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 ■ ■ ■ pastel society

Letter from the President,

Now we've taken our first step toward improving our show entry skills.

I hope you were there with us for this opportunity at the February 12th Member Meeting.

Our juror for the 2011 member show, artist and educator, Fleta Monaghan, told us how she approaches the jurying of a show, both as an artist and as a juror. Fleta reminded us that entering shows helps us network with other artists, improve our resumes, and gives us a basis for self-evaluation and improvement.

As the year progresses, we will continue to learn about the peripherals of artwork. Every artist should know the basics of composition, color and drawing...pastelists must learn how to apply their medium...but, even after creating their masterpiece, they need to know how to photograph, frame and ship their paintings. Stick with us for all of these and more.

There will be several opportunities this year for APS members to display and sell their work in non-juried gallery shows. These shows will be announced in the newsletter and with special mailings.

Above all, I would like to encourage everyone to participate in APS juried and non-juried shows. Commit to doing this, and by the end of the year you will find that you have learned a lot, met other artists, made some connections with galleries, and maybe...maybe... have sold some of your creations!

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!

It's past time to renew your APS membership!

You must renew quickly to be included in the 2011 APS DIRECTORY which will be published soon.

Don't miss the exciting programs and activities planned for this year:

- Membership meetings bimonthly feature interesting and educational programs that often include hands-on workshops.
- Plein air gatherings on the off months begin in the Spring that will provide informal opportunities to paint together with other artists.
- APS bi-monthly newsletter is filled with local society and national events and information.
- Multi-day workshops. APS will soon be opening registration for a 5-day Richard McKinley workshop to be held in 2012. The registration will be open to members only for the first month.
- Non-juried member shows. Several are planned. Announcements will be made as soon as contracts are signed.
- Juried Member show in October in Black Mountain, NC.

- APS website full of interesting information and valuable resources.
- Your APS membership means you are a member of the International Association of Pastel Societies with all resulting benefits.

PLEASE COMPLETE AND SEND THE MEMBERSHIP FORM FOUND ELSEWHERE IN THIS NEWSLETTER.

If you are not sure if you have paid, please contact me and I'll check the APS data file.

With appreciation for your support,

Kay Gordon
 APS Membership Chair
kgordon@main.nc.us
 828.206.0240



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.

March 12, 2011 APS Meeting Speaker

10 am – 12:00 pm

**Presenter: Melanie Miller,
Aiken, South Carolina**

Nationally noted artist Melanie Miller Longshore is a sixth generation Southerner who grew up in Montgomery, Alabama and is currently living in South Carolina. Melanie signs her work using her maiden name Melanie Miller. She obtained a degree in Art and Education with a minor in Art History and History from Huntingdon College in Montgomery, Alabama. Her Pastel portraits and original works are found in private and corporate collections throughout the United States. Her work has been published in several publications and periodicals throughout the South. Melanie has received numerous awards and recognition for her work. She is a member of The Portrait Society of America and The National Degas Pastel Society. Her pastel portrait work was chosen to represent the national Degas exhibit in New Orleans. She is also a member of the Northwest Florida Pastel Society. Melanie is a member and founder of the Piedmont Pastel Society of Charlotte, NC. She is also a member of the Charleston Artist Guild and the North Augusta Artist Guild.

Melanie has spent much time traveling and painting internationally the last few years and studying under famed artists throughout the United States as well as abroad. Among her inspirations and study are world famed Presidential portraitist Daniel Greene. She has studied under Thomas Boskett, Professor of Art and Design at Parson's Institute of New York. Her studies abroad include the Academia Italiana in Florence, Italy.

IN her own words....."Capturing the human spirit, the wonder and the beauty of nature in pastel and oil is an ongoing and endless passion of mine. The limitless possibilities in exploring the luminous medium of pastel provide me the opportunity to stand in awe of the great universe and its beauty at every changing moment."

Melanie greatly enjoys sharing the endless possibilities of the pastel medium through her teaching. Her work may be viewed at numerous galleries in Aiken, SC, The Re-Fresh Gallery, The Hitchcock Center Lobby of Aiken Regional Medical, and other locations in Charlotte, NC, Pensacola, Fl, North Augusta and Augusta, Ga. You can also view her works by appointment and on line at <http://www.Paintingsbymelanie.com> Melanie enjoys teaching workshops in the pastel medium as well as individual painting lessons. She works by commission in pastel and oil. She recently established and taught pastel classes at Queens University of Charlotte, North Carolina. She currently teaches at the Gertrude Herbert Institute of Art in Augusta and also teaches in her studio in Aiken.

