

# Bulletin

## *Encaustic Painter.....* Carolyn Ensley



*"Passage to the New World" Encaustic by Carolyn Ensley*

On January 18th, the monthly SVAC meeting and potluck will feature Carolyn Ensley demonstrating the ancient art of encaustic. Encaustic is a hot wax method of painting. The process of painting on a surface with paints created by mixing dry pigment with molten wax (typically refined white beeswax) with the addition of varying amounts of Damar varnish. A warm working palette is employed when applying the encaustic method. The ability to manipulate the surface of the wax, creating any texture imagined, and limitless color combinations make this form of painting particularly interesting. Members are invited to participate this evening creating their own encaustic masterpiece in the Ensley Studio at Carolyn's home.

Carolyn has been featured on the Discovery Channel

*(cont'd p.4)*

## ■ *In this issue*

- ◆ Barbara Metz/Book Artist
- ◆ Altered Book Workshops
- ◆ Brief History of Encaustics

## *Mark Your Calendar*

### January 18th

*SVAC monthly meeting at Carolyn T. Ensley's Studio/ home for Potluck and Demo/ creation of masterpiece by Participants. RSVP/ info page 2*

### February 15th

*SVAC monthly meeting at Keep Sedona Beautiful for Potluck and Demo by Bill Fravel: Demonstrating his special water color technique.*

### March 15th

*SVAC monthly meeting at Connie Baxter Marlow's Page Springs B&B: Adobe PhotoShop demonstration.*

## *Important Dates For.....*

## **The Book Transformed....**

- |                    |                                |
|--------------------|--------------------------------|
| <b>Feb. 8th</b> ~  | Entry Fee & Commentary Due     |
| <b>Feb. 23rd</b> ~ | Take-in 10:00 am -- 2:00 pm    |
| <b>Feb.25th</b> ~  | Opening reception 5:00 to 8:00 |
| <b>Mar. 31st</b> ~ | Take-down 10:00am to 2:00pm    |

Be sure to send your application to Judy Mendoza by or before Feb. 8th; send to: 55 North Slopes Dr., Sedona Az, 86336. *More information about the BT Exhibit on page 7.*



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*Sedona Visual Artists Coalition is organized and operates for educational and charitable purposes. The goal of the organization is to develop an artist's community and foster interest in the visual arts by encouraging area artists and the community through education, exhibitions and exploration of the arts.*

**SVAC Meeting January 18th, 2007**

SVAC Monthly meeting will be held at Carolyn Ensley's studio in Sedona on January 18, 2007. The potluck meeting will begin at 6:00. Please be on time. We will have announcements concerning members after dinner and then on to demo by 7:15.

Carolyn's studio is in West Sedona in the Foothills South Development across from Sedona Medical Center. If traveling East from Cottonwood on 89A pass the light on Red Rock Loop Road, immediately get into right lane. Turn Right onto Foothills South Street. Enter #3782 at the guest gate keypad. (# must be entered first and then quickly enter the numbers.) If that doesn't work call 204-2355 from keypad and Carolyn will beep you in. Make an immediate Right onto Camino Real, turn Left onto Camino Tesoros, Left onto Calle del Montana. A green house, number 3183.

If traveling West on 89A in West Sedona you will pass Dry Creek Road, travel for two miles until you spot Foothills South Development on the left. Sedona Medical Center is across on the right side. Turn Left onto Foothills South St. through gate and then follow directions above.

Please car-pool. Limited parking on both sides of the street. You can park at Sedona Racquet Club, but it is a half mile up a steep hill and it will be very dark. BRING A FLASH-LIGHT. IT IS VERY DARK IN OUR NECK OF THE WOODS.

Carolyn T. Ensley will be giving a hands on demonstration on encaustic technique. Members will then participate and create a masterpiece of their own. Materials will be provided.

Ellen Kamerling will facilitate and do what she does so well.

Please RSVP to guarantee participation with demo materials to 928 204 2355 or email to: [carolyn@carolynensley.com](mailto:carolyn@carolynensley.com).



