



PASTEL  
SOCIETY  
OF  
NEW  
MEXICO

# HIGHlight

April 2013

## From the President...

### *Who learns the lesson, the teacher or the student?*

You know, not long ago I thought I had an answer to that question. It would stand to reason the students would be there to learn the lesson from the teacher, right? I suppose that is ideally true. But what I know, is I would be a much less enlightened human being if I hadn't been receptive to the lessons I have learned from my students.

When I listed my Avian Portraiture Workshop with the New Mexico Art League, I had no idea I was going to have a majority who had no experience with art what-so-ever. I had begun to have a clue of my students' abilities via the flurry of emails preceding last weekend's workshop. Granted, I said it was for all levels, so...well...there were indeed all levels. But it is what it is. I had a group of people who had paid me to teach them something that they didn't know how to do. So I thought, I can do this! The next realization was that I had a variety of personalities that touched many of the extremes...uh oh... Now I had to figure out how to give equal time to each without cutting anyone short before they got clear resolution to their needs. It seemed similar to helping five people with a book report, all of them reporting on a different book!

Aside from a lesson on the reality of being an instructor, my real lesson was in "being present" and "noticing." As we got into the first project it was interesting to actually take notice, that what dictated the way a student approached their work were very human "fears." Not fears about art and creativity, more about fear of "messing up," insecurities about where to start, what to do next, what choice to make (of color etc); very fundamental "life" issues. The confident students dove right in, rambunctious and eager. Conservative students dealt with that painful, initial first soiling of the substrate. Still others toiling with whether they needed to sit or stand, even one not quite being sure if they were right or left handed artistically.

I could go on about the whole weekend that was piled full of lessons for me, but the one which mattered most was the one I learned before lunch on day one. We are all human. We all have our fears of the unknown. We all have our own unique set of eccentricities. And each one of us brings every one of our flaws and every bit of our fabulousness to the easel. As I watched the paintings begin

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to take shape, I realized that every one of them was indeed a self-portrait of its emerging artist creator.

What an amazing lesson.

~ Natasha Isenhour

## Monthly Meeting at the Albuquerque Museum

Saturday, April 13 • 10 - Noon

### *Making "MAGIC": A Monumental Work & A Sense of Humor*

**Jane Maclean** brings to you the vivid process of creating what can be defined as a monumental work. Her presentation begins with accepting the challenge to use total freedom of creativity to enter the biggest art competition in the world! The project she designed was outside of her experience of subject, and outside her comfort zone of size. It involved educating herself about the details and process of hot air ballooning, and meeting people locally, nationally, and from around the world. She also had to devise strategies and techniques to manage the scale of the image.

Opportunities for playfulness, joy, and discovery presented themselves in the very first days, and buoyed her throughout the intense, two-year effort. With narrative, images, and video you will be along for the creative process, and ultimately the trip to Art Prize, where for nineteen days and nights artists and their art were truly celebrated.

You can go to [www.JaneMaclean.com](http://www.JaneMaclean.com) to see *MAGIC* for yourself.



## PSNM Officers & Committee Chairs

President	Natasha Isenhour
Vice President	Wanda Portee
Treasurer	Mack West
Secretary	Lee McVey
Member-at-Large	Sally Prince
Communications	Nicholas Tesluk
Evaluation	Margi Lucena, Linda West
50/50	Denali Brooke, Ann Gladstone
Librarians	Panola Lisle, Linda Bonds
MasterWorks Rep	Denali Brooke
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Julie Maas
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	Carol Lovelady
Signature Membership	Katherine Irish Henry
Website Manager	Marilyn Drake

\* To send emails to people on this list, go to [www.pastelsnm.org](http://www.pastelsnm.org) then click on *Contacts*.

## Metro Youth Art Exhibit

PSNM continues to promote pastel painting by once again having two of our Signature Members serve as judges of the pastel works submitted for the Annual Metro Youth Art Exhibit by Albuquerque Public Schools' high school students. This year Depy Adams and Elaine Koehler selected the award winners. Depy presented the winners with \$400 worth of scholarship checks from PSNM at the awards ceremony on March 1 in the Fine Arts Gallery, Expo NM. All the winners were also given a free one-year membership to PSNM.

