



**IT'S 2020! HAPPY NEW YEAR!**



**Sunlit – abstract pastel by Judy Tate**

## Letter from the President— Will Evans

Dear Members and Friends of APS

This newsletter will find you celebrating 2020. On behalf of the Board I wish you all a Happy and Healthy New Year. (Wasn't Y2K just last year?)

The possibility exists of snow, ice and cold, so making lemonade out of lemons leads you to hours of watching HGTV reruns or spending time in the studio. And perhaps it's a good time to get back to the studio and review the basics : color, value, edges, perspective.....

*Continued on page 2*



I like to revisit old copies of Pastel Journal I've collected over the years. And every time I do this, I see something in a new light. Those articles resonate in a new way. We never stop being students.

I'm currently reading an old-new book "Carlson's Guide to Landscape Painting", published in 1929. Born in Sweden in 1874, John F. Carlson immigrated to America at age 9, started painting at 15, and created a fabled school in Woodstock, NY. He was admittedly "old school", and maintained that "Painting can not be taught but only learned through practice". My daughter's swim coach said it's all about luck, and the more you practice, the better your luck. Carlson also stressed that what was outside his back door gave him all the subject matter, through the change of seasons, that he would ever need. Interestingly, this was the very same feeling expressed by Andrew Wyeth decades later. You hear it echo today at workshops, "Paint what you know!"

Read the book, it's a primer in basics and brilliant observations for every level of painter in every medium. But be forewarned, he doesn't tread softly. So as you are making New Year's resolutions, give yourself the gift of Carlson, you won't be sorry. It's a Dover reprint, available at the Library. I found a new copy for \$3 at the used book store.

So join me in the studio, celebrate the painting process and create beauty. Until next time, make some dust!

*Will Evans*

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The APS general meeting is scheduled every second Saturday of the month: January, March, May, July, September, and November, from 10 am - 12 pm Any interested in pastel are welcome.



# Appalachian Pastel Society

January 11, 2020 Meeting

10 a.m. – 12 noon

Grace Community Church

495 Cardinal Road, Mills River, NC 28759

## APS presents— Paint-Around Time!

### “Make Your Best Marks!”

Join APS as we kick-off the New Year with a Paint-Around Event!

Paint-arounds are popular at shows, artists conventions, and plein air events. Usually, a pre-selected team works on a single easel, taking turns as they produce a painting in a specified time period. Each artist works for a short time, and when that time is up, the next artist takes over working on the painting, rotating through the artist team until the painting is complete.

These events are great fun and can produce some really terrific finished paintings.



The morning presentation is **free** and open to the public.  
Come join us! In case of bad weather, meeting will be cancelled.

*Continued on page 4* 3

## *“Make Your Best Marks” Paint-Around Event*

### **Everyone Gets a Chance to Make Their Mark!**

We do paint-arounds differently at APS. Here, there are no pre-selected teams. Just 5 pre-selected images and a prepared sketch. From here on out, once the clock is set in motion, ALL APS artists are welcome to add their marks to create beautiful paintings. You can work on one – or ALL – of the paintings.

APS Members **Robbins Richardson, Alex Hall, Beverly Kies, Chris Robinson, and Karen Chambers** will each supply a drawn image and a reference photo.

Easels and pastels will be provided, but you can bring along some of your favorite pastels if you like. Be ready for a lot of fun and laughter as we take on the surprise images. Bring a friend to introduce to our magnificent medium. And don't forget, there will be plenty of treats to snack on while waiting your turn to paint. You can also browse the new additions to the APS Library and take time getting to know some of your fellow APS members!

*See you at the Paint-Around!*

### **DIRECTIONS TO APS MEETINGS AT GRACE COMMUNITY CHURCH**

495 Cardinal Road, Mills River, NC 28759

From I-26, take Exit 40 for the Asheville Airport. Drive 3.3 miles on NC-280W/Airport Rd. passing the Asheville Airport. Turn right on Cardinal Drive, between the Land Rover dealer and Grace Church (up on the hill). Turn left at the top of the drive into the church parking lot.

Go to the far left side of the Church building to the stand-alone classroom building. Refreshments will be served. Bring a friend!



## *Recap from November Meeting – All Framed Up!*

Robbins Richardson and Julie Babb moderated the panel of Framing Experts, including Deborah Moore from Framed on 4<sup>th</sup> and Jennifer Pearson from Frugal Framer. We even had a panel of APS members who do their own framing.



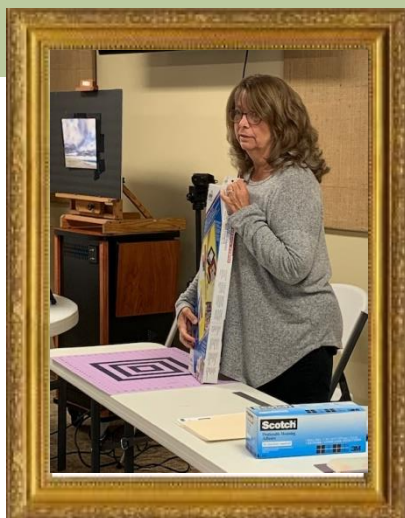
Past President Sparky Nelson was in town and attended our meeting!



*Continued on page 6*

## *Recap from November Meeting – All Framed Up!*

APS Members filled out the panel, and Chris Robinson shared an excellent presentation on DIY framing and the best sources for supplies.





## *Recap from November Meeting – All Framed Up!*

### *Notes from Framing Presentation ....*

Framing pastels is a complicated process due to the dust. More complex than any other medium. Sign of a pro – no pixie dust from your pastel art on the glass.

Would like to see a more generous mat margin. Allows the art to breathe, rather than having a small mat or several multi-colored mats around the art. Pastels – handling and caring for pastel paintings

Aesthetics - Reasons people choose what they do when framing:

1. Fits in my house (i.e. matches my pillows or a specific piece of furniture)
2. Fits anywhere. It can go in any room in my home
3. Fits like a glove. The best framing options which shows the art to its advantage.

Can use a frame lined with a small frame to create the space needed for pastel particles.

Mats:

- First locate focal areas of the art, then select mat colors to highlight these areas.
- Fabric mats add texture
- Use 8-ply mats. Typical matt is 4-ply.
- Can also use color-core matts.
- Mat colors with flecks – also known as flannel colors – helps hide the flecks which come of the pastel over time.

You should be asked: Did you use a fixative. Under no circumstance should a framer apply fixative to your pastel painting.

In using fixative: Pros – No pixie dust

Cons – Blobby.

Can create out-gassing on the glass. Depends on the fixative. Most framers recommend use of Lascaux fixative as this performs better than the rest.