## Barbara Lazarus Metz...

### *Visiting Artist Offers Lecture & Workshops on the Art of Making and Altering Books*

Barbara Lazarus Metz, artist/educator/curator, has been creating handmade artist books for over 30 years. She will be in Sedona from Jan. 19 – 22 to share her expertise in a series of workshops. Demonstrations, hands-on experimentation, critiques aimed at developing content and learning a myriad of techniques will help participants create their own unique altered books in a creative environment.

Metz received her MFA from the School of the Art Institute of Chicago. In 1983 she co-founded Artists Book Works. She served as Director of this innovative organization until it merged with --- Paper Press and subsequently became the Columbia College Chicago Center for Book and Paper Arts in 1994. Today it is known throughout the country as an important center for studying the book arts and earning a graduate degree.

At the Columbia Center, Metz was Summer Director and taught graduate classes and chaired the exhibition committee. She was Assistant Director of Admissions at the School of the Art Institute and taught book arts there, at Loyola University and taught classes and workshops at various art centers, schools and conferences throughout the country. She was Exhibition Chair for the Guild of Book Workers, a national organization. Now retired, she teaches and actively shows her work in invitational and juried shows throughout the USA and abroad. Metz has been an artist-in-residence a number of times at the Oxbow School of Art and at the Ragdale Foundation, well known mid-west art colonies.

### **4 Day Intensive Program**

#### *FRIDAY, JAN. 19, 2007: SLIDE DISCUSSION ON THE ART OF HANDMADE BOOKS*

Metz will present a slide lecture/discussion at the Sedona Public Library from 7:00 – 9:00 pm for the all those

interested in knowing more about this fascinating new genre.

The general public as well as artists who are altering books for the Book Transformed Exhibit are invited. She presents a historic perspective of artists books from the 18th century to the present including many contemporary works. See what book artists around the country are doing.

#### *SATURDAY, JAN. 20: ALTERED BOOK WORKSHOP*

Explore the many different ways of altering books,



*A modified book by Barbara Lazarus Metz*

removing and adding materials, painting, burning, embellishing, sewing, stamping, cutting, folding, inserting accordions, pop-ups, windows and even disbinding a book if necessary. Printmaking and photo processes will be shown in the context of the book and many basic book-making techniques will be taught. Bring a couple of old books to practice on. Lots of demos and time to practice

Fee: \$45.

#### *SUNDAY, JAN 21: HANDMADE ARTISTS BOOKS.*

Create artists books from scratch. This workshop will

focus on the numerous book formats available for expression. You will discover adhesive and non-adhesive books, Eastern and western styles and one page formats while learning the skills and techniques needed to make them. Go home with many samples and ideas for future projects.

Fee: \$45.

#### *MONDAY, JAN. 22: INDIVIDUALIZED INSTRUCTION FOR ARTISTS' PROJECTS*

Bring your own project to work on. Barbara will help each person develop their ideas and actualize the project they are working on for the exhibition. Share ideas and experiment as you explore the creative possibilities of book art.

Fee: \$45.

*TIME & PLACE:* All workshops take place from 10:00 a.m. – 4:00 p.m. at the studio of Adele Serronde, 345 Longwood Drive in Pine Valley.

(cont'd p.5)

## Encaustic Painter..... (cont'd from p. 1)

explaining the technique and use of encaustic work since ancient times.

“For over 25 years, my work has evolved from working as a goldsmith, highlighting the natural beauty of precious gems, employing the elements of composition, design, balance and rhythm on a small scale in jewelry design. My grounding in artwork for the human form led me to explore other diverse art media, particularly sculpture and painting.



Over time, my curiosity about ancient cultures led me to study the techniques of goldsmithing, granulation and encaustics developed by the Etruscans (who lived in what is now Tuscany, Italy). I have applied these techniques to revive abstract painting in encaustic, translating this to capture and celebrate the beauty in nature”.

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“Primary Storm” encaustic by Carolyn Ensley

To learn more about Carolyn and her work go to [www.carolynensley.com](http://www.carolynensley.com)

“The Art of Encaustic Painting” by Joanne Mattera is highly recommended reading.

