



appalachian
 ■ ■ ■ pastel society

Letter from the President,

We're camped at the edge of the High Desert country above and just west of Albuquerque.

Last night, the smoke blown from the distant Arizona grass fires created an ochre light shift that touched every object...even the very air, itself.

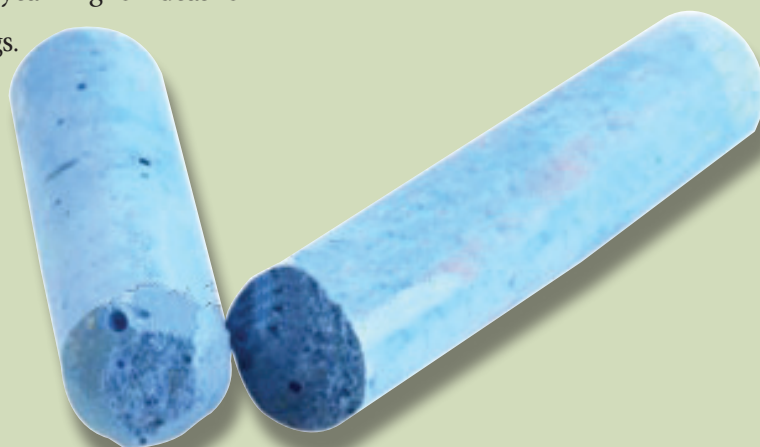
This morning's sky is clear, but a light blue smoky haze still blankets the town that is stretched below us. The haze will soon be lifted by the warming sun that is appearing over Sandia Mountain.

Fresh from the stimulation and excitement of the IAPS convention, my creative side is yearning for ideas for future paintings.

No time this morning to paint... must settle for photos and a few quick sketches...and for trying to internalize these impressions.

As artists, we are so fortunate to have this creative spirit in our lives!

Kay Gordon
 APS President



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The APS general meeting is scheduled every second Saturday of every odd month i.e. Jan, Mar, May, July, Sep, Nov, from 10am - 12pm. The meetings generally take place at the WNC Agriculture Center, Youth Building. All members and those interested in pastel are welcome!

Online – One Artist's Progression from No Sales to Sales. — July 9, 2011 APS Program

Our July 9th, 2011 program will feature award winning artist, Jean Blackmer, of North Augusta, SC. Jean will be talking about "Selling Your Artwork Online – One Artist's Progression from No Sales to Sales."



It will be a Power Point Presentation. She will share information regarding her experiences trying to sell her artwork online; highlighting the two websites she uses at present with some success.

There will be time at the end for questions from the audience.

More information about Jean:

"Art, for me, has been a passion throughout my lifetime. In fourth grade I was chosen as the class artist for the year which entitled me to wear pants to school on certain days instead of the required skirt or dress. We had chalkboards surrounding the four walls of the classroom with the one at the back of the class designated especially for a mural. Each time we had a change of subject I got to draw a mural with colored chalk and wear pants! I especially remember doing a whole wall on the Pilgrims and Indians at Thanksgiving time, standing on a chair with chalk dust on my face and hands.

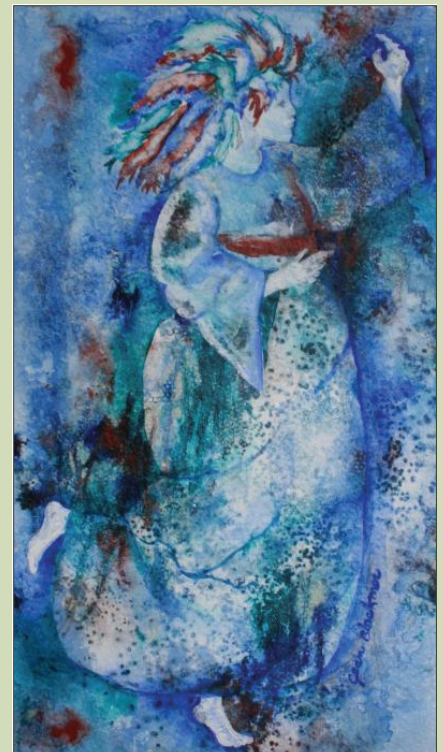
I have attempted (and succeeded, I think) many types of media: oils, acrylics, watercolor, carving wood (even chain saw carving a bear for

my cabin porch), sculpting with clay (making many dolls and figures), pottery, stained glass (making 3 windows for my house), and now my current interest, lamp work. My favorite medium will always be watercolor. So, although I am constantly challenging myself, my watercolors can only improve with age!

Lucky for me I have a very supportive husband, Brian, who encourages all my endeavors and is proud to give tours of our house and point out all my accomplishments. My house is my gallery.

As an artist I recognize the possibilities found in everyday sights. There are potential paintings everywhere I look. Even when I am not painting, I get ideas everywhere and they race through my head with abandoned imagination!"

10am-12:00 pm,
WNC Ag Center-Youth Building,
Fletcher



APS 2011 General Meeting Calendar

Date of Program	Program	Demo	Afternoon Workshop	1 day (Sun) Workshop
Saturday, July 9 10am - 12pm	Jean Blackmer 'One Artist's Progression from No Sales to Sales.'	No	No	No
Saturday, August 13 10am - 2pm	Paintout UNC-A Botanical Gardens	N/A	N/A	N/A
Saturday, September 10	Black Mtn. Center for the Arts Not Currently Scheduled			
Saturday, November 12	Karen Margulis Painting Atmospheric Conditions	Yes	Yes	Yes

APS DUES ARE DUE September 1st

Please remember, your dues must be current in order to participate in APS events.