Create a pocket in the frame – this is the place where pixie dust falls down into.

Must use acid-free tape when making hinges. Or you can mount your painting to a board with sufficient margins which can be covered by the chosen mat.

Sandwich the framed item between your selected glass and seal all around the edges with white tape. This will be acid free.

## Presentation Matters

Article by Jane Chapin



Jane Chapin, "Corrales Adobe" 10 x 8  
Oil (Gallery style closed corner frame)

*Joseph Henry Sharp painting in a hand carved 22k gold frame that is beyond most artist's means*



When I taught elementary art and did my annual end of the year show, most of my time was spent in mounting the students' work. Each student only had one piece selected for the show and the act of presenting it, even if it was mounted on a sheet of construction paper, made a huge difference. It not only made the show look more impressive but it made the students more impressed with their own ability. It gave the aura of importance to their work and pride they may not have had. Are grown-ups really that different?

I recently posted an opinion choice between two gallery quality frames on Facebook and got over 50 comments on which looked better complete with detailed reasons why or why not. I can almost guarantee that if I had included a photo of the same painting in a very cheap box store frame, I would have gotten a different, less equal result. At an opening of a regional show of various level artists I noticed many poor framing choices that either did not help or actually detracted from the painting. If I had one thing to say to most of them it would be, "Your work deserves a better frame." I have actually gone up and said this to young artists, followed by "That is a compliment." A good frame cannot save a bad painting but a bad frame can certainly spoil a good one.

Putting a decent frame on a painting need not be expensive or custom made and it makes a world of difference. You can usually get one for under \$50 unless it is a larger painting and that is probably only \$25 more than you would spend on a cheap one. I remember watching a PAPA member judge a show and his commentary that, in judging, it is really hard to see past a bad frame to just judge the painting on its own merit. That little bit of extra money usually pays off with an award or a sale. If it doesn't, you can always use the frame on another painting.

So how do you find and choose good frames without putting a second mortgage on your house? For the purpose of this blog I am going to leave out the possibility of having time and money to order a custom frame for each painting as if it were going in the Met.



## *Presentation Matters*

*Article on Framing by Jane Chapin*

Recognize that there are trends in framing. One year, shiny gilt frames may be in and the next, sleek modern black may be the frame du jour. Frames sales are tempting and I have made the mistake of “stocking up” on a good deal only to find myself unable to use them down the road. My go-to frames now are simple profiles that are durable for shipping but also have some elegance (and timelessness) to the finish. I also like frames that are easy to touch up. I usually keep a variety of soft gold, champagne silver or black on hand. One of those usually works with paintings depending on their temperature and contrast. The rule of thumb is that a cool painting will look better in a silver or silver liner frame and a warm painting will look better with gold tones next to it. But there are many exceptions and the best thing to do is try them out. Never ever submit your work in a beaten up old or cheap frame. Whoever is looking at it should see your painting first.

If you are shipping to a show, remember that those paintings will be handled many times, sometimes by volunteers. They will get put on the floor, bumped and stacked. The more ornate edges, if they are a composite material, are easily cracked and chipped. Wood frames are more durable and ones with fewer edges usually fare better in the hostile world of shipping to shows.

If you are shipping to a gallery where you are represented, familiarize yourself with that gallery’s practices. I have seen well-known galleries with work stacked five-deep on the floor. Either hand deliver work and take pictures of the frame condition on delivery or accept the fact that you are going to have some loss, then frame accordingly. Discuss frame damage with the gallery ahead of time so you know their policy. Well-made frames are easier to repair and it may be worth the initial investment rather than tossing cheaper frames in the trash.

If you get work returned damaged from a show or a gallery where you are not represented, take a picture of the damage and politely let them know. Even if you do not get compensated, you are doing a service to the gallery owner and other artists for pointing out the problem.

If you live in an arid climate like I do half the year, frames constructed in a humid climate may separate at the corners in a few months. Keep this in mind for shipping cross-country as well. Whatever frames you decide to use, make a few choices that work well together. If you ship 10 paintings to your gallery, each one in a different color or profile, your work will look less cohesive than if you have 3 different colors or profiles on the wall. I generally either use the same profile in different tones or the same color in a few slightly varied profiles. It should not look like a variety wall at the second-hand store.

Finally, presentation is an indicator of your self-worth as an artist. Just as you would not go to a job interview in sweatpants and a dirty old t-shirt, put your art’s best foot forward. You never know who may wander into a show and see your work for the first time.

## *Presentation Matters*

*Article on Framing by Jane Chapin*

Jane also sent this additional information.

All ready-mades come in standard sizes. These are some I use – check with artists in your area

Randy Higbee – web site is [www.kingofframe.com](http://www.kingofframe.com)

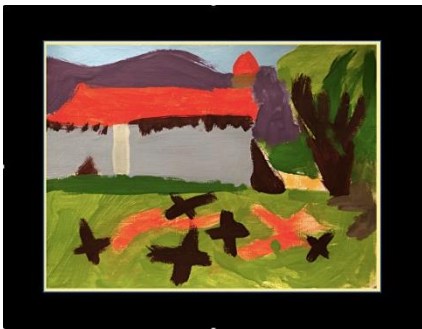
Omega – some composite materials but hold up well. Quality varies some time but they are pretty good about returns

JFM – the simpler profiles have a few I like

Florida Frames, good quality chop frames

Next step up – Abend Gallery frames in Denver

The one in the picture (“Corrales Adobe”?) is an Omega – it is an 8 x 10, and ordered in a box of 5 it is under \$50. Last time I ordered it was around \$40. It does have some composite on the corners but they have held up well for me. I generally like king of frame a little better for durability but they use some of the same suppliers. You have to have a whole sale account – Higbee is easier.



*Tempera painting by a third grade student,  
double mounted on paper, 9 x 12*

*An unfinished wood grain  
chop frame will probably  
not help your painting*



*Closed corner frames may start to  
separate in drier climates*



# Pastels Around the World

**New Feature! Presenting Artists from Around the World Creating Leading-Edge Pastel Work**

**Guest Artist: Judy Tate – Poundbury, Dorset County, UK**



Judy Tate has been drawn to soft pastels for many years now. She finds the versatility, immediacy and vibrancy hard to beat. Most recently the recurring theme is 'leaves and layers' - often initiated as an underpainting with mono-printing.

En plein air sketching and painting gives Judy a platform for larger pastel work in the studio. Her plein air work is key to the thoughts and decisions she puts into her studio-based work.

