**

**Marcelline Lowery**  
602-795-5376  
mangoartwk@aol.com

## **2nd Vice President: Show Chairs:**

Cordinator:  
**Ellen Beth Harper**  
602-321-4165  
ellen@harperstudio.net

## Fall Show Chairs:

**Liz Kenyon**  
602-224-6103  
liztration@cox.net  
**Don Rantz**  
928-776-4968  
donran@cableone.net

## Spring Show Chairs:

**Rita Elkins**  
928-634-8623  
rt.elkins@gmail.com  
**Linda Dellandre**  
928-203-0911  
Dellandw@yahoo.com

## **Treasurer:**

**Ruth Philliben**  
480-783-6892  
rphilliben@q.com

## **Recording Secretary:**

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

## **Corresponding Secretary:**

**Linda Harrison-Parsons**  
301-606-5772  
LHP5536@aol.com

## **Membership:**

**Kathy Herranen**  
602-569-6209  
kathyherranen@cox.net  
**Christine Mikesell-Bidwell**  
480-390-7427  
camikesell@att.net

## **Promotion:**

**Barbara Alford**  
480-425-9923  
balford@wbhsi.net

## **Social:**

**MaryAnne Tessier**  
480 991-1069  
queenmum36@gmail.com

## **Liz Kenyon**

602-224-6103  
liztration@cox.net

## **E-mail:**

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

## **Signature Honors, Points**

**Linda Halabe**  
623-975-1849  
halabel@cox.net

## **Newsletter/ Historian:**

**Gary Binder**  
480-656-8460  
Gary.Binder@gdc4s.com  
**Julia Patterson**  
480-488-8548  
Julia@writedesignaz.com

## **Publicity:**

**Sandi Ciaramitaro**  
480-325-1945  
tropical02@cox.net

## **IAPS Liaison:**

**Allan Frey**  
520-609-7919  
sharon.frey@gmail.com

## **AZ Art Alliance Rep:**

**Sandra Ortega**  
602-371-1545  
soinaz000@yahoo.com

## **Website Manager:**

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

## **Education/ Workshops:**

**Lee Borden**  
602-615-2289  
laeborden1@aol.com  
**Kay Verstraete**  
623-975-2505  
kayverstraete@yahoo.com  
**Sharon Frey**  
520-609-7929  
sharon.frey@gmail.com

## **Library Chairs**

**Barb McGuire**  
602-912-5680  
barbemc@cox.net  
**Joan Rand**  
480-836-8366  
jrand05@cox.net