This means, if you want to show your work in one of our September or October Exhibitions - but the application deadline is August - *you must pay your 2011/12 dues ahead, or at the time you enter the show.*

APS 2011 Juried and Non-Juried Show Calendar

Exhibition	Dates/Deadline	Contact/Information
APS Non-Juried Member Exhibition Studio B Asheville, NC	June 16 - August 2, 2011 Pickup: August 3, 2011	www.appalachianpastelsociety.org Nancy Clausen: 828. 686. 5003 Karen Chambers: 828. 665.8538
APS Non-Juried Pack Place Asheville, NC	Entry Info to Karen Chambers: July 10, 2011 Delivery: July 14, 2011 Pickup: August, 9, 2011	
APS Members' Juried Exhibition Black Mountain Center for the Arts Black Mountain, NC	CD's Due: August 1, 2011 Notification of acceptance: September 7, 2011 Show Opening: October 14, 2011	www.appalachianpastelsociety.org Karen Wylie: karen@soapshed.com 828.385.1035 Kate Thayer: kate.thayer@att.net 828.698.7553
APS Non-Juried Jailhouse Gallery Morganton, NC	Delivery: August 30, 2011 Pickup: September 30, 2011 Show Dates: September 2, 2011 to September 30. 2011	www.appalachianpastelsociety.org Nancy Clausen: 828. 686. 5003
APS Non-Juried Conn-Artist Hendersonville, NC	Delivery: November 2, 2011 10am to 2pm Reception: November 4, 2011 Pickup: January 2, 2012 Show Dates: November 2, 2011 to December 31, 2011	Karen Chambers: 828. 665.8538

APS NEWSLETTER

Deadline to submit your news for the September 2011 Newsletter: **August 15th**
send to Carol Morrow - rudycaro@bellsouth.net

APS WEB SITE & APS FACEBOOK PAGE
send to Karen Wylie - karen@soapshed.com

Meet the Artist of the Month - Susan Sinyai

"The landscape is the richest of tapestries, providing endless material to discover and explore."



"Marsh in Evening Light"



"Forest Cathedral"



"Spiritual Journey"



"Wintery Dusk"



"Fields of Summer"

In 1987, when my daughters (and me) were young, I finally discovered what I wanted to be when I grew up. I embarked on a second college career at UNC Asheville focusing on art, having graduated earlier from UNC Chapel Hill with a BA in Sociology. I've been painting with purpose for a number of years now (primarily an oil painter early on), focusing on the figure and the still life, avoiding the landscape at all costs, it seemed. Thus it was much to my surprise that, about six years ago, I discovered

that painting the landscape was exactly what was missing for me as an artist. Yet another epiphany was that really, no matter what the subject, light is my muse. It is the enchanting, marvelous, and transient effects of light on the subject matter that I seek to explore, interpret, capture: how it describes form, manipulates color, makes a dramatic statement. But perhaps more than anything, how the quality of light can evoke mood and memories.

Using the landscape for inspiration, I have become ever more appreciative of our physical world, realizing the transcendent beauty in sometimes the simplest and most everyday scenes. The landscape is the richest of tapestries, providing endless material to discover and explore, and although I still consider myself an oil painter, I have fallen in love with the pastel medium, with its delicious depth of color and luscious texture, as a means to do this. My paintings are not so much a faithful recording of a particular scene, but more an emotional response to how that scene was bathed in a particular light – the cool light of the morning, the golden glow of late afternoon, the crisp light of an autumn day, the romantic light of an early evening.

My work has been shown in numerous local, regional and national shows. In 2000 I was commissioned by UNCA to paint the portrait of former Chancellor Samuel Shuman. Currently I am represented by Blackbird Gallery in Asheville.

Why Artists Enter Juried Shows

Karen Wylie, Juried Exhibitions Co-Chair



Maybe it's because I became interested in art late in life, or maybe it's because I've always been an adult educator. But figuring out how to become a better artist is often on my mind. What books should I read? What websites and blogs should I check regularly? What exhibitions are nearby that I would enjoy seeing? What do I need to learn or do next?

One way to improve our skills as pastel artists is to get our work 'out there' so we can see our work in comparison to others, and get feedback from jurors, fellow artists, or art lovers. The decision to enter a show is highly personal. Are you ready? Do you have a painting you are proud of? Sometimes it comes down to schedule and timing: can you meet the deadline? And what exactly do you have to do to enter: prepare a CD, enter online or bring a painting in person? Sometimes scary and frustrating, the process of entering shows and exhibiting your work can always be a learning opportunity... IF you know how to make it one.

I asked several APS members to share their thoughts about how entering juried shows helped them develop as artists. I asked several open-ended questions,

and as you'll see, their advice went in many wonderful directions that I believe will be of interest to everyone - even if you don't decide to enter a show. Their ideas about how to benefit from entering shows (whether your work is accepted or not) will get you thinking! My sincere thanks to our APS members for sharing their words-of-wisdom with us: Nancy Clausen, J. Kay Gordon, PSA, Suzi Karnatz PSA, Beverly Kies, Zoe Shumaker, Marian Sinks, Susan Sinyai, Kate Thayer, and Kathryn Wilson.

I hope you find the advice here helpful, comforting and motivating! For your convenience, the entry form for our 2011 APS Juried Member show in October at The Black Mountain Center for the Arts is included in this issue of the newsletter - Deadline: August 1, 2011.

Question: What did you learn about yourself, your art and others, by entering a show?

I like to enter the member shows because you see what others have accomplished, a new technique perhaps, what new styles of frames are being used and how I am keeping pace with other art-

ists. — *Kathryn Wilson*

I learned that I have a lot to learn! Some of the jurors pointed out things about my painting that I needed to improve on. Some were very positive. I am amazed how we artists are so sensitive - I will not jeopardize my style to impress a judge to get into a show. I think it is important to do what you like, and not take it too seriously. — *Beverly Kies*

I am a bit of a competitor. So I try to always put my best art into a show. And I sometimes measure how I'm doing by how others do. And to be frank, sometimes I'm not sure why I may not have made the show when something I see doesn't measure up to what I put in. It is really very subjective and you have to realize that. I think you have to be a little thick skinned, but also willing to accept defeat so to speak, and learn from what you see. — *Nancy Clausen*

Entering a show means not being able to explain what it is I was trying to create. Paintings are rarely thought finished by the artist. Mistakes and all, the work stands on its own for everyone to judge. — *Kate Thayer*

Why Artists Enter Juried Shows — Continued

Question: What did you learn when your work was declined?

I need to pick my judges more carefully and that I need to work harder. — *Kathryn Wilson*

I do not take rejection well. My reaction to being declined was based on how many pieces got selected, and my understanding of why my piece was not chosen. Sometimes I do not always agree with the juror's comments, on

my pieces and other artist's paintings. It really bothers me to see other artists get so upset about not getting into shows

- I honestly feel bad for them but want them to keep trying. It is just someone else's opinion, and we all need to know there is always room for improvement.