This studio-based work (often inspired by flowers and seed heads) can often be of a more abstract nature. For this work a looser approach is taken, using water or alcohol washes, sometimes inks, dependent on her intent. Recently she has been experimenting with using mono printing onto various pastel surfaces as her under painting.

Her studio work now seems to be combining the two branches of her work practice, with recurring motif seeming to be 'beyond' and 'behind' often with paths going into infinity.



**Summer Day by Judy Tate**

***Judy's Sketchbook travelogues are an ongoing source of inspiration.***





## *Pastels Around the World*

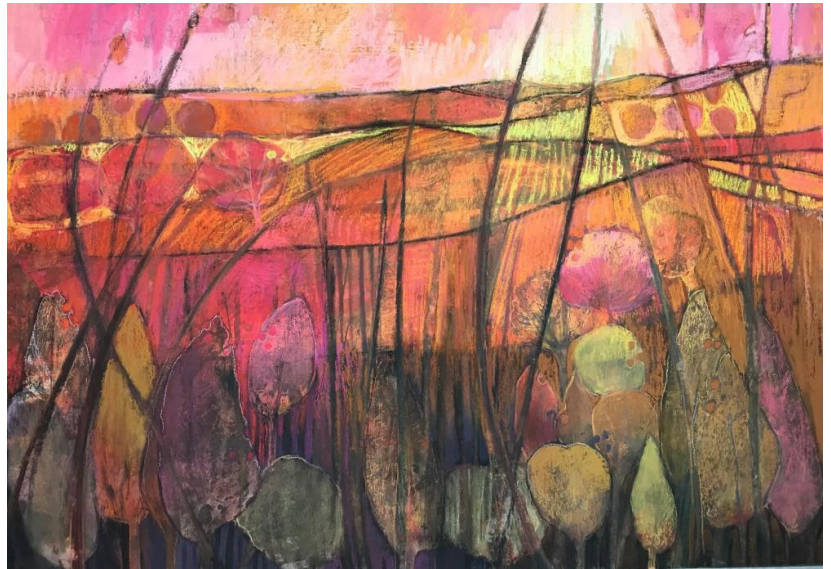
**Guest Artist: Judy Tate – Poundbury, Dorset County, UK**



HRH Prince Charles honors Judy with a studio visit.

Judy's work is gaining considerable recognition in her home country. She was recently honored with a royal visit from HRH Prince Charles. The Prince paints watercolors, but told Judy he found the pastel medium fascinating and may take this up as well.

To see more of her work, visit her web site at:  
<https://judytateartist.com/>



**Shepherds Delight** by Judy Tate



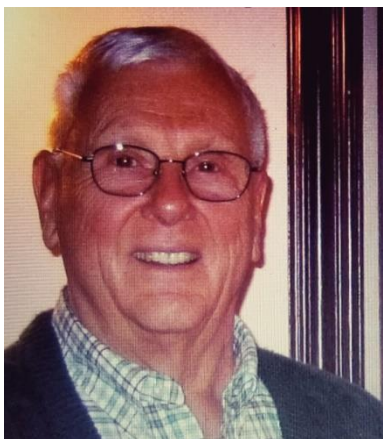
**Woodland Shadows** by Judy Tate



## Artist of the Month —Don Osterberg

### Welcome to My Art World

- By Don Osterberg



From as far back as I can remember, drawing and painting has been an important part of my life. Even though professionally I was Professor of Biology at the State University of NY, one of my strongest avocations has been art, which included painting, illustrating, theatrical lighting, and theatrical set design. I have used oil, acrylic, graphite, pen and ink, charcoal, and more recently watercolor and pastel. My favorite topics for painting are landscapes, wildlife, nature, and still life. I especially enjoy painting light, color and texture in vegetation, sky, and water, with pastel, and now again oil.

I have taken numerous courses and workshops in drawing and painting and am a member of a number of fine art societies and plein air groups. My work can be found at local galleries, in private collections, educational institutions, corporations, and governmental buildings. I enjoy teaching art and doing commissioned work.

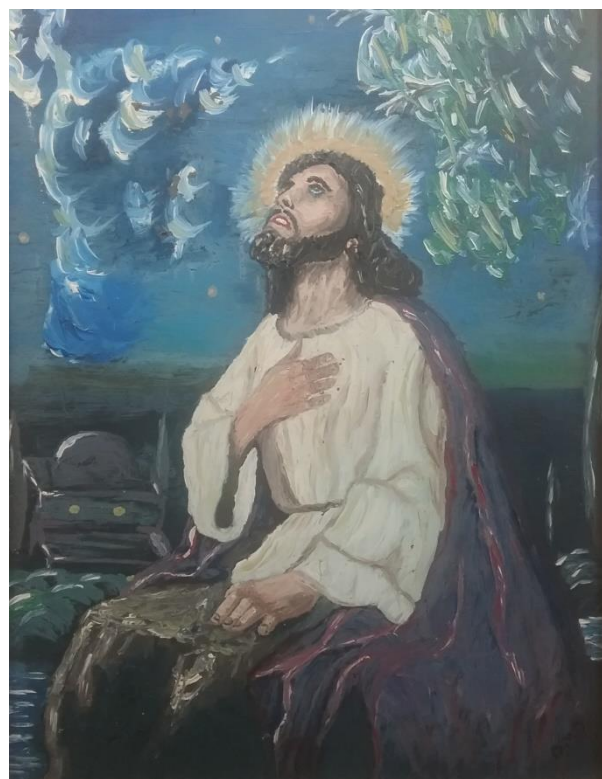


Plein Air set-up by the car.



Sunset by Don Osterberg

*My sunsets are my best sellers.*



Jesus in the Garden

by Don Osterberg

*First oil painting, done in 5<sup>th</sup> grade*

Continued on page 14

## *Artist of the Month —Don Osterberg*



I typically spend between 3 to 5 hours in the field for one or two paintings. I prefer morning and later afternoon to take advantage of those nice, long shadows. I begin with a value sketch, and create a complementary underpainting. Next, I block in the large shapes and their values. I usually complete all of this in the morning. In the afternoon I develop the shapes, include more details, and almost complete the work.

If it looks like there may be a good sunset, I will stay for the evening. I often do some touchup and highlights back in the studio.

I was looking for something new in art. I was in my late 70s and I felt that there still was something out there that I had not tried. About four years ago, a friend invited me to join Asheville Urban Landscape Painters. I was hooked. You definitely have to make some modifications in your work style when you paint outdoors. But I think it's the feeling of being totally immersed, literally, in the subject that you are painting, that makes it so exciting and different. Yes, there are drawbacks - bugs, wind, rain, hot sun, cold, and people watching you and making comments - to name a few. It's a lot different from painting in a cozy and convenient studio, and it takes some adjustment. It's not for everyone. But at the end of the day, you bring a little bit of what you were immersed in that day home with you. And every time you look at that painting, it takes you back to the very spot you enjoyed one day in your life. What great – and permanent - memories!