1st Place - Merry Hospelhorn, Sandia HS, \$150

2nd Place - Adelie Ruan, Del Norte HS, \$100

3rd Place - Ana Oaxaca, Rio Grande HS, \$75

4th Place - Abigayle Fitzsimmons, Volcano Vista HS, \$50

5th Place - John Barbone, West Mesa HS, \$25

This free exhibit runs through March 30 from 3 - 6 p.m. Tuesday – Friday and 1-5 p.m. on Saturday and Sunday.

Selected pieces from this exhibit will be offered for sale at **A is for Art!**, the annual fundraiser sponsored by the APS Education Foundation to benefit both the Foundation and the APS high school visual art programs. This year's event will be held Sept. 20 at the Hotel Albuquerque in Old Town.

## National Show News

from Nicholas Tesluk, Show Chair



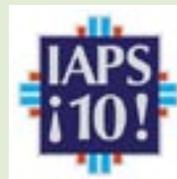
As I announced in my March Meeting Reminder, the jurors for this year's show are Marla Baggetta, Marc Hanson and Sally Strand. We had eighty-eight members voting for the Jurors and Judge (2014). I really appreciate these members taking the time to check out the artists' websites and place their votes. Thank you

to all who voted!

I reported this at the fantastic March meeting for which the attendance was high, but if you had to miss the meeting, Doug Dawson was the top choice for Judge for 2014. He has accepted the task, so I'm pleased to announce he will be our Judge for next year. For all of you who know of Doug's work (he often has his award-winning work entered in our Show), he is a versatile and well-rounded artist, painting landscapes, figurative work, portraiture and still-life. It is an honor to have an artist of his caliber judging our Exhibition. He had been a judge for us several years ago and it will be great to have him back again.

We will, once again, have classified ads in the May/June and July/August issues of Pastel Journal. The text will be accompanied by the PSNM logo in color. This seemed to draw much attention to our ad last year and I hope it will do the same again in 2013. We will also have a quarter-page ad in the May issue of Western Art Collector. This will publicize the Society itself, the National Show and "Call for Entries", and the Elizabeth Mowry workshop which is held in conjunction with the Show. Marilyn Drake has created a lovely ad and the magazine is giving us an editorial feature as part of our ad placement.

This year we are fortunate to have the IAPS Convention in Albuquerque once again, since many artists, previously unaware of our beautiful city and state, learn of PSNM, our National Show, our wonderful desert/mountain terrain and our gorgeous blue skies. We will, as we did in 2011, do our best to advertise our National Show "Call for Entries" there.



### IAPS Tenth Biennial Convention

June 6 - 9, 2013

Hotel Albuquerque at Old Town

Information about the events, classes, workshops, and vendor exhibits, at:

<http://www.pastelinternational.com/CONVENTIONS/conventions.html>

# March Program Review

by Pat Oliver

## “3 artists/1 reference = 3 paintings”

PSNM Signature Members **Katherine Irish Henry**, **Lee McVey** and **Jeff Potter** simultaneously created paintings based on the same reference photo they'd previously agreed to use - a Taos landscape with mountains in the foreground and sky above. Each painter took a different approach to setting up their reference photo and each of them used their preferred surface and pastels. They shared their thoughts about their process as they painted and answered questions from the audience.



### Introductions

Lee McVey (PSNM Secretary) taught elementary-middle school art and adult pastel classes in New York State and now teaches pastel studio and plein air classes in Albuquerque. Besides signature membership in our pastel society, she is also a signature member of Pastel Society of America, Plein Air Painters of New Mexico, Plein Air Artists Colorado and others. Her work was a finalist in *The Art Magazine* competition and won an honorable mention in *Pastel Journal's* Pastel 100. Her work is traditional representational landscape painting and she intends to communicate to viewers her love of colors, lights and shadows, and shapes.

Jeff Potter has a BA from UNM and is diverse in media and subjects, and likes to present different viewpoints. He has received a number of awards and his work hangs in public and private collections. Jeff does a lot of *plein air* work and has a backpack that converts into a chair for outdoor work. A bungee cord attaches the rest of his setup to the chair.

Katherine Irish Henry (PSNM Signature Member Chair) studied art in Rome and New York City while enrolled at DePauw University in Indiana. She moved to New York City in 1976 to earn a Master's in Art Therapy and while there attended art classes at Pratt Institute and School of Visual Arts. She began painting with pastels in 2002 and has grown to love the medium, exhibiting and winning awards in many national pastel shows and MasterWorks. She considers herself a colorist.