## SVAC Programs\_\_2007

Jan. 18th - At Carolyn Ensley's - 6:00 pm - Potluck

Carolyn Ensley will conduct a hands-on Encaustic Workshop with an overview of Carolyn's work by Ellen Kamerling

Feb. 15th - Keep Sedona Beautiful - 6:00 pm - Potluck

Watercolor demonstration by Bill Fravel

March 15th - Page Springs B & B - 6:00 pm - Potluck

Connie Baxter Marlow demonstrates Adobe PhotoShop

April, May, June - to be announced

July 19th - Annual Elections Meeting

## The History of Encaustic

by Ralph Mayer, (from) *The Artist's Handbook*

Encaustic painting was practiced by Greek artists as far back as the 5th century B. C. Most of our knowledge of this early use comes from the Roman historian Pliny, who wrote in the 1st century A. D. Pliny seems to have had very little direct knowledge about studio methods, so his account of techniques and materials is sketchy. According to Pliny, encaustic was used in a variety of applications: the painting of portraits and scenes of mythology on panels, the coloring of marble and terra cotta, and work on ivory (probably the tinting of incised lines).

Wax is an excellent preservative of materials. It was from this use that the art of encaustic painting developed. The Greeks applied coatings of wax and resin to weatherproof their ships. Pigmenting the wax gave rise to the decorating of warships. Mention is even made by Homer of the painted ships of the Greek warriors who fought at Troy. The use of a rudimentary encaustic was therefore an ancient practice by the 5th century B. C.. It is possible that at about that time the crude paint applied with tar brushes to the ships was refined for the art of painting on panels. Pliny mentions two artists who had in fact started out as ship painters.

The use of encaustic on panels rivaled the use of tempera, in what are the earliest known portable easel paintings. Tempera was a faster, cheaper process. Encaustic was a slow, difficult technique, but the paint could be built up in relief, and the wax gave a rich optical effect to the pigment. These characteristics made the finished work startlingly life-like. Moreover, encaustic had far greater durability than tempera, which was vulnerable to moisture. Pliny refers to encaustic paintings several hundred years old in the possession of Roman aristocrats of his own time.

The nature of encaustic to both preserve and color gave it wide use on the stone work of both architecture and statuary. The white marble we see today in the monuments of Greek antiquity was once colored, probably delicately tinted like the figures on the Alexander sarcophagus in Istanbul. Pliny says that when the sculptor Praxiteles was asked which of his pieces he favored, he answered those

(cont'd p. 5)

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## The History of Encaustics....*(cont from page 4)*

"to which [the painter] Nicias had set his hand." Decorative terra cotta work on interiors was also painted with encaustic, a practice that was a forerunner to mosaic trim.

Perhaps the best known of all encaustic work are the Fayum funeral portraits painted in the 1st and 2nd centuries A.D. by Greek painters in Egypt. A significant Greek population had settled in Egypt following its conquest by Alexander, eventually adopting the customs of the Egyptians. This included mummifying their dead. A portrait of the deceased, painted either in the prime of life or after death, was placed over the person's mummy as a memorial. Many of these pieces have survived to our own time, and their color has remained as fresh as any recently completed work.



*Fayum Funeral Portrait, Mummy Portrait of a Woman, Antinoopolis, End of the Reign of Trajan, 98-117 A.D., Wax portrait on wood.*

In the great period of economic instability that followed the decline of the Roman empire, encaustic fell into disuse. Some work, particularly the painting of icons, was carried on as late as the 12th century, but for the most part it became a lost art. The process was cumbersome and painstaking, and the cost of producing it was high. It was replaced by tempera, which was cheaper, faster, and easier to work. In the 18th century the idea of encaustic painting was revived, initially by amateurs as a novelty to rediscover the techniques of the ancient painters. It was further explored in the 19th century, to solve the problem of dampness faced by mural painters in northern climates. The success of these efforts was limited, and encaustic remained an obscure art form.