For additional information call or contact Melanie
cell 704.340.0535
152 Willow Oak Loop
Aiken, SC 29803
Email MLongs6088@aol.com



March 12, 2011 APS Meeting Afternoon Workshop

**APS After Meeting Workshop:
1 pm – 4 pm - \$45.00 for APS members
Instructor: Melanie Miller**

“ Surfaces that Suffice and Delight”

This fun filled workshop will offer an exploration in new surfaces for the novice or experienced pastelist. It will be hands on in creating new textures that you can custom and control according to your subject matter or surfaces just for fun to take your work to a new level. You will see that there is no limit to what this fabulous medium can provide in creating texture and beautiful luminosity as well as color exploration.

The demo will provide enlightening grounds that further open creativity in painting in the pastel medium. There will be opportunity for you to make your own surface and feel the tactile magic of pastel.

Workshop Supplies List will be provided when you register for the workshop.



How to Register for Melanie's Workshop:

We have space for 15 participants in Melanie's workshop. Please pre-register for the Saturday afternoon March 12th workshop by mailing your check to:

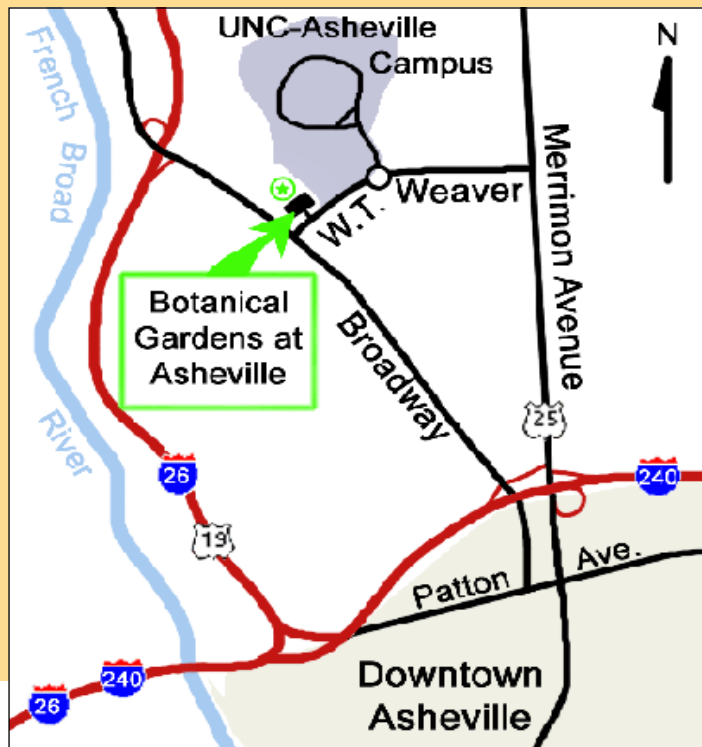
Gail Wheeler
APS Program Chairperson
635 Park Ave
North Augusta SC 29841

Gail's phone is 803.624.2274 and her email address is wheeler.gail@gmail.com

April 19, 2011 Paint Out

**Our paint out location will be the Asheville Botanical Gardens.
151 Wt Weaver Blvd, Asheville, NC 28804 (828) 252-5190**

We will meet at the Botanical Gardens at 10:00, bring lunch or you can disperse from there(there are plenty of places close by for a quick lunch) then back to paint if people want. There are plenty of benches, the plants will be beginning to bloom- it should be pretty. Please dress accordingly; there are bathrooms available.



From Downtown Asheville
Take Broadway/Merrimon Avenue (US 25) north for approximately 1.5 miles to the traffic light at W.T. Weaver Blvd. Turn left. Pass the entrance to University of North Carolina Asheville (UNCA) at the traffic circle. Entrance to Gardens is the about .2 mile on the right.

From the South (Hendersonville)
Take I-26 North to Exit 25. At the bottom of exit ramp turn right. At second traffic light turn left on to W.R.Weaver Blvd. BGA's parking lot is first driveway on left.

From the North (Weaverville)
Take I-26 South to Exit 25. At the bottom of exit ramp turn left. At second traffic light, turn left on to W.T. Weaver Blvd. BGA's parking lot is first driveway on left.

APS NEWSLETTER

Deadline to submit your news for the May 2011 Newsletter: **April 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 - Carol Branton Morrow

"Light and color have such a great effect on our emotions, how they inspire passion, offer peace, calm the mind and feed the soul."