### Setup for the Painting Session

Lee painted at the left of the stage, Jeff in the middle, and Katherine at the right.

Lee used a 12" square format for her painting, and established the underpainting in advance using pastel and alcohol. She was attracted to the light patterns in the photo. She underpainted red for the mountains because it would complement the green in the finished work. Lee painted using her plein air set up and



taped her mounted Uart 400 grit paper to black gatorboard. Lee said before she starts she likes to visualize and plan and then perceives each painting session as an exploration.

Jeff used the vertical format of the photo and worked on a 9" x 6" pastel board. In Photoshop, he saturated the photo to see what colors would jump out. He pushed the color and then examined it for creating his complementary underpainting, which was his starting point for the demo. To draw out the picture, he selected the exact complements on the color wheel, and put those in the appropriate zones with NuPastels. Jeff used water to paint in the zones, preferring that to turpenoid, which he said could leave a vapor mark on the glass after framing. The underpainting is made liquid (working water on the flat surface) and he lets it settle down and flow before starting the painting.

Katherine used the vertical reference photo but added even more sky area for her painting. Then she looked at the movement in the photo and at the different shapes. She divides a piece into fourths or thirds to layout the composition, and then does a quick value study. Katherine uses an alcohol wash for the underpainting. She likes alcohol rather than turpenoid because it dries fast, and at that point, the wet pastel fills in and she feels turpenoid "leaves a sheen."

### Beginning To Paint

As Lee works on the painting, she chooses a pastel and makes a little mark before using it to see how it looks next to the adjacent color, stating this is because simultaneous contrast makes the color look different on the painting than it does in the pastel box. Lee used the softer pastels, just picking up the one she liked, working it over the surface. Lee steps back now and then to look at her progressing painting to see what is emerging.

Jeff began stroking in dark emphases here and there. Then he painted the sky in medium colors. At that point, he was moving to Rembrandt and Sennelier pastels, and mentioned NuPastels tended to blend better with water (for the underpainting). As Jeff worked, he said that as you put on actual color, it makes you work harder to even it out, and work over the whole painting.

It keeps it energetic. He began putting shadows in the mountains. In response to a question about when he added shadows, he said "it was part of the process". When he is using warm colors, he needs to bring in cool colors for contrasts, and jumps around the surface with this. He said he was putting in very intense colors and contrasts at this point (and this was evident).

As Katherine worked on the surface of Uart 600 grit, she used lighter values in the sky area and darker values for the mountains. She uses mainly soft pastels, saying she likes to





use hard pastels to blend on rare occasions. One of her preferred tools was a watercolor fan brush she used to soften rather than brush away excess pastel. Working on the sky, Katherine added light strokes of light green, blue green, ultramarine, etc., showing gradations in color. Katherine checks for values along the edge, noting you know the values are similar when you

have no edge to the color (the adjacent colors appear to blend). In response to a question about blending, Katherine said she tries to layer color on top of color and work up gradations. As she worked she was highlighting areas of the sky. Her emphasis seemed to be in intricate interactions in the sky at this point. She was trying to work the entire composition to bring it up evenly, so she incorporated some earth colors in the sky and lighter colors in the ground to pull the composition together.

Lee said she liked to step back to observe the painting and think about it. "If I'm too close, I can't make accurate judgments about what I am doing and that causes poor decision making while painting."

### Different Styles Emerge

Just to contrast the three different approaches, at a mid- to more-than-midpoint, Lee's painting had a softer, mauve look overall, with blended intensities from top to bottom. Jeff's painting showed intensity in all areas. Katherine's big sky was very light blends of blues and greens, while the land mass was heavy and earthy. Lee remarked, "We really have three different styles."

Asked about variations in the painting from the photo, Jeff said he was definitely pushing the color. "The composition of the photo we agreed was pleasing in depth and contrast. Katherine has more sky, Lee more foreground, and I'm in between." Lee said she made a few compositional changes for the painting and simplified the mountain shapes. She mentioned it was her photograph the three of them were using, and she had done some compositional planning when shooting the photo.