In the 20th century, the availability of portable electric heating implements and the variety of tools has made encaustic a far less formidable technique. This factor has created a resurgence of encaustic painting, and it is once again taking its place as a major artists' medium. "Its effects, its visual and physical properties, and its range of textural and color possibilities make it eminently suitable for use in several different contemporary styles of painting that are not adequately served by our traditional oil-painting process."

*Ralph Mayer, The Artist's Handbook, last copyright 1991. Permission for reprint may be granted by writing to viking Penguin Books, USA Inc, 357 Hudson Street, New York, New York 10014.*

## The Good, The Bad & The Random... *by Lea Gracer*

*Reflections on our member's show November 2006*

Where do I begin? The RAA show was by far the most ambitious, best funded, biggest, most attended show in our history. Now that it is behind us, what have we learned? Have we met our goals and where can we go next?

"Location, location, location," wrote Shep. This show was on the map, though, as Laurie Riley suggested, "better signage outside to let people KNOW there is a show!" I agree. The signs really didn't get the attention of most people walking by.

"(The) show seemed to be well-attended, even tho it was off the beaten path, which goes to show that your buzz worked," offered Rochelle Brener. "The reception was downright glamorous." With the exception of needing lights to illuminate the table with food, I think opening night was exceptional. I thank all the artists for bringing really good goodies. The musicians were delightful.

And, the space.... Tlaquepaque on the terrace.... was elegant. The heaters staved off the November chill. Next year, we need a dedicated clean up crew for after, as Julee pointed out, and more greeters. We figured that the artists wanted to mingle rather than greet... so we need more non artist

*(cont'd p. 8)*

## 4 Day Intensive Program..... *(cont from page 4)*

Each workshop is limited to 15 people to guarantee lots of personal attention. Workshops can be taken individually or together. Sign up for more than one workshop and receive a 10% discount.

SVAC members who are working on projects for The Book Transformed Exhibit at the Library will be given priority to sign up for the workshops. Reservations will be taken on a first come basis until Dec. 20th. After that date, the workshops will be open to the general public. SVAC members can register and pay directly on the SVAC website or send your check directly to: Art Encounter West, 2750 Jacks Canyon Road, Sedona, AZ 86251.

For further information, contact Ellen Kamerling at [eldonkam@msn.com](mailto:eldonkam@msn.com) or 928.284.1892.

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# SVAC Receives Grant From The Arts & Culture Commission

by Nancy Robb-Dunst

**YIPEEEEEE!** We

applied for a Sedona City grant for SVAC and got it. We received \$4995.00 to be used as follows; \$1500 for our fall show, \$1495 for Open Studios, \$500 for a workshop, and \$1500 for a new program called, "Mentoring". This new program will be headed up by Judy Mendoza and will include 10 artists and their students. You will be hearing more about this program from Judy. For the workshop we will pull in another Interantional artist, like Lorne Winter, to teach us something new and exciting. The Sedona Art Commission felt that the grant, written by Nancy Robb Dunst, was so good, they want to use it as a model for future grant applicants. We got the top award amount! Congratulations to us!



The Winterstone Workshop was a great success. Lorne Winter From Toronto instructed all 40 of us on this claylike medium that can stand up to external outside temperatures. In addition to artists learning about the medium, we also learned about different ways to make and build up an armature. If you are going to learn something, the best way, is to go directly to the source, and we did! Now many of us can teach others about this medium, and also we are hoping to start a sculpture group so that we can order in large amounts, share with each other our knowledge and experience with this material, and also do some critiquing. If you are interested call me, Nancy Robb Dunst (282-0776 or [ndunst@yahoo.com](mailto:ndunst@yahoo.com)) and I will put you on the list.

*President's Note: The Board and the Members of SVAC want to thank you for all your hard work and perseverance in writing the grant and meeting the deadline. Thank you, we appreciate your efforts and are looking forward to using these funds to help us reach our goals for the year. BRAVO, NANCY !!*

## Arty Facts...

*Man Ray (1890-1976) Man Ray used the arm of a dressmaker's mannequin rather than a pointer when lecturing!*

*Rembrandt Harmenszoon van Rijn (1606-1669) Rembrandt was a man of genius but also a high-handed artist who was greedy for money. For a joke his pupils painted farthings and halfpennies on the floor and the master was constantly stooping to pick them up!*

## SVAC Bulletin

SVAC Bulletin is the official publication of the Sedona Visual Artists Coalition.