## *Artist of the Month —Don Osterberg*

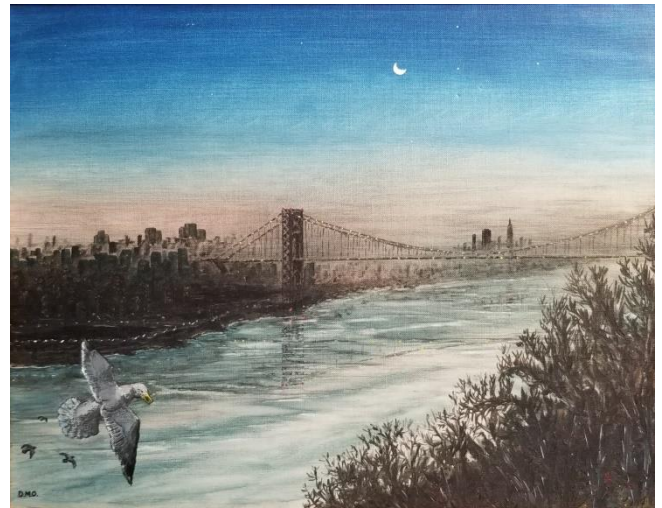
There are many things you will learn when painting outdoors which you don't get from studio work. There are a lot more colors, shapes, values, and textures that you see out there, than what you see by looking at a photo of the same area. This is exciting, but also overwhelming.

So, the beginner should start with a very limited palette and subject. Pastel painting outdoors has its own unique problems – such as how many pastel sticks do you take with you! Unlike oil, watercolor and acrylic, six sticks of the primary and secondary colors would be a challenge. It's a personal thing, and you work it out. Once you learn how to layer colors, you can record what you are seeing more accurately. You quickly learn not to take the brightest colors with you because in nature, most of the color intensity is in the mid-range or muted. Again, the true hues, values and chroma are not what you would see in that photo. This is one of the main reasons we paint en plein air. Other reasons for “being there” are to witness first hand the aerial perspective, linear perspective, color temperature and planes of the landscape.

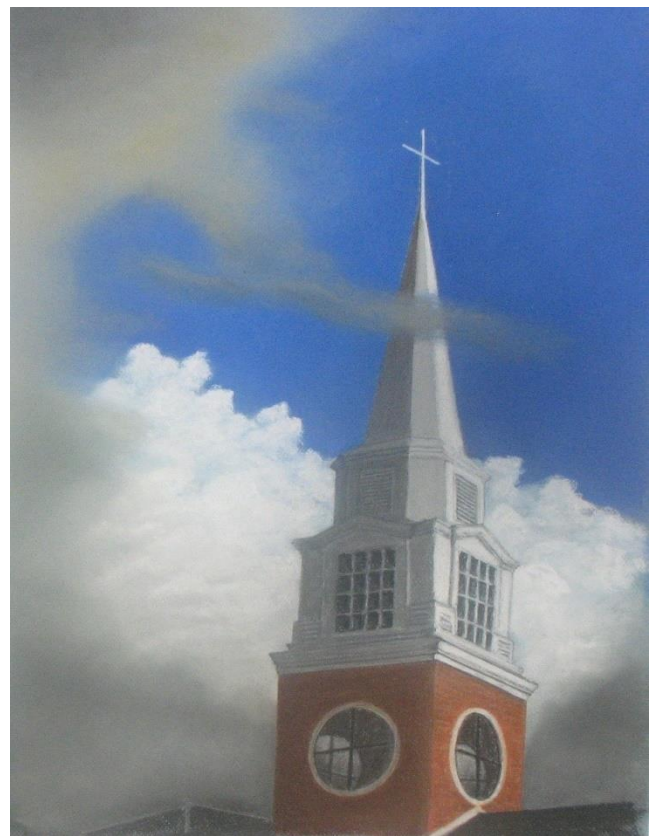
Your equipment choices are also very personal thing. Basically, it depends where you are going and how close you will be to your car. If you are hiking, everything must fit into a backpack. If you only have a short walk, a small “carry on” with wheels and a handle works well. You need an easel on a tripod that also holds a small pastel box. If you need to sit, a three legged collapsible stool works. An umbrella and stand is good for bright sun. As you get more experienced, you also will learn how to travel lighter.

I hope I have inspired more of you to explore outdoor painting. Happy plein air painting!

Don Osterberg



**Sunrise over New York** by Don Osterberg



**Steeples** by Don Osterberg

# APS 2020 National Show: Key Dates – Mark Your Calendars!

Our 2020 National Show and Events is rapidly approaching. Mark your calendars with these important dates so you don't miss any of the deadlines or special events!

## ***National Show Workshop***

Tuesday, September 15 through Friday

September 18, 2020

To be held in Asheville, NC. Registration details will be announced in January 2020.

Registration opens February 3, 2020 for APS members. Opens to other societies February 17. To the public, March 2, 2020.

Workshop Instructor: Nancie King Mertz

## ***Workshop Registration Opens***



## ***Show Prospectus Available***



## ***Show Entry Begins***



## ***Show Entries Closes***



## ***Workshop Week in Asheville***



## ***Opening Gala & Awards***



## ***Show Dates***

September 15 through  
October 24, 2020

John M. Crawford, Jr. Gallery  
Asheville School  
Asheville, NC



## 2020 National Show Workshop Artist Nancie King Mertz

### Unique Presentation of A Plein Air Painting Step-by-Step: *Passing Fancy*



Reprinted with permission from the web site [www.OutdoorPainter.com](http://www.OutdoorPainter.com), a property of Streamline Publications.