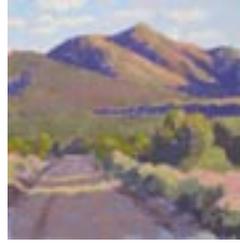
When asked if at some point you ignore the photo and let the painting take over, all three said yes. Lee added that if there is difficulty with the painting, she will go back and look at the photo and ask what she liked and is not getting in the painting. The point is "not copying the photo, but to get its essence." Katherine said, "I had to improvise because I wanted more sky."

### End of Session (but Not End of Painting)

At the end, all of the paintings had transitioned from the mid-point. Lee's painting was showing more intense color in places, e.g., warmer colors in the light faces of the mountains and deeper shadows. While Jeff's painting showed intensity through most of the process, the contrast was less at the end than at mid-way, but was still very colorful and energetic. Katherine's



painting at the end of the session showed big contrasts between the massiveness of the mountains and foreground, versus a light, dancing sky.



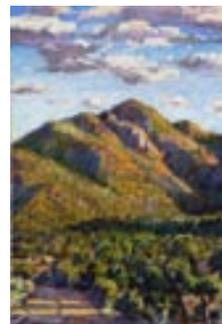
Even with the short time available for these artists to develop their paintings, any one of the paintings would be noticed from a distance and draw the admiring viewer to a closer look.

### Final Paintings

The three artists each continued with the paintings in their own studios to complete their intents, make corrections, and add the finishing touches. While we were all cut short by the length of the session, we can enjoy the final pieces reproduced here.



*Day's End, Mountain Light by Lee McVey*



*Picuris Mountain Summer Shadows by Jeff Potter*



*A Summer Day in Northern New Mexico by Katherine Irish Henry*

To learn more about these talented artists and see more of their work, you can find links to their respective websites by going to the Members' Gallery on the PSNM website.

## Member News

**Stan Bloomfield**, who joined PSNM a year ago when he took up pastel painting, has received an Honorable Mention in the *Pastel Journal* Pastel 100 for his painting “Lime Creek”. He also received word he was juried in as a Signature Member in the Pastel Society of America.

**Margi Lucena**, a PSNM Distinguished Pastellist received two Honorable Mentions in the Pastel 100. One for “Snowy Day in Laborcita” and one for “Magic on the High Road”.

**John De Young** won First Place for his painting “Arroyo Hondo” in the Pastel Category at the 2013 New Mexico Veterans Administration Fine Arts Show. This qualifies him to be juried into the National Show being held in Reno, NV next fall. He also won 2nd place for his watercolor painting “Spring Thaw”.



**Jeff Potter** was selected as one of 4 Artist-in-Residence positions for 2013 at Canyons of the Ancients National Monument (CANM) located west of Dolores, CO. He will get to paint and do evening woodblock prints for 8 days in mid-May. The monument will furnish lodging and expenses. Jeff will give a public presentation at the close of the residence. Find more info about CANM at: <http://www.blm.gov/co/st/en/nm/canm.html>

**Nancy Silvia** has three pastel paintings, including “Zion Giants” selected for exhibit in the Outdoor Painters Society PLEIN AIR SOUTHWEST SALON 2013 to be held in Colorado in April.



**Judy Felsen** is pleased to announce her painting “From the Garden” (shown below) is one of 75 finalists in the Richeson 75 Still Life and Floral Online Show which will start on April 3, 2013 at: [www.richeson75.com/exhibits.html](http://www.richeson75.com/exhibits.html)



## Call for Entries

*Tips for photographing artwork can be found on PSNM website: [www.pastelsnm.org](http://www.pastelsnm.org) — look for links to pdf documents and “Photographing Artwork and Preparing a Digital Entry” video at bottom of Home page.*

### Richeson75 Competitions

**Sports 2013 • Entry Deadline: May 3, 2013**

Sports related artwork (check prospectus for the special rules) \$2,500 cash Best In Show plus other prizes!

**Figure/Portrait 2013 • Entry Deadline: July 19, 2013**  
\$5,000 cash Best In Show plus other prizes

### Placitas Artists Series • 2013 – 2014 Season

**Application Deadline: April 1**

Whether you are an established artist who shows far and wide or an emerging artist who would like to have a local show, here is your opportunity. The art is seen by concert-goers, the congregation, and all groups who meet there. An artists’ reception is held before each concert. Artists are on the PAS website for a year and appear in PAS advertising. Link to prospectus found in the first paragraph on the Visual Artists section at: [www.placitasarts.org](http://www.placitasarts.org)

Print application and mail in. Images are sent digitally.