— *Beverly Kies*

I suppose I learned I would have to work harder, but also over the years I have learned that just because my work was declined by one judge, it may not be by another. — *Nancy Clausen*

If there is a critique that is helpful but still only one person's opinion. — *Kate Thayer*

Question: What did you learn when your work was accepted?

The judge has good taste. No, really, that I am on the right track – but it is only one person's opinion. — *Kathryn Wilson*

Just like I felt when I do well with

anything - we all like acceptance. The last painting I got into a juried show was one that I felt totally satisfied me, so that pleased me when it was juried in the show.

— *Beverly Kies*

That the judge thought my work was acceptable by whatever he or she is looking for. Those things would be good composition, good use of values and also color.

— *Nancy Clausen*



One judge thought my painting had merit for that one show. Another judge another outcome. Artists do not learn how to paint better

by being accepted or not in a show, but by studying and practice, practice, practice.

— *Kate Thayer*

Question: Do you attend receptions and view shows when your work is not accepted? If so - why? What can you learn by attending?

It depends on where and when the Reception is – if it's too far away, I don't attend, but I do try because I want to support the other members. — *Kathryn Wilson*

I think it is important to attend the shows even if we do not get accepted - to learn what got in and why. I can usually see what was chosen and it humbles me. Also, no matter where my art career takes me I like to support my fellow artists. — *Beverly Kies*

Normally I would attend the show whether or not my work was ac-

cepted. I like to view the work and can generally get ideas of how to make my paintings better. However, I have had work declined that when I went to pick it up, I was glad I wasn't in the show.

— *Nancy Clausen*

Attending juried shows, artist's exhibits, and galleries shows me how many different styles and techniques that can be done. Always there is the potential for learning something valuable to incorporate into my paintings.

Museums and art books provide sources filled with masterful paintings that can be used for inspiration on our art journey.

— *Kate Thayer*

Preparation for entering a show is Number One. I cannot emphasize the importance of taking pastel classes from known, classically trained, experienced, exhibiting artists. This has been key to my success in developing as an artist. It was emphasized in classes what makes a good painting, etc. I was taught over and over again how to critique my work.

If my painting wasn't accepted, I would take the painting to one of my qualified instructors to get an honest critique (no feelings hurt). I would then take notes, go home, lay tracing paper over it, rework the compositions and values, and check the difference. Then I would do the painting smaller (12 x 16) and again, check the difference (compositions, value, color and did it communicate?). This is classic training (CVCC).

A MUST: if you can, drive to the exhibition location - Atlanta, Raleigh, Charlotte or here in Asheville - Spend time looking carefully at each painting and look at composition, value color,

Why Artists Enter Juried Shows — *Continued*

communication. From observation - LEARN. For instance, if you entered a still life, look at the accepted still life paintings and judge CVCC. And sometimes you will think, 'how did that painting get accepted?' Do not let this discourage you. Some judges can be very flippant.

In a midwest pastel society show, our committee met three judges at the Art Institute of Chicago in a large auditorium and they flipped through slide images so quickly! Some were even put in upside down. We said, 'stop - change them' and they didn't. Another time one of our most favorite experienced artists was invited to judge the PSA-NY show. The other 2 or 3 judges had a totally different train of thought as to what painting would receive award. So sometimes the judge can wake up on the wrong side of the bed.

I had the experience of entering a painting which I critiqued as a possible success. It still grabs me. Anyway, it was not accepted. I couldn't believe it!!! Yet I went to the opening of the exhibition - and I learned - no wonder it wasn't accepted. The majority (3/4) of the paintings were poor modern paintings. So I thought, 'that's okay. I wouldn't have wanted to be in that show.'

Keep on keeping on, really STUDY. Study with experienced, known artists who know how to teach. And you, the artist, must have a great passion for creating your paintings. How blessed we are to be able to see what God has created, be it portrait, still life, fruit, flowers, landscapes or seascapes. Everyday, I learn something new.

— *Suzi Karnatz, PSA*

Entering juried shows, both pastel and all media, has been important, both professionally (commercially), and personally, in my growth as an artist.

Acceptance into shows, and receiving the occasional award, had helped me build a respectable bio over the last 4 years. The bio, in turn, is an important tool in marketing and a nice takeaway for customers. I will also add that I have had more commercial success selling paintings in juried shows than any other single venue.

Two years in a row, I entered a national all-media show in Blue Ridge. I was accepted both years (Ann Templeton was actually the juror the first year; the second year they chose a gallery curator/art historian). I did receive an honorable mention at the second show. The next week, I was approached by the Executive Director at the Blue Ridge Mountain Arts Association to be Artist in Residence for the summer this year. I will have an entire gallery to display my work for 3 months! It is a fabulous opportunity, and it wouldn't be possible without my acceptance into those national shows, as well as the others that are on my bio.

Perhaps more importantly, entering juried shows has encouraged me to "step up my game", be more objectively critical, and even more creative. It's both a technical and an intellectual challenge to produce paintings that will catch a juror's eye among a sea of high quality artwork. When accepted into a show with a nationally-recognized juror, I feel a great sense of accomplishment. When my work is rejected, I try to look at my work with fresh eyes, and ask

myself what would have made the painting better.

I always try to attend the shows I submit to. Even if I am accepted, it is usually only 1 piece, so there is always some interest in seeing what the juror preferred. It can be a relief to attend a show and see how wonderful the selected artwork is ... it often explains to me why something didn't get in.

Finally, I will say that one of my biggest thrills as an artist is to see my work displayed in a prime venue, amidst fine and wonderful art. It is inspiring and gratifying!
—*Zoe Schumaker*



I learned that I could, and more importantly, should, squash my self-doubt and just jump in there and enter my work because when you get right down to it, what is there to lose? I did this first on the local, then on the statewide and national level. I've had surprising (and exciting) acceptances, as well as surprising (and disappointing) rejections.

What I've taken from these experiences is that 1) the jurying process is very subjective and 2) being rejected is not the crushing blow I imagined, and in fact, it has made me more determined to try again. By the same token, being

Why Artists Enter Juried Shows — *Continued*

accepted in a show makes me feel very honored and really awed by the number of extremely talented artists out there, thus making it a very competitive business. The whole process has certainly helped me to raise the bar for my work, and realize that setting high standards for myself is the most I can do; at that point I can only hope for the best and know that I did all that I could do if I'm not accepted.