I can't remember art not being part of my life, so it must have been very early when I started drawing and painting. I do remember my parents sharing with me at every opportunity the importance and love of nature. My father particularly was focused on the overall beauty of the world we inhabit. I quickly developed a love for all things natural. This love has continued throughout my life and has led to the need to record the emotions I feel when seeing such beauty. I vividly remember laying in the grass on my back, maybe I was 5 or 6, watching the sunlight move through new spring leaves, that wonderful chartreuse of leaves at the beginning of their life cycle. The peace and joy I experienced that day is what I attempt to

translate onto paper through my painting. Light and color have such a great effect on our emotions, how they inspire passion, offer peace, calm the mind and feed the soul. I can only hope to pass these emotions on to viewers of my work.

I have heard many times, from many different painters that to achieve what we want our paintings to be we must paint one thousand paintings and then we can **begin** thinking of achieving the level we desire so badly. Well, I am no where near that thousand mark, but I continue to paint and learn daily.

My education includes a B.A. in Theology with a Minor in Fine Art from Lenoir Rhyne University and an Associates Degree in Graphic

Design from Guilford Technical Community College.

I am currently teaching private art lessons, working with Gallery 262 in Waynesville and preparing for the Quick Draw Fund Raiser in April.

Quick Draw is an annual event that raises money for art education in the Haywood County public schools and award scholarships for graduating seniors to pursue art-related studies.

For more information:
www.wncquickdraw.com

Gallery 262 is located at
262 Depot St. Waynesville, NC

email: rudycaro@bellsouth.net
www.carolmorrowstudio.com



APS Invited to The Bascom

APS is proud to have been invited to participate in the Regional Works Exhibit at The Bascom. This Exhibit will feature artwork from selected art guilds and art associations.

Each organization was asked to select 7 pieces of art to represent their artists. The APS Board of Directors decided to submit the artwork that was picked by juror, Ann Templeton, for our 2010 National Show. The APS-member paintings that received awards were at the top of the list. Remaining spots were determined by lottery from all member paintings in the National Show.

Congratulations to Stephanie Thomas Berry, J. Kay Gordon, Suzanne Karnatz, Beverly Kies, Marian Sinks, Susan Sinyai and Kate Thayer for having paintings accepted to this Exhibit.

The Bascom is a center for the visual arts that is located in Highlands, NC. More information and directions can be found at www.thebascom.org or 828.526.4949.

The Bascom will host an artist's opening reception on Saturday, February 19 (weather permitting). The show will run through April 2, 2011, and will be open on Fridays and Saturdays only from 10am to 5pm.

The Opening Reception will be from 1 to 3pm on Saturday, February 19th. They also show a free art-theme movie every Saturday at 2pm. All of the attendees are invited to that as well. There is no charge for the movie.



"Toad Trillium" by Stephanie Thomas Berry



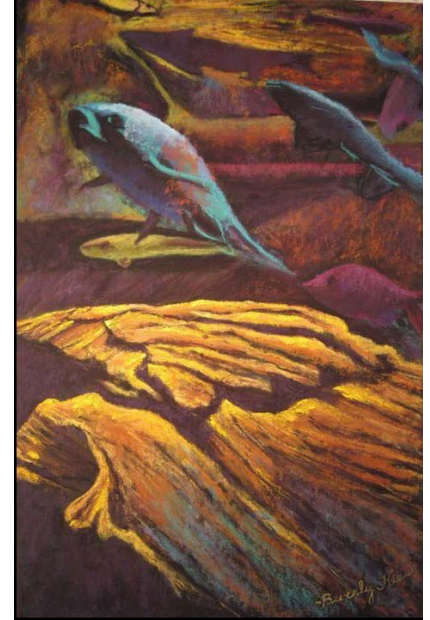
"The Blue Motorcycle" by J. Kay Gordon



"Jaune Brilliant" by Susan Sinyai



"Little Green House" by Marian Sinks



"Ethereal Journey" by Beverly Kies



"Autumn Tumble" by Suzanne Karnatz



"Lovin' The Spin I'm In" by Kate Thayer

Our Studios, Our Sanctuaries

Marian Morrison Sinks - Black Mountain, NC

I had studios in our last two homes in Greensboro so when we decided to relocate to Black Mountain space for a studio was a pre-requisite.