### Strokes of Genius 6

**Deadline: April 15, 2013**

Value / Lights & Darks

Do you draw in pencil, charcoal, Conté, pen and ink, scratchboard, silverpoint, colored pencil, pastel, or paint mediums in a drawing-like manner? Would you like to see your art in a hardbound book? Winning art will be featured in North Light Books’ hardbound showcase of the best in contemporary drawing. From quick contour sketches to carefully rendered drawings with a full range of values, North Light Books will showcase the best of the best in a variety of styles and subjects. <http://artistsnetwork.com/strokesofgenius>

### Pastel Society of New Hampshire 5th Annual National Juried Exhibition

**Deadline: July 15, 2013**  
October 26 - November 30, 2013 at Discover Portsmouth Center Gallery, Portsmouth, NH.

Juror of Selection: Fred Somers, PSA: Judge: Gigi Liverant, PSA Awards: \$5,000+, \$1,000 Best in Show. Entry fee: PSNH Members \$35/ Non-members \$45, up to 3 digital entries. Prospectus: [www.pastelsocietynh.com](http://www.pastelsocietynh.com) or send SASE to Sally Shea, 33 Pebble Beach Dr., Bedford, NH 03110

# Workshops & Classes

**LISTING POLICY:** All new announcements will be published with as much detail as space will allow. Repeat listings may be shortened. Deadline for submissions is 15th of month preceding next issue. Please send your listings for classes, workshops, events, or news via email to: [psnm.news@gmail.com](mailto:psnm.news@gmail.com)

Workshops and classes held in **Albuquerque, Santa Fe, and other NM locales are indicated in Red.**

## TAUGHT BY PSNM MEMBERS

### Lee McVey, PSA, PSNM *Plein Air* Classes

**NEW!** April through July • **Albuquerque**

*Because of unknown wind/weather conditions and to avoid canceling predetermined dates, class dates are TBA.*

*Plein air* painting experience improves studio landscape work from photographs. Lots of one on one attention.

Classes will focus on composition, values, and color.

Locations will be in various foothills and bosque Open Space areas. Sign up for one class at a time or for a series. \$35 each. Series of 3 classes = \$90.

Please email [lee@leemcvey.com](mailto:lee@leemcvey.com) to be notified of the class dates. Go to [www.leemcvey.com](http://www.leemcvey.com) to see Lee's paintings and learn more about her or call Lee at 505/417-3516 for more information.

### **NEW!** Sharon Jensen Class

**April 1, 8, 15, May 6, 13, 20** • **Albuquerque**

"The Brilliance of Soft Pastels" taught at Manzano Mesa Multigenerational Center. Beginners should have some experience in drawing or other art medium. Intermediate students work at their pace or accept artistic challenges.

Small class - \$95

Call 505-323-7522 for more information.

### Vasili Katakis Workshops • **Albuquerque**

**Drawing From Nature - Saturdays & Sundays at the ABQ BioPark Botanic Garden**

**April 6 - 7** "Magnolia in Still Life"

**September 7 - 8** "Intimate Landscape"

**November 9 - 10** "Shakkei - Borrowed Landscape"

For more information, contact Vasili at [vasilikatakis@gmail.com](mailto:vasilikatakis@gmail.com) or 505-255-0313

For course descriptions or to register, go to: [vasilart.com](http://vasilart.com)

**Ongoing Classes at New Mexico Art League**

**Spring: April 8 - May 27; Fall: Sept 9 - Oct 28**

"Painting the Still Life in Pastel" • 1 - 4 pm

**Spring: April 8 - May 27; Fall: Sept 9 - Oct 28**

"Painting the Places You Love" • 5 - 8 pm

Tuition: NMAL Members \$190; Non-Members \$210  
All on Mondays for 8 weeks. Contact instructor by email: [vasilikatakis@gmail.com](mailto:vasilikatakis@gmail.com) or call 505-255-0313.  
Download registration form at: [newmexicoartleague.org](http://newmexicoartleague.org)

### Michael Chesley Johnson, PSA, PSNM Workshops

**Now through April 12** • Sedona, AZ

Four half-day Advanced/Mentoring outdoor painting workshops. Explore and paint some of the best southwestern scenery around. Michael specializes in small-size workshops - workshops are limited to 4 students.