It is extremely useful to attend the reception, or at the very least to view the exhibit, and see what was chosen for the show. Did the juror seem to lean towards abstract, or realism, or some otherism or medium. And, sometimes you understand that your work, though excellent, just might not have been a good fit for this particular show. You might also, if you can keep an open mind, see where your technique or presentation could be improved upon. And, most importantly, you can talk to other artists, ask about their work and process, and learn. — *Susan Sinyai*

What I learned was to have more confidence in my work. Over



the years I rarely entered any show. Only when pressured as in required by art professors, or when other members of the same organization I was a member, had

already entered and expressed surprise that I had not, did I summoned the courage to do so. I was surprised when my work was accepted. I was surprised when my piece was purchased (UNC-CH) or if I received recognition. Although I still agonize over every work I do, I am getting better about entering shows. Just now I have "butterflies" since I must start work in a few minutes on 2 small pieces I am already committed to enter in a Black Mountain exhibit. So, practice helps. Also, not to be so hard on myself.

At UNC-A I was strongly encouraged by my chief instructor to enter 2 of my pastels in a juried student show. I did. Neither was accepted. I was crest-fallen, and beating myself up for being so presumptuous to have entered. Then I attended a talk by the visiting artist juror. I thought it was to be a discussion of the works he had selected, and I could learn why my works were not acceptable. Instead it was slides of his own work and an explanation of how he came to the style of art represented by his works. His entire body of work consisted of found/salvaged pieces of metal



welded into huge, almost weaponry-like constructions. I liked his work, but his vision was worlds apart from mine. What I learned was to consider who the juror will

be and the approach he/she takes to art in general. (All the student work accepted in the show were predominantly sculptural, very large, and totally monochromatic, ie black & white.....)

Know your own vision and have faith in its validity. Be knowledgeable about the theme of the show and the artist(s) who will juror the show. If not accepted, do everything you can to go to the show, especially if the juror will be there to talk about his decisions. The critique is possibly the most valuable aspect of entering shows. Seeing the exhibit and hearing the juror talk about each piece chosen will help you SEE the vision of the juror and how the accepted works give testimony to that artistic vision.

— *Marian Sinks*

The first shows I entered were small, local member shows that were not juried. Those shows were my first opportunity to see a painting of mine hanging alongside works of more accomplished artists. In those shows, my eyes were my instructors...I could DIRECTLY compare what I was doing with other artwork. I would

see (for myself) some things that I liked more about my paintings... but MANY things that, intuitively, I liked more from other artists.

Why Artists Enter Juried Shows — *Continued*

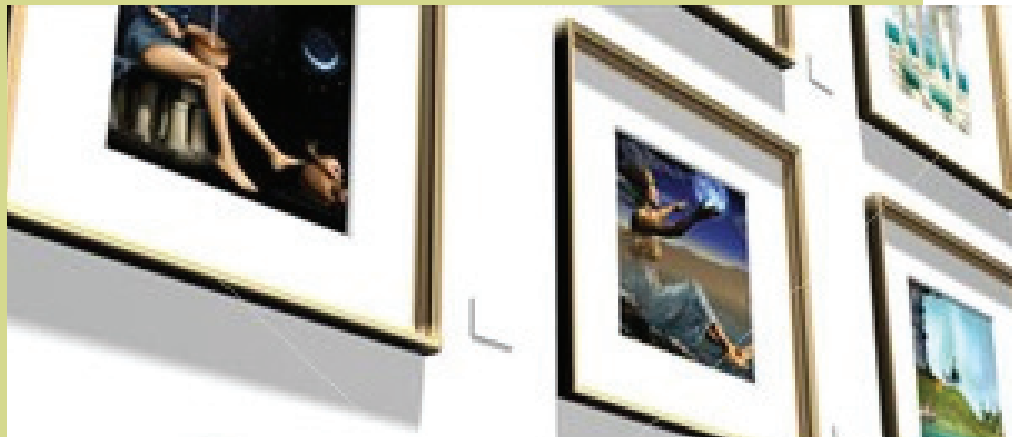
I built on those “self-critiques.” I increased the color intensity, contrast, subject matter.

I started to send entries to juried shows. I didn’t get into any for awhile...I got quite used to the polite rejection letters. Then one day, I opened my SASE from a juried show (not a pastel show) in Atlanta, and, YIKES...it said that my painting had been ACCEPTED! I almost didn’t know what to do. I carried my painting to the show, and then returned several days later for the awards reception. In my mind, I could see ribbons...even the Grand Prize award! However, it was just another lesson. My “lovely” work was quite bland hanging next to the other show entries. So, more “self-critiquing.”

One art group that I belonged to, required their jurors to do critiques of all entries to their shows. I was concerned about this “public” appraisal...but I was more driven to know what the jurors were thinking. I was not getting awards...so why not? I have learned so much from these critiques of my artwork, and from the critiques of the other artwork in those shows.

Now I enter only pastel shows. I must admit that much of my motivation today is “ego.” But that’s OK. It is good to get positive reinforcement...and also good to get criticism. There is so much to learn, and I am constantly changing and seeking to improve.

— *J. Kay Gordon PSA*



IAPS Convention Report

Six APS members attended the Ninth Biennial Convention of the International Association of Pastel Societies held recently in Albuquerque. In the photo that accompanies this report, members Janet Hartmann, Sheryl Daniels, Kay Gordon, and Ruth Crowe got together at the Convention's Opening Buffet. Also in attendance were APS members Carolyn Molder and Zoe Schumaker.

Pre-convention workshops started on June 1st and 2nd. Janet, Sheryl and Ruth were in the two-day Richard McKinley workshop. Kay took a Master Class conducted by Duane Wakeham.

The Convention itself, which was June 3, 4 and 5, was packed with fantastic workshops and demos by some of pastel's top artists and teachers. Within these three days, attendees could choose to learn from Richard McKinley, Desmond O'Hagan, Kim Lordier, Doug Dawson, Claudia Seymour, Duane Wakeham, Margaret Evans, Albert Handell, Margaret Dyer, Bill Hosner, Elizabeth Mowry, Liz Haywood-Sullivan, Alan Flattmann, Lorenzo Chavez and Maggie Price (just some of the instructors). Topics included painting topics such as; landscapes, skies, water, snow, pet portraiture, the figure, atmosphere, abstracting, plein air, color, the night.