*The painting was produced on #400 UART sanded paper, which was dry-mounted with archival tissue onto 8-ply rag board. Soft pastels used in its creation are from Great American, Sennelier, Terry Ludwig, and Jack Richeson. Both soft & hard pastels were used.*

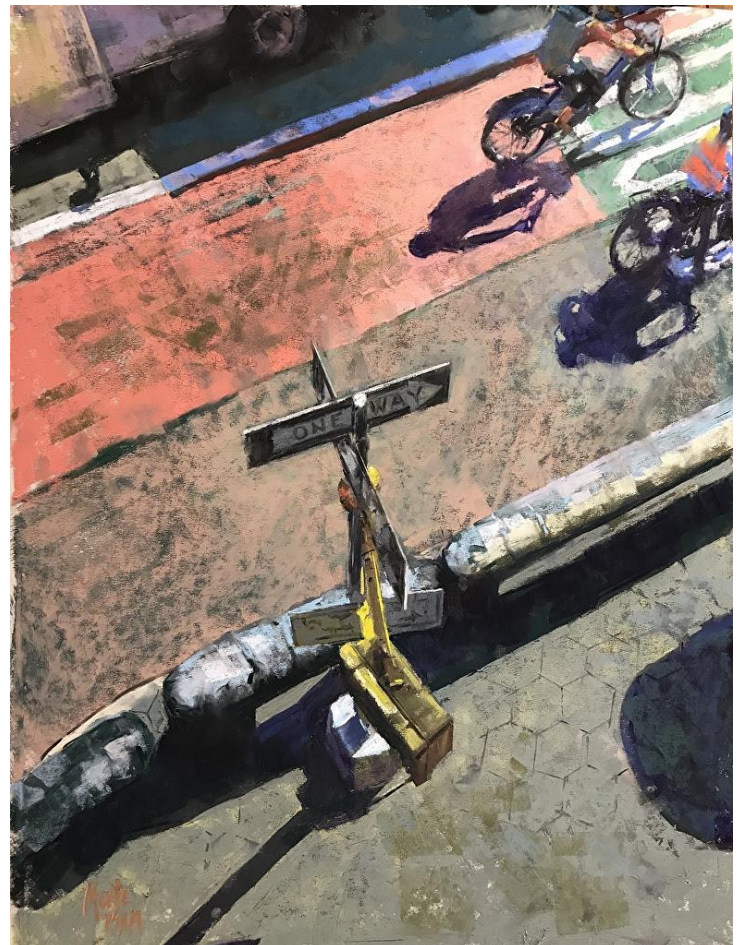
Pastel artist Nancie King Mertz shares how she created a recent landscape with a unique composition in this painting step-by-step demonstration. View the step by step presentation online at:

<https://spark.adobe.com/page/lvLwCZataNHI8/>

There were too many steps to feature here in the newsletter, but this editor thinks the special digital tool, which shows each painting stage placed over the previous stage, is a really unique experience. And also insightful as to how Nancie applies color in her paintings.

Be sure to register for Nancie's workshop in Asheville in September 2020, which is just one of several events supporting our 2020 National Show. Registration for APS members opens in February, so don't miss out getting to learn from this modern master!

**Watch your APS Mail for registration details!**



**Passing Fancy** by Nancie King Mertz



# “Big Little Paintings”

## Art Sales from APS Exhibition at BlackBird Frame & Art, Asheville

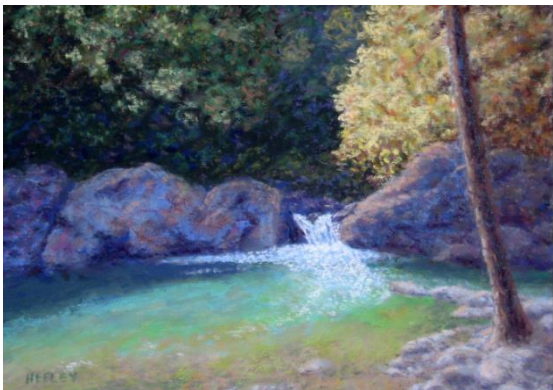
The opening for the Big Little Show was a crowded affair. And overall, the show was a success. BlackBird staff presented the artwork to their customers and discussed pastel as a medium. All the effort resulted in five paintings being sold from the show. That’s more than 12% of the entries. Well done!



Well-attended Show Opening!



**Off Schoodic Point**  
by J. Kay Gordon



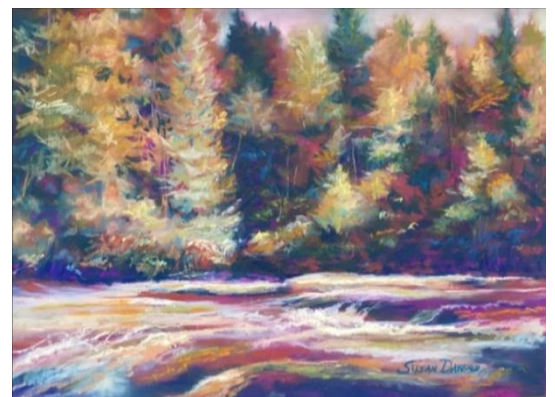
**Midnight Hole , Deep Creek**  
by Jim Hefley



**Helios**  
by Anne Allen



**Highlight of Hike II** by Susan Dawood



**Highlight of Hike I** by Susan Dawood



## Two New Show Opportunities for 2020

### 2020 APS Signature Member Invitational

#1

A new APS exhibition is planned in 2020 to promote the recognition of APS Signature Members. This invitational will spotlight APS Signature Members in a one-day exhibit of paintings in the Grace Church education center. The purpose of the show will be to recognize APS award-winning members, share information on membership levels as outlined in the APS bylaws, and encourage all APS members to actively participate in the membership levels program. APS currently has eleven Signature Members.

Learn how APS members can begin earning points toward an APS Special Membership level at:

[http://www.appalachianpastelsociety.org/?page\\_id=3221](http://www.appalachianpastelsociety.org/?page_id=3221)



**Strut** by Barbara Kitty Williams



**The Blue Motorcycle** by JK Gordon

### 2020 APS Non-juried Member Exhibition Announced

#2

The next non-juried member exhibition is being planned for June, 2020. Veteran award-winning members of APS will be exhibiting alongside new APS members who are new to shows. Grace Gallery, Grace Church, of Mills River will host the 2020 exhibition. The show prospectus and entry calendar will be available in January 2020. New membership applications and APS membership renewals need to be in place and paid prior to entering the all-member show. Watch for a special mailing from APS for information about entering the show.

## *Plein Air for 2020*

### **It's Not Too Early to Paint Outdoors!**

We are living in an exciting time. There are more artists participating in plein air painting now than at any other point in history. Today, thousands of artists go outdoors to paint. Hundreds of local and regional plein air events take place each year, and thousands of people around the world buy original paintings from these events, from galleries, and from plein air artists themselves.

History will smile on this era of plein air painting. There is passion to keep quality high, because participants are driven to perfection through workshops and video training. More and more original plein air paintings are in homes than any other kind of original artwork. We are experiencing a plein air boom.

### **Just what is the benefit of painting outdoors?**

- Gain practical experience in choosing the right scene, learning to edit, and keeping it simple
- Create useful thumbnails and color sketches which can become complete paintings in the studio
- Learn to see the quality of light and shadow, paint the feel of the landscape
- Understand your chosen media better and how to select tools to making outdoor painting easier
- Make outdoor painting an adventure – it can be as rugged as a backpacking trip or work from the trunk of your car!