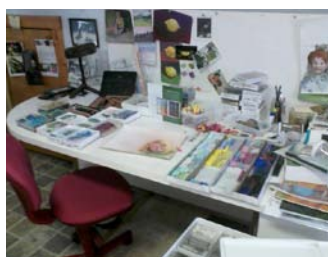


We found a wonderful home at the edge of "downtown" Black Mountain with a "bonus" room over the two-car garage that featured northern light. We pulled up the carpet and installed easy-to-clean vinyl. When I began shifting to pastels our four cats were fascinated, and due to the health risk, their unfettered access became problematic. We solved this by installing a four-

foot high frame and gate at the front of the studio and fencing it with plastic "dog wire." As long as I don't put boxes or furniture in front of the fence, all is well and I don't have to worry about little pastel cat tracks on the furniture downstairs.

My studio has several "zones:"

- Pastel area. Long "pedestal" table placed along a wall – supported on one end by a shelving unit – with a rolling taboret underneath for boxes of pastels.



- Drawing area. Large drawing table adjacent to the northern windows and next to a wall of low shelves for light boxes as well as multiple pencils, reference photographs, books, and various tools.



- Resource area. This is a corner with wall shelves for papers, watercolor supplies, palettes, buckets of brushes, more books, and horizontal surface to display any object that has recently caught my eye.



- Display Easel. In the floor space adjacent to the "resource" corner I keep a smaller easel, that can serve as a display area for work "under consideration" so I can view it from a distance.

- Paper Rack. This was formerly a library unit we got at a city surplus sale to store large sheets of various papers and completed drawings, sketch pads, etc.

- Oil painting area. This is the largest space because the base of my rolling easel is

large enough to store buckets and palettes. I also have a mirror for self-portrait practice and cabinets for solvents and other supplies as well as a covered metal container for rag disposal.



- Stationary cabinets. These are stacks of drawers topped with a large flat surface that can be used as a work area for framing, cutting mats, gessoing canvas, etc. The multiple drawers hold tubes of oils, watercolors, acrylics as well as colored pencils, pastel pencils, scissors, staplers and other necessary tools and supplies.



- Storage Area behind Knee-walls. The roofline of the bonus room over the garage necessitated having two low "knee-walls" on either side that can be accessed by half-height doors. The areas behind the "knee-walls" provide "rough" storage space for old canvases, frames, framing supplies, empty jars, etc.

- File Boxes. Finally, along the perimeter of the room are a myriad of plastic file boxes filled to overflowing with image-clippings, gallery information, and all papers related to the "business" of art making.



- Recliner. Just outside my 'gated' studio is an old recliner where I can take a moment to study, research or snooze.

Our Studios, Our Sanctuaries - *Continued*

Kate Thayer - Flat Rock, NC

This room was already in the house when we bought it. I just had pastel things made for the room.



- Framing and storage area: Formica top with padded area for framing, mat cutter, and roll of backing paper below area in the middle is storage for mat board, form core and pastel

paper end areas hold small paintings, pieces of mat board and form core, bubble wrap etc.

- Finished painting area: has foam pipe covers to hold framed paintings upright with formcore between packing material, empty frames and glass.



- Painting space: sky light above, natural and warm bulbs, air purifier, computer monitor, pastel box. Another counter on right for additional pastels and supplies.

There are additional cabinets for storage along the wall.

J. Kay Gordon - Marshall, NC



I share my studio with a cat, and a washer and dryer... (so you might guess that it's really my laundry room). I do most of my work on a home-made 4 x 4 foot rolling island. I usually work on a table-top easel with plenty of room around it for pastels currently in use. Room lighting is 5000 k fluorescent ceiling fixtures. Easel lights on each side of the easel are Ott lights. Pastel storage was becoming a problem until I found a caterer's



cabinet on e-bay. I enclosed it with a wood frame with wheels. The frame also includes storage space for my

traveling easel underneath and a covered compartment on top to hold the pastel trays I use when I travel. All of my pastels are now conveniently stored on the eleven full-size (17 x 26 inch) baking pans inside the cabinet. Plenty of room for organizing and easy to work from. And, I don't have to worry about the cat getting into the pastels!



Our Studios, Our Sanctuaries - *Continued*

Pam Winkler - Marshall, NC

This is my studio in the Marshall High Studios in Marshall, NC on the island in the French Broad River. I share the space with Gayle Paul, an abstract oil painter, and the building with many talented potters, painters, jewelry makers, weavers and a furniture maker. We are fortunate to have wonderful large windows, solar hot water and a new heating system! It is a great space for making art.



**Let APS members know
what's happening with you and your art!**

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The Jurying Process with Fleta Monaghan, M.A.Ed

Report on our February 12th program submitted by Karen Wylie

On February 12th, more than 30 APS members attended Fleta Monaghan's presentation about the jurying process, and nearly twenty were able to stay for our afternoon discussion and comparison. This program had been originally scheduled for our January meeting, but was cancelled due to snow and regional driving conditions.