Also included were art "business" topics such as; marketing, getting published, use of photoshop, and private critiques by the editors of Pastel Journal and Artist Magazine.

It was head-spinning, awe-inspiring, and often just plain hard work.

One of the most valuable benefits from attending this convention is the interaction with the other artists. Here in one place were over 600 artists from all over the world. The atmosphere was friendly and welcoming. Old friends caught up with each other, and many new friendships were formed.

The next IAPS Convention will be in 2013...and will again be held in Albuquerque. Be there! You will find that it will be an important part of your education and growth as an artist.



Member News

J. KAY GORDON



J. Kay Gordon has been awarded membership in the International Association of Pastel Societies Master Circle. She was presented with a gold medallion at a banquet on June 4th, at the IAPS Ninth Biennial Convention in Albuquerque, NM. Membership in the IAPS Master Circle is achieved by accruing points for work accepted and/or awarded in specific IAPS Exhibitions.

Kay also had paintings accepted into the two Exhibitions that accompanied the Convention.

KATE THAYER

Kate Thayer will have a two person exhibit at the Chapman Cultural Center in the Guild Gallery in Spartanburg from August 1 to August 27. She will be joined by Lalage Warrington, a sculptor. The title of the exhibit is "Feeling And Form" with a reception on August 18, 5:00 to 8:00 with a brief presentation at 5:30.



ZOE SCHUMAKER



Cloud Shadows



Laurel Explosion

Zoe Schumaker will be the Artist in Residence for the summer at the Blue Ridge Mountain Arts Center. An exhibit of her pastel paintings, "My Year in Appalachia" will open on July 2nd, with light snacks served from 2:00 p.m. - 5:00 p.m.

The exhibit will be available for viewing through September 30 during normal business hours:

Tue-Thu 10 a.m. - 4 p.m.

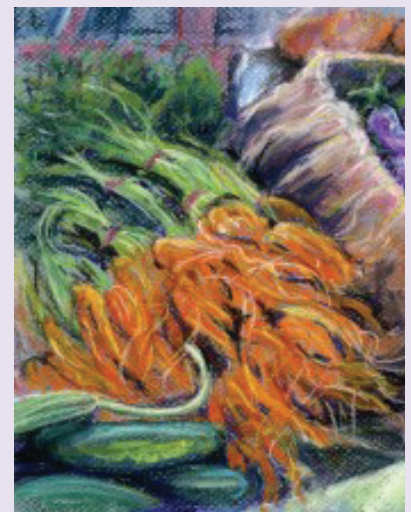
Fri-Sat 10 a.m. - 6 p.m.

The Blue Ridge Mountains Art Center

420 West Main Street
Blue Ridge, GA 30513
706-632-2144

LORRAINE PLAXICO

Lorraine Plaxico is having a show at the Asheville Community Theatre during The Dixie Swim Club, with her artwork up through July. Opening night was June 10th and the play ran through June 19th. It's a large and beautiful exhibit space and she is showing her new series of work done at the Farmers Market of colorful produce, as well as landscapes.



Carrots Eggplants

Help Wanted — APS Volunteers Needed

Maybe you're only here in our Appalachian region during the Summer, and can't take on a year round position on the Board. Or maybe your work or family schedule is already overloaded, and you hesitate to add one even more regular task to your obligations.

Would you be able to help out 'one time only'?

There are many ways you can help APS continue to offer great programs, workshops and events by volunteering for 'one time only' tasks that you can fit into your busy schedule.

For example, we're trying to include summaries of our programs as well as photos taken at events in the newsletter, as well as on our Facebook page and website. You could help tremendously by volunteering to keep good notes of what a speaker says at a program, or taking some photos and emailing them to us afterwards.

Perhaps you can help accept and hang paintings at a non-juried exhibition in July. Or September. Or November. You don't have to be available for every exhibition. Just one. And if it's one you're delivering a painting to for yourself anyway, it might be an easy and convenient way for you to help out the group.

The more members we have to help, the more pastel events APS can schedule. Please take a look at the volunteer jobs listed here and consider whether you have 'a morning here or an afternoon there' where you can keep our growing group strong.

HOSPITALITY:

Would you be willing to bring baked goods to a morning program or afternoon workshop one month?

Contact Sheryl Daniels
(423) 232-1585 or send email to stdaniels@embarqmail.com

GALLERY / NON-JURIED EXHIBITIONS:

Check the calendar in this newsletter and you'll see that APS now has four non-juried exhibits scheduled for the last half of 2011. You could help accept paintings from participating members at the venue, help hang the exhibition, or set up refreshments for the opening reception. Find an exhibition that fits with your schedule and let our non-juried Exhibition Chairs know you are willing to help with that one event.

Contact Nancy Clausen at
(919) 872-0924 or
nancy@clausen.net

WEBSITE:

Anyone with Wordpress skills willing to help upload member jpgs and bios to create a new Gallery of Member Pages on our website? Help would be very much appreciated!

Email Karen Wylie at
karen@soapshed.com

PROGRAMS:

How about offering to keep notes for a program or workshop you know you will be attending, so that we can share information in the newsletter with members unable to attend? These are all one-time commitments, one program or workshop at a time. It'd be great to identify two people per event, so that we get two different perspec-

Help APS

Help Wanted — APS Volunteers Needed

tives and no one has to fret about 'missing' something. Multiple volunteers will get it covered! Please volunteer for a specific program month or workshop topic. Let Gail Wheeler know at (803) 624-2274 or wheeler.gail@gmail.com

TAKE PHOTOS FOR US:

Would you be willing to bring a camera to take photos at a Paint Out, a workshop or an opening reception for one of our shows? Let's capture fun moments, and help match faces with names. We will publish your photos in our newsletter, on the website and APS Facebook Page. Your photos could also help us in our publicity efforts in local newspapers. Just email whatever you take to us!