*Views expressed in the Bulletin are those of the authors, and they do not necessarily reflect the opinions of SVAC.*

*Other artist's groups are welcome to reprint our articles. Please acknowledge the author's name and the source as SVAC Bulletin of Sedona, Arizona. Forward a copy of your newsletter with the reprint to SVAC Bulletin, P.O.B. 426, Cornville, AZ 86325*

Editorial Staff: Susan Eaton, Carolyn Ensley and Julee Norton-Cohen.

**Submissions:** All club members are encouraged to send in articles, questions, and comments to the SVAC Bulletin for inclusion in forthcoming issues. You can send your material in a normal e-mail to [madb@commspeed.net](mailto:madb@commspeed.net) with "SVAC in the Subject line. It does not need to have any special formatting. All image submissions must be in .jpg form and no larger than 1.5MB.

## Time To Renew Your SVAC Membership!

The annual dues are \$35 individual, \$55 family and \$20 student. We are counting on you to send your tax-deductible (one of the perks of being a 501c3 Non-Profit) dues by 1/31/07. If you've misplaced the application form go to: <http://www.sedonaartistscoalition.org/artists/join.phtml> & download a new one or fill out the one on page 10.

If you plan on not renewing, please give me a quick call or email to [shep@mcshep.com](mailto:shep@mcshep.com) just to let me know. This would be greatly appreciated!

Sincerely,

*Clark (Shep) Sheppard~SVAC Membership Chairperson*

*"You can do anything you want to do. What is rare is this actual wanting to do a certain thing: wanting it so much that you are practically blind to all other things, that nothing else will satisfy you...I know I have said alot when I say 'You can do anything you want to do'. But I mean it...Blunder ahead with you own personal view...the real work of art is the result of a magnificent struggle."*

*~ Robert Henri~*

# Giclée Printing

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284.3647



## Update: *The Book Transformed*

by Judy Mendoza

1. Application (prospectus) is due February 8, 2007. Send by email to [judyartdoza@sedona.net](mailto:judyartdoza@sedona.net) or by mail to Judy Mendoza, 55 North Slopes Dr., Sedona, AZ 86336
2. Artists working in 3-D: we have three shelves. The size is 24" across and 55" from floor.
3. Artists working in 2-D: we have the back of one shelf the size is 24" across and 76" in height.
4. Wall space is available throughout the library.
5. David Keeber and I will be holding a meeting at the library for our artists to review the space and have questions answered. Meeting will be announced. It will be held the end of Jan. or first week in Feb.
6. Please feel free to walk through the library to get an idea of the space available to you.
7. The library hours are as follows: 10:00 to 8:00 pm Monday and Wednesday, 10:00 to 6:00 pm Tues. and Thurs, 10:00 to 5:00 pm Fri. and Sat. and 12:00 to 5:00 pm on Sunday. Phone is 928-282-7714.

Judy Mendoza, President SVAC and Exhibition Chair of "Book Transformed Show"

## Upcoming Events

### Call for entries....

NAWS-Northern Arizona Watercolor Society

2007 Spring Membership Exhibition hosted by The Manheim Gallery 747 North Main Street Old Town Cottonwood, Az 86336

Deadline for receipt of slides is Saturday, February 16, 2007.

**KSB announces** "Capture the Wonder" photo contest. Keep Sedona Beautiful has been dedicated to "preserving the wonder" of Sedona.

Their education and advocacy activities and goals range from land preservation to litter lifting. The aim of the contest is to "Capture the Wonder" of this Red Rock region. Complete contest rules and entry blanks are available on KSB's website [www.keepsedonabeautiful.org](http://www.keepsedonabeautiful.org) or at the KSB

Pushmataha Center, 360 Brewer Road, Sedona between 2 and 5 pm weekdays(928-282-4938.) Deadline for submission is Monday, April 30, 2007.