The purpose of the presentation was to demonstrate that different jurors evaluate paintings differently. We planned to achieve this goal by making use of jpgs submitted to one of APS' previous shows. That way, we already had decisions from one juror about which paintings were accepted or declined, along with comments.

If we asked someone else to be a 'juror' of the same slides, what would they see differently - or the same - as the original juror?

We invited Fleta Monaghan, M.A.Ed, the Juror for our upcoming Fall Member Show to speak to us during the morning session about the jurying process: her own approach and jurying in general. After lunch, we facilitated the afternoon session ourselves viewing the same jpgs, and comparing Fleta's thoughts to those of our juror for the 2008 National Show, Margaret Dyer. Of the 167 paintings submitted for jurying to our 2008 Show, 55 were selected by Margaret to be included in that show.

Fleta started her presentation by sharing jurying considerations she believed important, and that most jurors applied. Later, as each



painting submitted to the 2008 show was shown to Fleta, she responded with her impromptu comments.

Notes Fleta made for her presentation are included in this newsletter, as are some notes and thoughts by APS member Suzi Karnatz, PSA, so I will elaborate only on a few points - selecting a few that took me by surprise and really made me think.

1. What the Juror's Job Is

Fleta said a juror's job is to create a show that is a work of art in and of itself, *to create an experience for the viewer*. She said theme shows have a focus, but an open show like ours (with no theme to paint around) requires the juror to provide the focus through the paintings that are selected. She said paintings can be excellent, and still not find their way into a show because they don't 'fit' with the rest of the submissions. As we went through the slides (we made it to jpg 136 out of the 167 before

we ran out of time) Fleta began referring back to previous jpgs she viewed, saying things like 'it might be interesting to hang this painting next to the one we saw earlier of the man on the river' because of the tonal approaches the paintings had in common. Or that 'the paintings from this artist might make a nice vignette hung with the purple & yellow landscape that we saw earlier.' Not only were many of us amazed at Fleta's ability to recall and link together paintings she saw 30-60 minutes before, the whole idea of sub-grouping paintings by theme or commonality was really new.

After her presentation, I mentioned to Fleta how interesting I thought it was that she was already 'hanging' the show in her mind as she was jurying it, trying on all sorts of possibilities with the sub-groupings and themes. And she said that we needed to remember that not all viewers of art exhibitions know much about art or feel comfortable trying to look at art. And so we need to give them a way into the paintings, and into the show, by providing groupings for the viewers. Hanging paintings together that have something in common allows the viewer a way to relate to the paintings.

(As a side note: Fleta told us that she would like to guide us in the hanging of the paintings accepted for the October show, because she will have ideas about how she wants them grouped. So we will be able to learn a little bit more about the jurying process and Fleta's thought process, by seeing which themes or groups emerge from the paintings submitted to our show, and which paintings she would like hung together.)

The Jurying Process with Fleta Monaghan, M.A.Ed - *continued*

2. Consistency vs Variety: What Paintings Do You Submit?

How do you do **YOUR** job as an artist and select the paintings to submit to a show?

Fleta's advice is to be consistent in your own work, to stick with a theme, explore your ideas on a subject and show those paintings to a juror. Too many different styles are distracting and can be viewed as inconsistency in style or approach.

As Fleta looked at the jpgs, she did not want to make decisions about each painting immediately. She wanted to view them first in the context of all the paintings submitted by each artist (maximum three jpgs per artist) and she said she would not make 'yes' or 'no' decisions on any painting until she saw all the paintings submitted to the show. Given the fact that Fleta began to explore ways to cluster and hang the paintings in groupings that had something in common, that made perfect sense. She did generally share with us which of an artist's two or three paintings were most striking to her, and those would likely be 'in the running' when she went back through all the jpgs again and begin selecting for the show.

And this is when many of us had another big learning. Because Fleta wanted to look at all of the paintings submitted by each artist and discuss them all together, we would go back and forth between the slides to better understand Fleta's comparisons and comments. This meant Fleta spent more time comparing and contrasting what she liked about an artist's work if she had multiple paintings to look at. Artists who submitted only one painting didn't engage her juror's eye quite as long.

But artists who submitted one landscape, one portrait and one still life as their three paintings don't necessarily increase their chances of getting into a show. Several times we heard Fleta say all the paintings were obviously competently done...but that three of one thing, one genre, would let her think and make a selection.