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OFFICER / BOARD OF DIRECTORS:

And for those of you who have more time, yes, there are year round jobs! There are officer positions and Chairperson positions to represent the various Committees on the Board of Directors. Election for our new year fiscal year is coming up September 10th, at our Annual Membership Meeting. If you would like to consider our Board opportunities, take a look at our ByLaws where committee responsibilities

are thoroughly described, or get more information about available positions by talking with President Kay Gordon at (828) 206-0240 or kgordon@main.nc.us



Attention APS Members — Non Juried Show at Pack Place

APS has been invited to hold a non juried exhibition at Pack Place, The Education, Arts & Science Center located at 2 South Pack Square in downtown Asheville.

The show will run from the 14th of July through August 4th.

This is a great opportunity for our members and we hope you will participate. The Pack Place complex includes the Asheville Art Museum, Colburn Earth Science Museum, Diana Wortham Theatre, The Health Adventure and the YMI Cultural Center.

If you would like to exhibit one of your paintings, we will need your information no later than July 10th as we need to make up tags and I need the information to give to the people at the desk. Send the information to Karen Chambers at karenpaints@hotmail.com Please send the information to Karen Chambers at karenpaints@hotmail.com.

The date to bring in your paintings will be July 14th from 10:30 to 12:30. We will also hang the show on that date.

As before there will be a \$10.00 entrée fee.

This should be an excellent opportunity to educate the public about soft pastels.

Nancy Clausen, Co-Chair,
Non-Juried Exhibitions
nancy@clauseninstrument.com
828. 686. 5003



Exhibition Opportunities

Exhibition/Organization	Dates/Deadline	Contact/Information
APS Non-Juried Member Show - Pack Place	Entry: 7/10/11	www.appalachianpastelsociety.org
Conneticut Pastel Society National Exhibition: Renaissance in Pastel	Entry: 7/01/2011	www.ctpastelsociety.com
The Pastel Painters Society of Cape Cod National juried exhibition "For Pastels Only"	Enrty: 7/13/2011	www.pastelpainterssocietyofcapecod.com
APS Juried Member Exhibition	Entry: 8/01/2011	www.appalachianpastelsociety.org
Associated Artists presents Cultural Crossroads National Juried Exhibition of Fine Art	Entry: 8/19/11	www.associatedartists.org

Our 2012 National Show Juror and Workshop Instructor: RICHARD MCKINLEY, PSA

We are pleased to announce that Richard McKinley, PSA will be Juror for our 2012 National Show and also teach a five-day workshop in Fall of 2012.

The workshop will be held October 31- November 4, 2012 (Wednesday-Sunday).

It will be a residential workshop, with all participants (member or non-member) staying at The Mountain Lodge and Conference Center in Flat Rock, NC. www.mountainlodgeflatrock.com

Morning demonstrations by Richard will be held at the Lodge, then the group will travel to various sites in the Flat Rock area for afternoon painting. Following his wonderful instruction each day, informal conversations with Richard will be possible at 'Happy Hour', dinner, and in the evening APS hospitality suite at the Lodge.

What's Included in your Workshop Fee:

Breakfast, a box lunch which can be taken out to our plein air sites, and happy hour with hors d'oeuvres will be included in each 'room night'. Dinner will be 'on your own', although many attendees may want to go out to dinner as a group with Richard. All rooms offer a kitchenette with sink, counters, microwave and mini-fridge for preparation of meals in your room. You can also enjoy use of the indoor pool.

WORKSHOP COST FOR APS MEMBERS:

Workshop + Single Room is \$1,050.00
Workshop + Double Room is \$ 850.00

COST FOR NON-MEMBERS:

Workshop + Single Room is \$1,150.00
Workshop + Double Room is \$ 950.00

Payment can be made in three payments, each approximately 1/3 of the total cost in September 2011, February 2012, and July 2012. Exact amounts as well as the specific registration details will be provided soon. Your payments may be charged to a credit card, via PayPal.

We will begin registration for this workshop at 9:00 AM on Wednesday, September 14th, 2011. Registration will be online via PayPal. This workshop is being offered exclusively to APS members until November 1st, at which time we will open registration to non-members if we have not filled. More specific details will be provided through email announcements and on the APS website.

About the 2012 National Show

Our 2012 National Juried Exhibition will be held mid-October through early December at The Asheville School's Crawford Art Gallery in West Asheville. Entry information will be available in Fall 2011. For more information, contact Karen Wylie, karen@soapshed.com or Kate Thayer at 828-698-7553 or kate.thayer@att.net

RICHARD MCKINLEY, PSA, PSWC-DP

www.mckinleystudio.com

web@mckinleystudio.com



- AFFILIATIONS -

Artist Member
Salmagundi Club of NYC
Signature PSA
Pastel Society of America
2010 Hall of Fame Inductee
Signature PSWC - DP
(Distinguished Pastelist)
Pastel Society of the West Coast
Signature - NPS
Northwest Pastel Society
Signature PSO - MP
(Master Pastelist)
Pastel Society of Oregon
OPA
Oil Painters of America
Contributing Editor
Pastel Journal - F+W Media

“He has a wealth of information to share, is tireless in this pursuit and his intensity, focus and energy are legendary.” - La Conner Art Workshops

PERSONAL STATEMENT:

“I was born in the Rogue Valley of Oregon, and spent my youth growing up with the rivers and mountains that form this special place. It is from these subjects that I receive inspiration.”

Concerning induction into the Pastel Society of America Hall of Fame, “I am humbled to be in such company, and grateful to my mentors for the opportunities that have come my way. Every blank surface provides the same intimidation and every day spent painting, a new challenge. My goal is to capture a piece of the spontaneous dance of light across the palette of nature. I hope my pieces are like a glance when we see something that makes us linger for a moment.”

- Richard

Richard McKinley has been a professional working artist for 38 years and has over 35 years of teaching experience. In May 2010 he participated in the American Masters Exhibition at the Salmagundi Club in conjunction with a workshop he gave in Manhattan. His inspiring demonstrations and his ability to share his wealth of knowledge make his workshops very popular among students. His work is represented in several national galleries and is in the permanent collection of the Butler Institute of American Art Museum. He is a frequent contributing editor for the Pastel Journal Magazine. American Artist magazine profiled Richard in their January 2008 issue with an article titled: “The Dance Between Artists and their Paintings”, by M. Stephen Doherty. The July/August 2010 issue of Artist magazine features an interview by Christine McHugh titled: “Shimmering Water, Quiet Light”. The Fall 2010 issue of Workshop Magazine featured an article by Linda S. Price titled: “Tackling Three Key Challenges of Plein Air Painting with Oil and Pastel”. His work has been included in several books including: “A Painters guide to Design and composition”; “Painting with Pastels”; “Pure Color, the best of Pastel”; and “Sketchbook Confidential”. A book that compiles years of his published Pastel-Pointers columns and blogs for the Pastel Journal Magazine title: **“Pastel Pointers, Top Secrets for Beautiful Pastel Paintings”**, was released in November 2010 and was an instant bestseller. All are North Light publications. Two instructional DVD’s: “A Studio Session, Pastel”; and “A Studio Session, Oil” have been produced by Artist Productions and F+W Media’s artistsnetwork.tv released two videos on pastel painting in early 2010. An avid plein air painter, Richard divides his time between painting the locations he is passionate about, reinterpreting those paintings back in the studio, and instructing workshops.