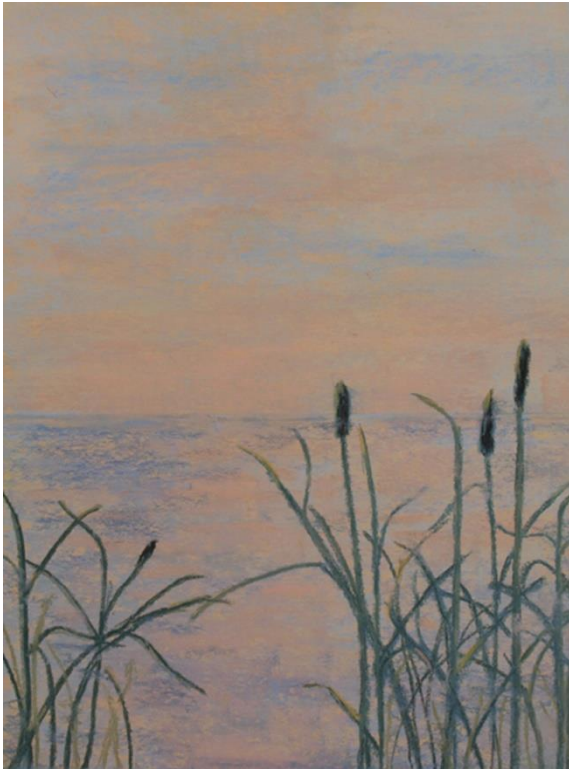


PleinAir Magazine gave us permission to give our members access to their “240 Painting Tips”. Use the link below to get your free copy!

file:///C:/Users/sgriffis/Documents/GRIFFIS%20PERSONAL/ART%20PROJECTS/240%20Plein%20Air%20Painting%20Tips.pdf



## *News of APS Members*



**Evening Serenity** by Nancy Clausen

**APS Member** Nancy Clausen's painting **Evening Serenity** is in the Christmas show at the Burke Arts Council in Morganton.

**APS Member** Barbara Kitty Williams received two awards for her work titled "American Abundance". This work garnered an Honorable Mention in the Southeastern Pastel Society 2019 Online Member's Showcase Exhibit and a Jack Richeson Merchandise Award in the Degas Pastel Society 21 Membership Show.

Kitty also received a Best In Show Award for her work titled, "She Stands" by the Kingsport Art Guild.

Congratulations, Kitty!

**She Stands** by Barbara Kitty Williams



## News of APS Members



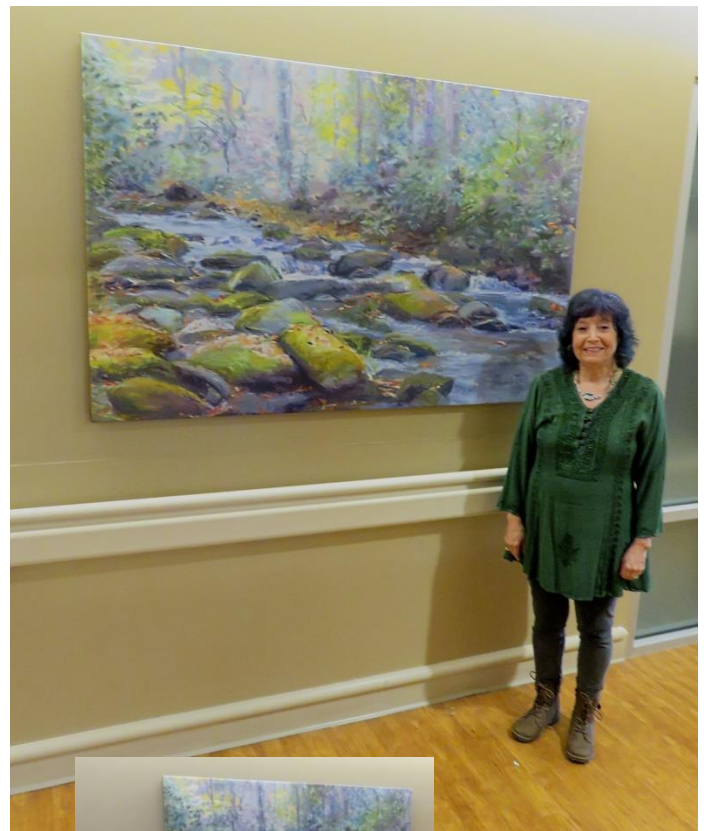
### “Art of Caring” Opening Reception at Mission Hospital

Here are photos from the recent Art Reception “The Art of Caring” at Mission Hospital North Tower. The hospital undertook a massive project, bringing art, created by regional artists, to their patients and their families. Many pieces were enlarged from their original sizes to fit into the public spaces. At the reception, each artist was taken on a personal tour by a Creative Publicity Representative to see where their artwork is showcased.

Members of the Community were taken on tours to view accessible art. Meryl Meyer, who shared this information, had two paintings on the 7th floor.

The nurses were excited to meet Meryl. One nurse even critiqued one of her paintings! APS Members Nancy Clausen and Cathynn Burgess were also touring. The new building’s architecture is amazing and the views of the mountains, from some of the waiting rooms, are just spectacular. The lobby has 5 rectangular digital screens that have an ongoing slide show of all the art. The art is quite diverse with all mediums in both 2- and 3-dimensional formats (sculptures in metal, copper and glass), as well as photography.

The exhibit is a tribute to the arts and the power of healing.





## *News of APS Members*

In early November, Cathyann Burgess was delighted to receive a letter from Jimmy Wright, President of Pastel Society of America telling her she was now a juried Associate Member of this prestigious organization. She had wanted to pursue this for a long time, but always had an excuse to keep from taking the leap.

She presented the required portfolio for approval with apprehension, because you know it is a big deal when one's work is declined. At least in the short haul.

But Cathyann has been working hard at competing with her pastels for the past five years and just thought that this time, she had enough strong, cohesive pieces to prove her worth. So, she really had little to lose but the entry fee. Pushing the fragility of ego aside, she went for it. Nothing ventured nothing gained was her motto!

Cathyann shared her thoughts and fears with you all because many of us who know we have strong skills and accomplishments still get nervous about being judged. And that fear might sometimes prevent one from taking the risk of seeking approval and recognition of your peers and tribe.