This seems like a really good sales technique each of us can remember and use: the longer we keep a juror going back and forth between our paintings, making them think to figure out what they like or don't, and which one(s) they like more, the better our chances probably are of getting into a show. We can keep the juror engaged longer if the paintings we submit are more similar than different; in one style, rather than many.

This strategy is quite different from the idea of submitting one of everything to a juror, hoping that maybe they'll like one of them, or 'need' a portrait because there are too many landscapes. We can't control the 'mix' of other paintings that might be

submitted to a show. We can only select the paintings that represent us the best. But definitely put in more than one entry, Fleta recommended. More paintings can show your range - show what you can do.

3. Don't Just Paint What You Think The Juror Likes

Don't second guess the juror, because you don't know what's in their head. Don't just paint what you think the juror likes. Fleta said that although she personally paints a lot of abstracts, that doesn't mean she will like all abstracts. In fact, she said it's very likely that she will be pretty tough on any abstracts submitted. I found it interesting that Ann Templeton said essentially the same thing this past Fall when she was here to juror our 2010 National Show. She said that artists seem to submit a lot of landscapes when she is jurying a show, thinking she likes landscapes. But Ann said she's very hard on landscapes and one has to be really outstanding for Ann to jury it in, because landscapes are 'her thing.'

So if we're not going to be second guessing the juror, what should we do?

4. Paint From Your Heart

Submit the work that thrills YOU. Find the unexpected angle, the unusual perspective and paint THAT. Fleta referred to the first impression a painting makes as its 'WOW Factor.' She says this is the emotional reaction that a painting prompts within a viewer. What does the painting say to us? Does it affect our heart?

*Where does the unexpected,
'the wow factor', in a painting
come from?
It comes from your heart.*



The Jurying Process with Fleta Monaghan, M.A.Ed - *continued*

Fleta gave all of us who attended the February meeting a lot to think about. And hopefully, we've captured some points in this newsletter that will cause you to think about your own work and the jurying process, too.

Our 2011 Juried Member Show will be held in October, with our entry deadline mid-August. That gives all of us just about six months to paint something to submit to this year's show.

Fleta will be providing written feedback about ALL paintings submitted to this year's juried member show, whether accepted or declined. Then, after Fleta sees the paintings in person and determines her award winners, her comments about each painting will be videotaped for us to view and learn from at a future APS meeting. And Fleta will also be on hand with us at our opening reception to make awards and overall comments about the show. This kind of extensive feedback process is rarely offered in the context of a juried exhibition, and is a tremendous opportunity for APS members to take advantage of. All too often, all you know is whether one of your paintings got into a show or not: not why, or why not. We hope all APS members will consider taking advantage of this year's member show by entering three paintings to be considered by our Juror, and benefit from this feedback and critique opportunity.

So - there's only one thing left to say: **Get Painting!**

Special thanks to President Kay for organizing the slides on her computer for our presentation, Marian and Tom Sinks for the loan of their digital projector, and Pete Gordon for his onsite set-up & consultation.

From Fleta Monaghan, M.A.Ed.
Juror for our 2011 Member Show
Notes on How a Judge Might Consider Work for a Show

It is always best if the juror can see the work in person and put together a good show. It is much harder with digital images, but still a responsibility of the juror to consider the show as a whole.

It is imperative that the constraints of (1) the size of venue and (2) how many works can be included are considered. This means that many very good works will not make it to the final cut. This will hopefully make you feel a little better if you do not get into every show you enter.

The personal tastes of juror can be an influence, this cannot be escaped! (don't try to please the juror, if you try to work in their style or subject matter, and this is not what you do, it will stick out a mile, and probably not in a good way)

Considerations:

Quality of images – this is vital, your images must be of good quality, which means:

- clear, not blurry
- not at a weird angle
- properly cropped
- no potted plants
- not shot behind glass
- best without frame unless part of the piece, and
- the size required by the guidelines.

Get it professionally done if you don't know how to do it right. Not fancy colored borders around the art please.

Hopefully the juror will make a strong attempt to put together a good show. This is tricky with an open entry show (when there is no theme), but the juror must do

her best. A well curated show is a work of art in itself. It would be good to have the juror's feedback in the hanging of the show if possible.

First Impressions are important

"The WOW factor". What is this? Does the painting have some quality that will connect with the viewer? This may be an emotional thing. Consider subject matter, clear mastery of the medium, understanding of composition, unexpected compositions (no backgrounds that are an afterthought), work that is expressive and provocative in content and has a unique style and viewpoint.