**Learning Opportunities** at the Museum ~ 2007 Sedona Lecture Series Arts and Sciences of the Colorado Plateau, presented by Sedona Muses and MNA. Monday, January 8,

7 p.m. at the Church of the Red Rocks, Sedona, Tim's Cave by Andy Seagle. Photographer Andy Seagle shares an event that testifies to the deep connections of the human experience. As his brother Tim was dying, a defining event in both their lives was starting, Seagle's discovery of Tim's Cave gives back to the study of the Colorado Plateau, as well as mirrors the love and shared experiences of these two brothers that is still present today. Tickets are available in advance at the Museum's Front Desk, in Sedona by calling 928/282-4786, or at the door and are \$6 members/\$7 nonmembers.

**Preschool Discovery** Birds of the Colorado Plateau Thursday, January 11, 9:45-11 a.m. (age: 3-5 yrs) 1:15-2:30 p.m. (age: 6-8 yrs). Children discover the Colorado Plateau through docent-led monthly interactive educational programs focused on biology, geology, Native cultures, and fine arts. \$3 members, \$5 nonmembers. Pre-register by calling 928/774-5211, ext. 206.

**Behind-the-Scenes** Anthropology Tour Friday, January 19, 4 p.m. Go behind-the-scenes to see unique treasures from MNA's anthropology collection, consisting of historic and prehistoric objects. Hear stories about artifacts and learn how MNA stores and protects them. Reservations are required by calling 928/774-5213, ext. 219 by Wednesday, January 17. Free to members and \$10 for nonmembers and guests. Donations are always appreciated!

**Ventures 2007** Registration is Now Open! Celebrating 30 years of exploring the Colorado Plateau. Visit MNA's new Ventures website at [www.mnaventures.org](http://www.mnaventures.org). Early Bird Discount for trips booked through February 15.

**Current Exhibits** ~ The Art of Science: One Scientist's Perspective. MNA Curator of Ecology and Conservation Lawrence Stevens, Ph.D. draws the landscape and organisms around us for inspiration, reveling in the complexity of their forms. His commitment to humanity is to try to communicate the beauty and complexity of the natural world. Through April 15, 2007.

**Timeless Excellence:** Honoring MNA's Fine Arts Collection. A selection of compelling and historically important artwork from the mid-nineteenth century to the present has been chosen for display by Guest Curator Alan Petersen, Coconino Community College's Chair of Fine Arts. Through April 22, 2007.

**Museum of Northern Arizona** ~ [www.musnaz.org](http://www.musnaz.org) 3101 N. Fort Valley Road · Flagstaff, AZ 86001 · 928/774-5213. Open every day except Thanksgiving, Christmas Day, and New Year's Day.

*"The purpose of art is washing the dust of daily life off our souls." Pablo Picasso*

## The Good, The Bad and The Random...

*(cont from page 5)*

volunteers, which is who became the greeters this time.

Julee had lots of good pointers. To mail everyone an application. To make it clear that special hanging expectations need to be communicated on the application. To get the committees started earlier; for instance, by the time we really needed the distribution folks to do their thing.. I didn't have time to coordinate them well. In fact, we could really benefit from someone whose only job is to be a volunteer coordinator.

Having 3 sitters assigned per shift was critical. For instance, when Julee sat, of the 3, only she could make it. Usually, at least two sitters could come and people got to know each other better. Carolyn and I discussed the possibility of having the show be shorter, just to make it easier to fill the sitting slots.

A really important issue is whether or not to list prices by the work and encourage sales. We need to do even more research so the board can make an educated decision about that. A few pieces were sold.

Shep suggested having awards for artwork, voted on by all attending the first night, or gallery owners.

The corresponding RAA special events were very successful and brought people to see the show. Foremost, it gave those giving of their time and talents, a chance to shine and share. Those in attendance were able to receive great inspiration and sometimes life changing contacts.

Ellen's membership meeting program at the show was very well attended and delightful!