APS Member Juried Show — October 14 – November 23, 2011 in Black Mountain, NC

Our 2011 Appalachian Pastel Society Juried Member show will be held at The Black Mountain Center for the Arts, from Friday, October 14, through November 23, 2011.

Our Juror is Fleta Monaghan, M.Ed., of River's Edge Studio and 310 ART Gallery, located in the River District of Asheville. Fleta's website is fletamonaghan.com.

Our juror will be providing written feedback about each painting submitted (whether accepted or declined), will participate in videotaping of her comments about each accepted painting once the show is judged, and will attend our opening night reception to comment about the show and present awards.

The Co-Chairpersons for the 2011 APS Juried Member Exhibition are Karen Wylie & Kate Thayer.

WORK ELIGIBLE

Submission of entries is open to all APS members provided that the work is predominately soft pastel (at least 80%, no oil pastels). Paintings allowed in this exhibition have a size limitation of 36" wide x 48" high, including frame. Paintings must be created within the last 2 years and not previously shown in an APS exhibition. Artwork must be original, not done in a class or under supervision of another artist, and not copied from published photos or from photos taken by others without their permission. The Black Mountain Center for the Arts is used for the After School Children's Fine Arts Classes and therefore will not exhibit nudes.

JURYING CRITERIA

Artist may submit up to 3 digital images on a CD in JPEG format with a resolution of 300 dpi and 900 pixels on longest side. Each image file must be named as follows, LastnameFirstInitial_Title_image size hwx.jpg. So, for instance, for an artist named Bruce Jones submitting a painting with a title of Morning Sky with an image size of 15 inches high and 22 inches wide, the name of that image file would be, JonesB_MorningSky_15x22.jpg. JPEGS must show the precise image of the artwork only (no mats, frames, easels, etc). Images must be an accurate representation of artwork. CD label should include artist's full name and the names of the entries. No email entries will be accepted. No printed photographs are eligible. CDs that do not comply with the above stated criteria will not be eligible. No more than two paintings per artist will be accepted for this show. For more assistance in preparing your entry, please refer to our online guide, 'How To Create CDs for Art Show Entry' on our website.

www.appalachianpastelsociety.org/wp-content/uploads/2010/10/HowToCreateCDsForArtShowEntry.pdf

DEADLINE FOR SUBMISSION

Entries must be received by August 1, 2011.

SUBMIT ENTRIES TO:

Karen Wylie
179 Meadow View Road
Spruce Pine, NC 28777

Please include a self-addressed, stamped #10 business envelope for us to notify you of the Juror's decisions. CDs will not be returned.

ENTRY FEES

Entry fees are \$25.00 and nonrefundable. 2011-12 dues of \$25.00 must be paid at the time of submission. Please include your check made payable to Appalachian Pastel Society.

PRESENTATION OF ARTWORK

The framing of artwork must conform to professional practices for the framing of pastel paintings either with or without mats. If mats are used, they must be white or off-white. Paintings with colored mats can be accepted to the show, but will not be considered for awards. Work must be clean, neat, and firmly framed with flat hooks and strong wire, ready to hang. No saw-tooth hangers are permitted. We accept no responsibility for damage during shipping. APS reserves the right to refuse any painting that does not meet professional gallery standards. Return of such paintings will occur at the artist's expense.

DELIVERY OF ACCEPTED WORK

Hand deliveries will be received on October 11, 2011 between 10:00am and 3:00pm at:

Black Mountain Center for the Arts (BMCA)
225 West State Street
Black Mountain, NC 28711-3408
(828) 669-0930

Plexi-glass is recommended for artwork that is shipped, but glass will be accepted. Must include **RETURN PREPAID LABEL**, including pre-payment for UPS/FEDEX pickup charges, with shipped painting, or artwork will not be returned. The artist is responsible for insurance during shipping. Damage in transit is the responsibility of the artist. Shipped Artwork **MUST** be shipped to the Black Mountain Center for the Arts at the address above. Artwork will be stored at the Gallery until hanging. Shipping materials will be stored during the show and used for return shipment. Artwork unclaimed 30 days after the date of exhibition closing will become property of APS.

PICK UP & SHIPMENT AFTER SHOW

Paintings should be picked up from BMCA on November 28, from 10:00am to 3:00pm. Paintings must be picked up at this time unless other arrangements have been made. There is no room at BMCA for storage of paintings. For directions to BMCA, visit www.blackmountainarts.org/ Entrants failing to deliver accepted work will be denied eligibility for exhibitions for two years.

LIABILITY

The Black Mountain Center for the Arts accepts full responsibility for the protection of the works with full coverage for repairs or replacement at the listed values should damages occur. Artists must provide their own insurance if they wish coverage during shipment of their paintings.

SALES

Work submitted does not have to be for sale. Please state a valid price, or "NFS" and an insurance value reflecting current market value for your artwork. Price of work may not be changed after it is submitted. BMCA will retain a 35% commission on all sales.

JUROR

Our Juror will be Fleta Monaghan, M.A.Ed., founder and director of River's Edge Studio and 310 ART Gallery, located at Riverview Station in the River District of Asheville. A veteran of numerous solo and group exhibitions, in 2006 Fleta founded River's Edge Studio where she focuses on art instruction for adults and professional development coaching for artists, and her 310 Art Gallery offers a Contemporary Gallery of original art. Fleta's website is fletamonaghan.com.