A painting can be very well executed, but boring, while a raw rendering can have power. So don't rely just on technique when you paint: you are bored, the viewer is bored and no one really pays attention. Paint from the heart and paint what you love, NOT what you think you should paint.

Composition: This is the arrangement of all the elements in the picture: Color, shape, line, texture, size of objects, placement on the picture plane, visual arrows that lead the viewer through the painting, no traps or barriers, good use of value contrast – without a masterful orchestration of the elements the work will not hold up. A composition with weak areas will not make the cut, so study, practice, learn and practice more so you get better and better. It is the only way.

Color: does the artist show a clear understanding of color use? Use of neutrals, strong colors, or muted? Do the colors convey a mood or emotion? Does this add to the message of the painting?

The Jurying Process with Fleta Monaghan, M.A.Ed - *continued*

Value. A colorful painting without a clear value structure will fall flat. Value is the cornerstone of your composition. Do value studies to practice, LOTS of them!!!

Too much information: You do not need to put in every last bit of detail in your painting. Leave some suggestions, and things for the viewer to complete in their minds. Allow the viewer to use their own imaginations and engage with the work.

All jurors will probably look at the work with an eye to the elements of design previously mentioned, so this is a universal consideration without prejudice or influence of personal taste.

Is your work honest, not trite. Art that tries to please, or shows an intent toward "marketability" is most often not the artist's best work. Don't do something specific for a themed show unless you are honest about it, better not to enter that show if you have to fake an emotion you don't have toward a subject.

Look at the work in your area in galleries if it is a regional show. You might see certain scenes that have been done over and over. Avoid cliché subject matter, and if you must paint an apple or a pear, it must be THE ONE, the very best apple or pear ever painted!

Remember that no one will agree 100 % with the juror, and one juror may give a piece a prize, while another juror may reject the same work. You can't second guess things, just enter what you consider your best work. Don't take advice from anyone about this, follow your heart.

NEVER enter work you have copied or done in a class where everyone follows the teacher's

painting or does the same still life. Use your own original photos, work from nature, a still life, your own imagination. ALWAYS! If a juror recognizes a work that is a knock off, no matter how well done, it will not survive the cut.

Also, juried shows are sometimes controversial, and it can be a healthy debate if you choose to take it as a learning experience. Regional juried shows are a good training ground for professional development, a way to build your resume if accepted, and a way to learn - if your work is not included this time around.

Every artist who has paid their dues has racked up both rejections and acceptances. It is just the way it is. Eventually, you will be careful about the juried shows you enter, and consider only the ones that are real career builders or ones in groups you wish to support.

If your work is not accepted, lick your wounds, and forge ahead. I usually react with renewed determination and motivation!

www.fletamonaghan.com



Notes on February APS Program from Suzi Karnatz, PSA

Fleta took pastel workshops from Allen Flattmann and learned how to 'critique' - when you critique someone's work, do it caringly with great respect.

Non Juried Show vs Juried

- It's best to see original art itself
- she likes to put together a show that is a work of art itself
- you cannot escape the personal taste of the juror
- Never second guess a juror

Considerations

- quality of images must be excellent
- follow the instructions perfectly
- 1st Impressions; a "WOW!" factor
- emotional impact
- see work from YOUR heart
- composition, value, color
- communicate the unexpected
- visual arrows (directions leading to the center of interest)
- Absolute understanding of color
- do they convey a mood or emotion? Knowing how to use greys and neutrals, etc
- Value
- Simplicity - don't put in every detail, leave something to your viewer
- Again, do not try to please the juror
- Use photos only for reference. You the artist can rework composition, value etc and be creative. Do not copy.

The Jurying Process with Fleta Monaghan, M.A.Ed - *continued*

Critique (of APS 2008 Show - some notes)

- Be consistent in your work
- All same subject matter when you submit two or more slides or images
- A small painting (11 x 14 or less) must have a 'wow' impact

She did mention personal prejudice
- Van Gogh

Streams are a 'done' factor. Vertical paintings, also pathways into woods (but I love them!)

Don't submit different subjects. Stay with mountain scenes if that's your focus, don't jump to flower paintings and submit two mountain and one still life/flower.

Portrait - she likes to see unfinished areas that leave part of the paper showing, watch out for background treatment, face, hands etc good drawing skills are needed. There is so much more to this.

Consider: Unusual size for paintings. Fleta pointed out one painting submitted that was 11 x 22 and said the size made it an intimate painting. Is your painting 'liveable'? Would someone want to live with it day to day? Consider the drama of the shadow.