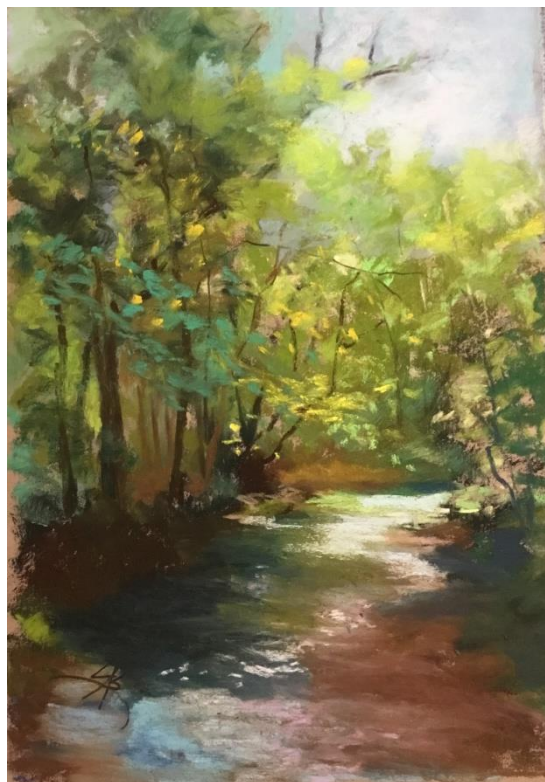
APS has many new members I am happy to see, and I am certain that among them are some who have this same trepidation about entering competitions and joining larger organizations.

So to them and long standing members too, I say, continue to work and if you think your work is worthy of notice then take the risk. Look at your body of work and find at least ten pieces that have some consistent connection with each other. Color? Subject matter? Technique? Point of view? Have a valued artistic friend give you feedback based on those criteria, if you need a fresh pair of eyes.

If you can then pick five strong pieces of the ten you gleaned from the myriad works in your studio, then you are ready for competition. Just do it. (homage to Nike).

You never know! Nor will you ever know if you never try!

By Cathyann Burgess



**Creekside Light** by Cathyann Burgess



**Sandburg's Connemara**  
by Cathyann Burgess

## *Upcoming Workshops:*

### *Two-Day Workshop with Karen Margulis*



## **Expressive Pastels!**

### **How to Loosen up and Add spice to your Paintings**

**July 9-10, 2020**

**\$250 for APS Members**  
(for both days)

Workshop registration is now open!  
Sign up to reserve your space!



APS is very excited to offer the excellent instruction of Karen Margulis for a two day workshop on July 9 & 10. She will focus on expressive, loose painting techniques as well as a simple method to take our paintings from the planning stage to the final touches of spice! She will also explore different underpainting techniques that lead to a more expressive painting.

*The workshop is filling quickly – register today to reserve your space!.*



#### ***Artist Bio:***

Karen Margulis was born in Connecticut and lives in Marietta, Georgia. Karen received her BA in Education from the University of Florida. Her primary medium is pastel, although she enjoys all mediums. She is a Master Circle recipient of the International Association of Pastel Societies and a Signature Member of the Pastel Society of America. She is also a Member of Excellence in the Southeastern Pastel Society. Her landscape and wildflower paintings have received recognition in many International exhibitions including PSA. Karen is a Daily Painter and art blogger. She teaches workshops and classes throughout the Southeast and online. To learn more about Karen, please visit her website: [www.karenmargulis.com](http://www.karenmargulis.com)



## *Upcoming Workshops – Beverly Kies*

### Ring in the New Year! Pastel Painting Workshop with Beverly Kies

By January we will be ready to jump back into our art and do something for ourselves. And a one-day workshop is a great way to brush up on your pastel skills. This workshop will concentrate on the wet underpainting technique, leading to a successful painting. We will work on one of two photographs that I will be providing. You can start a second painting of your own choice, time permitting.



**Where:** Laurel Park Yoga Studio in Laurel Park Village in Hendersonville

**When:** Thursday, January 9th, 10-4, set up at 9:30

This will be a fun day of learning and friendship in a great space.

SUPPLY LIST WILL BE PROVIDED ONCE YOU SIGN UP. Call Bev at 828-699-2351 with any questions.

Mail check for sign-up to:

Beverly Kies  
21 St. Andrews Drive  
Etowah, NC 28729

Come join us for a day of colorful fun!

## Upcoming Classes – Beverly Kies

### Pastel Painting Classes taught by Beverly Kies

Beverly's classes focus on the process of pastel painting, with its unique and vibrant pigments behaving unlike other forms of painting. We focus on creating bold and balanced compositions, learning to use color with confidence by learning different techniques for blending and layering.

**Spanish Moss** by Beverly Kies



**Companionship** by Beverly Kies

*Join our winter class for a creative and fun social outlet. See you there!*

Classes are offered through Blue Ridge Community College, and will be held at the Henderson County Activity Center on Grove Street in Hendersonville.

#### Beginner Class:

January 27th-March 2nd - Monday - 1-4

#### Intermediate Class:

January 22nd-February 26th - Wednesday - 1-4  
(You have to have taken at least one of my art sessions)

No classes will be offered at the Brevard campus until March 17th. Beverly is hoping her Brevard students will travel to Hendersonville.

#### To register:

Call Paula Wynn at BRCC - 828-694-1742. BRCC has a website and catalogue so you can register online. If you have questions Beverly's cell number - 828-699-2351.



## *Upcoming Classes – Susan Sinyai*



### *Inspiration!*

From Photos to Paintings  
with Susan Sinyai

\$135.00

*Saturday, February 1*  
*10am - 4pm*

*310 ART*

*191 Lyman Street, #310*  
*Asheville, NC 28801*

### **Register online at:**

*<https://310art.com/2020-workshops-in-fine-art-for-adults/unchained-inspiration-from-photos-with-susan-sinyai-february-1st>*

*\$135 fee includes pastels and boards. You may bring your own oils or acrylics if you prefer these mediums.*

*Makeup date in case of inclement weather: Thursday, February 13th*

Artists today have many resources available for creating a painting, one of those being photographic references. In this workshop, we will focus on using our reference, or references, as a tool for inspiration, the means to the end – not unlike we would approach painting from life: observe, find an area of interest, analyze, design, interpret. The aim of this workshop is to learn to NOT slavishly copy what we are seeing in the photo reference, but to convey the feel of the landscape, what we remember when we took the photo. We will reinvent and interpret, as opposed to documenting!