Many comments from without SVAC complemented the professional invitations, ads, and extensive booklet. Image is very important to continuing to raise positive awareness and strength of the Coalition. Many people attended the show because they loved the invitation and program. Dee Durkee wrote, "The program booklet was great! It surely reflects the time which Lea put into soliciting sponsors and working with the layout artist. It would be great to do again, if someone is willing to commit to it. A suggestion which would make it even better: list each artists' medium in the program; also the actual piece's title and price -- which would require folks to know far enough in advance for print deadlines. The directory of art teachers was a brand new idea which I still have hopes for as a way to advertise and enhance arts.

Through the directory, donations, and silent auction, we were able to raise enough money from this show to purchase new portable exhibition walls for next year. This will also improve the lighting on all the artwork.

What else will be new next fall? A new theme... but maybe we will keep "Random Acts of Art" in the title. If we do, it

will help "brand" the exhibition, so that we aren't starting PR from scratch every year. Maybe it could have a subtitle that will change the focus to whatever the coalition votes on.

If we have the same location and basic artwork and working title... a huge hunk of the work is done. Then all the coalition has to do is do a call for art, hang the artwork and write some press. If the next chairpeople wish to make a program again... at least, then again, the hardest parts are done. So please, if you have any inclination to lead this project, much is all set up and ready to go! Call me if you would like to find out what would be involved. I will not be doing this next year. Who of you would love the opportunity?

I must say that this adventure has been one of the most creative and exciting experiences of my life. I am very thankful for the opportunity to stretch into a new level of creative expression and giving back to the Coalition and the great people in it. "Givers gain", and I have gained so much.

*Lea Gracer, SVAC Board Member & Exhibitions Chairperson can be reached by email: L2@esedona.net*

## Welcome, New Members!

*Melissa Andrea*

*Bev Jenai*

*Peter Baenziger*

*Mary Poulson*

*Rowena Francis*

*Sandy Tillotson*

*Elnajean Martonyi*

## More On Marbling...

Those of you who took the Marbling Workshop may find the following books of interest to further your new pastime:

*Alchemy and Marbling* by Karli Frigge

*The Ultimate Marbling Handbook* by Diane Maurer-Mathison

*Marbling Easy and Elegant Projects for Paper and Fabric* by Laura Sims

*The Art of Marbled Paper* by Einen Miura

Sedona Art Supply has a wonderful "Paper Marbling Kit by Jane Dickenson available.

Happy Marbling!



**Massage Therapy**  
*by Laura*

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by Appointment

Swedish • Relaxation • Deep Tissue  
CranioSacral • Hot Stone • Reflexology  
Pregnancy • Reiki Master/Teacher

**Laura Pokorny, LMT, NCTMB**

## January's SVAC Featured Artist:

### Skip Fox

Skip Fox with one of his more functional creations. His Medicine Man sculpture which was on exhibit at Basha's was incorrectly attributed to the pharmacist in the November '06 Bulletin.

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## Advertise In The SVAC Bulletin!

**Patrons Corner** is one sentence for \$10.00 a month, \$120 for a year. (*We will advertise service exclusivity for first come, first served* ---i.e., no two advertisers for giclee printing if one has bought a whole year of advertising.)

**Business card** size is 2" x 3 1/2" \$25 per month  
\$45.00 for two months  
\$60.00 for three months  
\$75.00 for six months

### LARGE ADS AS FOLLOWS:

(Ads must run for 6 complete months for a 20% reduction in total cost. No special sizes. No 1/3 page ads.)

One 1/4 page ad is 3 1/4" x 4 1/2" ..... \$40.

One 1/2 page ad is 7 1/2" x 4 1/2" ..... \$55

One full page ad is 7 1/2" x 9" ..... \$100

Pixel size for the newsletter does not matter. Send a 5x7 (no smaller), at 1200 to no lower than 300 dpi image for half page and smaller ads. Full page ads must be no smaller than 8 1/2 x 11, preferable at 1200 dpi for best results.

All ads submitted must be copy ready. We have no volunteers who have the time to make ad copy to order. So no copy, no ad; send the money back.