VISION & CONSISTENCY -
in landscapes

ALLOW 'mark making - pastel strokes are very exciting, don't be timid

Abstract painting is not easy, it's difficult to get it right.

Fleta is personally drawn to the abstract.

Do not ever copy pictures or published photos.

Do not ever enter work that a teacher has told you how to correct. Keep that painting and then do another - learning - applying her instructions.

APS - Where do we go from here to enable more artists within APS to know how to produce quality work for acceptance into a juried show?

Education • Workshops • Demos

Understanding Composition, Value, simple scale of 1 to 4 values; Color - this perhaps is the most difficult to understand (but this is the most fun!).

Color Wheel: warm, cool, light, dark. Distance - colors go back. Foreground - colors come forward etc. Much, much more.

*Knowing how to do trees - all I saw were various shades of green in the trees. Boring. I learned a lot about this.

Portrait - Most difficult - take figure drawing classes for several years - not just one or two classes, buy books etc. Collect as much information as you can, draw, TV, husband, grandkids etc. Just keep drawing.

This is fun also. Do small thumbnails of same subject - yet move shapes around.

Member News

J. KAY GORDON

had a painting chosen to the Top 100 in the International ArtSearch 2011 Paintings and Drawings International On-Line Exhibition. Juror was Greg Biolchini. This on-line exhibition can be seen at: www.internationalartsearch.com

NANCY CLAUSEN

had a painting at the Ambleside Gallery with the Pastel Society of North Carolina. Ambleside Gallery is located at 528 S. Elm St. Greensboro, NC. The exhibit was from February 11 - February 25.

Carol Branton Morrow

had a painting chosen to represent the Swannanoa Valley Fine Art League at The Bascom Exhibit in Highlands, NC.

KAREN CHAMBERS

will be teaching a plein air pastel workshop at John C. Campbell Folk School in Brasstown, NC. The workshop will be from October 24-28, 2011. Please see their website for more info on the costs, etc. There is a link to it from her website.

She also will be teaching a three day workshop at the University of North Carolina at Asheville for the Reuter Center. The paintings in this will be done in the studio but with emphasis on color seen when painting in plein air. Please see their website for more info on the costs, etc. There is a link to it from her website.

You may also contact her for any information on the workshop details.

Karen Chambers,
Ph:828/665-8538 or e-mail at karenpaints@hotmail.net
www.karenchambers.net

APS Member's Non Juried Show: June 10 - August 2, 2011

Where: Studio B starting on June 10th and closing on August 2nd.
1020 Merriman Avenue, Asheville

Dates: June 10th - Paintings delivered to Studio B
June 16th - Reception

Paintings will be limited one per artist and not to be larger than 24" x 30". Patti Bell, gallery owner, reserves the right not to take any paintings that are inappropriate for hanging in her gallery or are not framed properly. The commission to the gallery will be 40%.

Karen Chambers and Nancy Clausen will be taking in the paintings on June 10th at the gallery. If you do not have an artist statement in our resume book, please bring one at that time. A slight fee will be charged by APS for the show.

If you have any questions please contact Nancy or Karen, addresses and phone numbers are as follows.

Nancy Clausen
828.686.5003 or 919.618.9054
nancy@clausen.net

Karen Chambers
828.665.8538
karenpaints@hotmail.com

Exhibition Opportunities

Exhibition/Organization	Dates/Deadline	Contact/Information
International Association of Pastel Societies Eighteenth Juried Competition	June 1-5, 2011 Entry: 3/30/11	www.pastelinternational.com/COMPETITIONS/competitions-exhibitions.html
Blue Ridge Spring 2011 Plein Air Festival	No Deadline/ Come out and Paint April 9 & 10, 2011	blueridgearts@gmail.com
The Artist's Magazine's 28th Annual Art Competition	Entry: 4/15/2011	www.artistsnetwork.com/annualcompetition/
The Associated Artists of Southport, NC Summer Regional Show	Entry: 6/01/2011	www.franklinsquaregallery.com

NEW for APS members and supporters! - Cafe Press Online Shop

We have set up an account with cafe press which sells items with our logo on them.

There are aprons, mugs, tote bags and water bottles plus more... with the Appalachian Pastel Society logo on them.

They really look sharp.

For any item bought, the pastel society will receive a commission.

You can log in by using,
www.cafepress.com/appalachianpastelsocietyonlineshop



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Appalachian Pastel Society Membership Application

Name _____

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City _____ State ____ Zip _____

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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