BENEFITS OF ENTRY

Artists will receive written feedback from the Juror about each entered painting, whether accepted or declined. After judging the show, the Juror will provide a critique of all paintings in the show

which will be videotaped for viewing at a subsequent APS member meeting. The Juror will also be present at the Show Reception to make Awards and comments. One Special Membership point will be awarded to those artists who are accepted to the show. By acquiring these points, member artists can achieve Juried Member, Member of Excellence, and Signature Membership Status in APS. For more information about APS Signature Membership, please read Page 2 of the APS ByLaws, available for download at the APS website: www.appalachianpastelsociety.org/wp-content/uploads/2010/11/APS-By-Laws-March-2010.pdf

AWARDS

So far, APS has received donations and art supply gift certificates totaling more than \$1,500 for the Juror to award as prizes.

Awards have been donated from:

Creative Catalyst Productions
Diane Townsend Pastels
Dakota Pastels
Paul deMarrais Pastels
Great American Artworks
Sun Eden Artist Gear
Urania Christy Tarbet and MyArtTutor
Ella Maguire \$100 Memorial Award
Lorraine King \$200 Best Landscape Award

Timetable For APS 2011 Juried Member Exhibition

- | | |
|---------------|--|
| AUG 1 | Deadline for Receiving CDs |
| SEPT 7 | Notification of acceptance mailed |
| OCT 7 | Shipped work due |
| OCT 11 | Hand delivered work due |
| OCT 14 | Show opens and runs through
November 23 |
| OCT 14 | Opening Reception 6:00-8:00pm |
| NOV 23 | Show closes |
| NOV 28 | Pickup of Artwork,
10:00am-3:00pm |

SUBMISSION CHECK LIST

- Check for \$25 entry fee, made payable to APS. Add \$25 for membership dues renewal for 2011-2012 Membership Year.

- CD labeled with your full name and titles of your paintings. CD should contain up to 3 images in jpg format, size 900 pixels on the longest side, 300 dpi. Image file name should be LastnameFirstInitial_Title_image size hwx_jpg. Need help with this? See the APS website for Instruction Link; *appalachianpastelsociety.org*.

- Entry Form: Complete all sections. Read and sign "Agreement Statement" along with your Inventory Card.

- Self-addressed, stamped #10 envelope for juror notification and critiques from juror.

- A copy for yourself of this form and jpgs submitted on CD.

AGREEMENT STATEMENT & INVENTORY CARD

I have read the show prospectus, understand the information, and agree to abide by all rules. I understand that I must deliver all accepted artwork. Failure to deliver all paintings will result in exclusion from APS shows for 2 years. I agree to allow the images I have submitted to be used for this show or future APS publicity.

Signature: _____ Date _____

LABEL FOR ARTWORK

Name _____

Title _____

Price _____ Phone _____

LABEL FOR ARTWORK

Name _____

Title _____

Price _____ Phone _____

Name _____ Hand Deliver or Shipped

Address _____

City _____ State _____ Zip _____

Email _____ Phone _____

Entry #	Title	Dimensions of unframed work	Dimensions of framed work	Price
1				
2				
3				

Payment of \$ _____ Received

JURY NOTIFICATION CARD

Name _____

Address _____

City _____ State _____ Zip _____

Email _____ Phone _____

Entry #	Title	Accepted	Declined
1			
2			
3			

Board Members

Officers

President

Kay Gordon
(828) 206-0240
kgordon@main.nc.us

Vice President

Annette Winters
(931) 761-3011
winters830@gmail.com

Secretary

Marian Sinks
(336) 202-3562
bafgso@gmail.com

Treasurer

Susan Sinyai
(828) 254-2154
stKdoc1@charter.net

Immediate Past President

Beverly Kies
(828) 699-2351
beverlykies@bellsouth.net

APS Board of Directors & Committee Chairpersons

Juried Exhibitions & Workshops

Karen Wylie
(828) 385-1035
karen@soapshed.com

Kate Thayer

(828) 698-7553
kate.thayer@att.net

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Kay Gordon
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kgordon@main.nc.us

Programs

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(803) 624-2274
wheeler.gail@gmail.com

Gallery / Non Juried Shows

Karen Chambers
(828) 665-8538
karenpaints@hotmail.com

Nancy Clausen

(919) 872-0924
nancy@clausen.net

Hospitality

Sheryl Daniels
(423) 232-1585
stdaniels@embarqmail.com

Paint Out Locations

Susan Voorhees
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(828) 548-5500
scvoorhees@earthlink.net

Library

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francesgreenberg@netscape.net

Newsletter Editor / Publicity

Carol Morrow
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Website / Facebook Page

Karen Wylie
(828) 385-1035
karen@soapshed.com
webmaster@appalachianpastelsociety.org

Directions to The WNC Agricultural Center

From Asheville:

Take I-26 East to Exit 40. Make a right turn off the ramp on to Airport Road, Highway 280, heading toward the airport. Turn left at the first stop light past the Asheville Airport on to Fanning Bridge Road. The Main entrance, Gate 1, is on the right.

From Hendersonville:

Take I-26 West to Exit 40. Make a left turn off the ramp on to Airport Road, Highway 280, heading toward the airport. Turn left at the first stop light past the Asheville Airport on to Fanning Bridge Road. The Main entrance, Gate 1, is on the right.

When you enter the Ag Center grounds:

Gate 1 is the main entrance to the Ag Center. Bear LEFT as you enter the main gate.

The State Police Trailer is immediately to the left of the main gate, and the Youth Building is a small building also on the left just past the State Police Trailer. The Youth Building backs up to Fanning Bridge Road.

Appalachian Pastel Society Membership Application

Name _____

Address _____

City _____ State ____ Zip _____

Telephone _____ Alt Telephone _____

E-mail _____ Website _____

Renewing member _____ New Member _____

Artist ____ Art Supporter ____

Committee Interests:

Exhibitions ____ Programs ____

Newsletter ____ Membership ____

Other _____

Hospitality ____ Clerical ____

Telephone ____ Workshops ____

Awards/Experience/Comments/(or, what are your expectations from APS):

Please include a check made payable to "APS" in the amount of \$25 for membership for one year.
APS membership year starts September 1st.

Send to: Kay Gordon
APS Membership Chair
2016 Upper Paw Paw Road
Marshall, NC 28753

More information: www.appalachianpastelsociety.org
Or contact Kay at: kgordon@main.nc.us