## *From the APS Library*



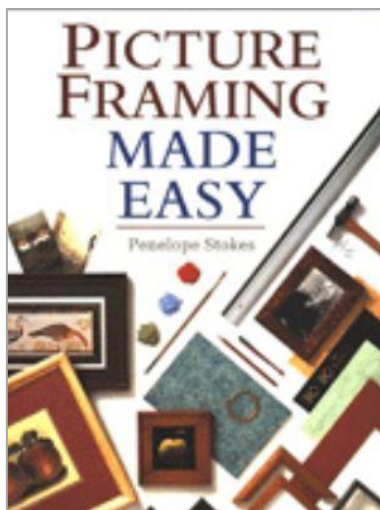
### **The Picture Framing Handbook Matting, Mounting, and Framing Techniques for Professional Results**

by Andy Parks

Aimed at picture framers of all abilities, from hobbyists just starting out to those wishing to turn their skills into a successful small business, this book will help you achieve professional results, save you money, and give you a real sense of achievement.

Whether you are framing photographs, sketches, prints, paintings, or three-dimensional items, such as needlework or medals, this book will help you select and create the appropriate style of frame with a high-quality finish.

Includes a complete guide to tools and materials along with step-by-step demonstrations of mat cutting, frame building, and frame and mat decoration, plus tried and tested methods for assembly, fitting, and hanging finished work safely.



### **Picture Framing Made Easy**

By Penelope Stokes

A practical guide to picture framing for the beginner, this book explains every step in the framing process: choosing the moldings, cutting the wood and the glass, making the mount, assembling and finishing the frame, and hanging the picture. It includes a list of preventive measures to avoid mistakes, and a list of remedies for basic framing errors. The author, a professional picture framer, advises on a wide range of woods, which can be used with different finishes.

Construction methods for many different types of picture frame are given, and there is advice on choosing a frame which will complement your home decor, restoring old frames, and developing your picture framing skills into a paying hobby. No specialist equipment is required, the techniques described assume little or no experience on the part of the reader, and unrealistic standards of workmanship are not expected.



## *APS Calendar*

### Future Meeting Schedules

Mark your calendars for the upcoming meetings and workshops. All planned guest artists have unique skills to share with you. Check their websites for further information. Workshop registration dates will be announced as they become available. Don't miss out!



**MARCH**

March 14, 2020

**Polish Your Drawing Skills**  
Demo and Workshop

Susan Griffis will present key factors of drawing to help make your paintings better.



**MAY**

May 9, 2020

**TBD**  
Demo and Workshop

Still in planning stages with an award-winning artist. More details soon!



**JULY**

July 11, 2020

**Karen Margulis**  
Demo and Workshop

Learn how to loosen up and add spice to your paintings. And learn the power of underpaintings.

## *Your Own Webpage for only \$30*

Did you know that as an APS member, you can have your own webpage on the APS Website?

For only \$30 (one-time charge...no yearly fee), you can have a page that will link from your name in the Membership List. If you already have your own website, we can put a link on this page that will direct people to your website.

Updates to this page can be made for \$15...but otherwise there is no additional charge.

For details...and to see pages already in place, go to the APS website ([www.appalachianpastelsociety.org](http://www.appalachianpastelsociety.org)), and click on the "Member Directory and Gallery" tab at the top of any page.

Information about how to have your own page is above the membership list.

If you have questions, contact the APS Webmaster...

Kay Gordon, APS Webmaster, [kgordon@main.nc.us](mailto:kgordon@main.nc.us), 828.206.0240

## *APS Officers and Board Members*

### **OFFICERS:**

**President:** Will Evans, pineconelodge@gmail.com

**Vice President:** Nancy Clausen, nancy.clausen@outlook.com

**Secretary:** Michelle Breen, michellemichelle831@gmail.com

**Treasurer:** Gary Rupp, garyruppart@gmail.com

**Immediate Past President:** Gary Rupp, garyruppart@gmail.com

### **BOARD OF DIRECTORS:**

2020 APS National Show: Susan Griffis, griffis.susan@gmail.com

Membership: Susan Voorhees, susancvoorhees@gmail.com

Communications: Chris McGraw, cmcgraw999@gmail.com

Programs: Robbins Richardson robbinsrichardson@gmail.com  
Kathleen Jones kwyoga@yahoo.com  
Julie Babb juliebabb52@gmail.com

Publicity Coordinator: Jane Voyles, joyles121618@gmail.com

Non-juried Shows: Anne Allen, annekallen@gmail.com

Nominating: Judy Harron, abharron@live.com

Hospitality: Carol Crotty smilesinnottphoto@yahoo.com

Paint Outs: Gary Rupp, garyruppart@gmail.com  
Nancy Clausen, nancy.clausen@outlook.com

Library: Anne Allen, annekallen@gmail.com

Newsletter: Susan Griffis, griffis.susan@gmail.com

Social Media: Chris Robinson, harpnhu@charter.net

Website: Kay Gordon, kgordon@main.nc.us



# Appalachian Pastel Society Membership Application

DATE \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_ Alt Telephone \_\_\_\_\_

E-Mail \_\_\_\_\_ Website \_\_\_\_\_

Renewing Member \_\_\_\_\_ New Member \_\_\_\_\_ Artist \_\_\_\_\_ Art Supporter \_\_\_\_\_

**Committee Interests (How you can help):**

Exhibitions \_\_\_\_\_ Programs \_\_\_\_\_ Hospitality \_\_\_\_\_ Telephone \_\_\_\_\_ Newsletter \_\_\_\_\_ Website \_\_\_\_\_

Membership \_\_\_\_\_ Clerical \_\_\_\_\_ Workshops \_\_\_\_\_ Social Media \_\_\_\_\_ Other \_\_\_\_\_

**Awards/Experience/Comments:**

\_\_\_\_\_  
\_\_\_\_\_

**Skills:** (Media/Teaching/Computer/Photography/Clerical/Organization/Leadership/other)

\_\_\_\_\_  
\_\_\_\_\_

**What are your expectations of APS?** (How can we best serve our membership?)

\_\_\_\_\_

**How did you learn about APS?** Newspaper \_\_\_\_\_ Magazine \_\_\_\_\_ APS Website \_\_\_\_\_ Facebook \_\_\_\_\_

Meetup \_\_\_\_\_ Friend \_\_\_\_\_ Other \_\_\_\_\_

Please include a check made payable to "APS" in the amount of \$25 for membership for one year. You can also submit a digital form and pay with PayPal or credit card on our website, [www.appalachianpastelsociety.org](http://www.appalachianpastelsociety.org)

If you don't submit a digital form, please print and mail this form. Thank you!

[APS membership year starts January 1<sup>st</sup>.]

Send to: Susan Voorhees, Membership Chair, 55 Woodward Ave, Asheville, NC 28804

More information: contact Susan at: [appalachianpastelsociety@gmail.com](mailto:appalachianpastelsociety@gmail.com) (828) 253-4628