Call Carolyn Ensley @ 928 204 2355 or email to: [carolyn@carolynensley.com](mailto:carolyn@carolynensley.com) to have your ad displayed in the SVAC Bulletin

The Bulletin is posted on the Internet each month; many thousands will read your ad!

## Online Surfers ~ Catch These...

[www.artdaily.com](http://www.artdaily.com) - The first art newspaper on the net! News of the Artworld around the world, reports on new and historical art and artists, auctions, education, featured stories, museums, mythology and more!

[www.ilpi.com/artsource/](http://www.ilpi.com/artsource/) -a gathering point for networked resources on Art and Architecture. The content is diverse and includes pointers to resources around the net as well as original materials submitted by librarians, artists, and art historians, etc. This site is intended to be selective, rather than comprehensive.

[www.newcenturytv.com/trial](http://www.newcenturytv.com/trial) -Online workshops at home! Featuring artists such as Johnnie Lilledahl, Helen van Wyck, Jan Kunz and Eric Wiegart, and media ranging from watercolors and oils to colored pencils and papermaking-- all in the comfort of your living room (or at your computer desk! Subscriptions start at \$6.95 per month. Go to the above web address for a free trial! (High speed internet access highly recommended).

<http://americanart.si.edu/index3.cfm> -The Smithsonian American Art Museum is the oldest federal art collection in the United States. It was founded more than 140 years ago and made part of the Smithsonian Institution in 1858.

The museum's holdings, which are entirely devoted to American art have more than quadrupled since 1968, and the museum's publications and exhibitions have become paramount to the study of art in America. Its holdings of more than 37,000 works of art, in all media, encompass the full range of America's artistic heritage, from colonial times to the present, from well-known masters to less familiar journeymen, active in all regions of the United States and abroad. Among the artists represented in the museum are Gilbert Stuart, Winslow Homer, John Singer Sargent, Mary Cassatt, Childe Hassam, Edward Hopper, Man Ray, Jackson Pollock, Helen Frankenthaler and Robert Rauschenberg.

Check out their online collections; currently showing...Henry O. Tanner, A Mystical Painter!

## Patron's Corner

### Rachelle Goode: Framing Creations

*"custom picture framing for the eye and the heart"*

- A Professional Design Center. 928 282 0840

### Carolyn Ensley: Multi Media Artist

*Instruction in Ancient Techniques, fresco, encaustic, egg tempera and watercolor. 928 204 2355*

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# Membership Application

Sedona Visual Artists Coalition is dedicated to developing an artist community by nurturing area artists through education, exhibitions, and exploration.

*Membership entitles artists to:*

- ◆ *Participate in Sedona Open Studios*
- ◆ *Your own web page on our interactive web site*
- ◆ *Participate in SVAC exhibitions*
- ◆ *Receive notifications of monthly meetings and special discounts and promotions*
- ◆ *Serve on active committees ~ Make a difference in our community*
- ◆ *Network with other members in a dynamic organization*
- ◆ *Monthly SVAC Bulletin*

Monthly meetings are informative social events which rotate at different artists homes and studios.

*Student \$20.00 -- Regular member \$35.00 -- Family \$55.00*

*Send check to Sedona Visual Artist Coalition, c/o Clark Sheppard, 235 Fairway Oaks Dr., Sedona, AZ, 86351. Call 928 284 3647*

SVAC reserves the right to photograph and use member artwork for promotional purposes.

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*Name*

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*Address*

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*Phone*

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*Email*

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*Website*

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*Medium(s)*

**I want to pitch in and help by volunteering!**

Exhibitions\_\_\_Mailing\_\_\_Website\_\_\_Fund Raising\_\_\_

Open Studios\_\_\_Press/PR\_\_\_Design/Graphics\_\_\_

Programs/Activities\_\_\_Outreach\_\_\_Other\_\_\_

***“Action is the foundational key to all success”***

***~Pablo Picasso~***

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***Sedona Visual Artists Coalition***  
***235 El Camino Tesoros***  
***Sedona, AZ, 86336***