Although all media are welcome, Michael will be happy to do a pastel-only workshop if 4 students will commit to it.

Get your PSNM friends on board! Cost \$300.

For full details, visit [www.PaintSedona.com](http://www.PaintSedona.com)

### Enid Wood, PSA Pastel Retreat

**May 3 - 5, 2013** • **Jemez Springs**

At Cañon del Rio Spa & Retreat Center located on Rt 4.

The 5-acre property is splendidly paintable. Meals are healthy and delicious. Enid is a gentle and experienced teacher. Students are encouraged to find their own authentic voice as a painter. Limited to 10 participants at all experience levels, from beginners to professionals. Cost: \$300 tuition, \$400 meals and lodging. \$100 Deposit holds your space. Sharing a room, will reduce lodging cost.

To register, contact Dagna Samuels-Altheide phone 575-829-4377, email: [info@canondelrio.com](mailto:info@canondelrio.com) or Enid Wood, [enidwood@mac.com](mailto:enidwood@mac.com)

### Christine Debrosky IAPS Workshops

IAPS Convention • **Hotel Albuquerque at Old Town**

**June 6, Thursday** - "By the Garden Gate"

Pre-convention workshop held in hotel's charming courtyard. Focus is on painting garden/architecture subjects in a simple, direct manner.

**June 7, Friday** - "Made in the Shade"

3 hour demonstration painting a subject chosen to illustrate how to handle all important sunlight and shadows.

To register, or for more info about the IAPS convention: [www.pastelinternational.com](http://www.pastelinternational.com)

### **NEW!** Paul Murray IAPS Demonstration

IAPS Convention • **Hotel Albuquerque at Old Town**

**June 8, Saturday** - IAPS Class No. 211

*How To Create Unique Hand-Made Surfaces*

Step-by-step description of surface and materials needed to make it, plus a painting demonstration using this surface. Paul will show how to use texture, blend and make corrections. Most importantly, the demo will show how much work the surface does for you.

1 - 4 pm. Cost: \$65

To register, or for more info about the IAPS convention: [www.pastelinternational.com](http://www.pastelinternational.com)

## **Terri Ford, PSA MP, PSWC DP, IAPS EP Workshops**

**Sept 4 - 6, 2013 • Pacific Grove, CA**

Based at Asilomar, with accommodations at The Pirate's Den. Paint dunes, shoreline and crashing surf. For details, or to register, go to: <http://www.terrifordart.com/Workshops.html>

**October 12 - 22, 2013 • South of France!!!**

Terri's third workshop based at the gorgeous Domain du Haut Baran. Register early as space is limited.

Contact Terri 408-286-3801, [tford@terrifordart.com](mailto:tford@terrifordart.com)

Terri also offers private instruction by appointment.

[www.terrifordart.com](http://www.terrifordart.com)

## **Mike Mahon Artists' Retreat**

**October 4 - 11, 2013 • Maui, HI**

Minimum 3 mornings of painting instruction by Mike in the medium of your choice. Participation is limited. Stay at the fabulous Maui Schooner Resort which has a limited number of 2 or 3 bedroom suites, with full kitchens and living areas, available for double occupancy in each bedroom. King-size rooms are \$400 pp/week, Queen-size rooms are \$350 pp/week.

\$375 workshop fee is required for each person.

Visit the resort's website: <http://www.maui schooner.com>

To register or ask questions, contact Mike at:

505-795-4639 or by email at: [art@mmahon.com](mailto:art@mmahon.com)

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## **TAUGHT BY OTHERS**

### **MasterWorks NM Workshop • Albuquerque**

**Still space!** Dawn Emerson • April 21 - 23

"*Dancing with Pastels*" Rediscovering the joy of drawing and painting with pastel through guided exercises will be this workshop's focus. Learn ways to maintain the spirit of gesture, while working on personal vocabulary of mark making. Elements and principles of design will be explored.

Tuition: \$325 PSNM members, \$350 non-members

Contact Lisa Zawadzki at: [Lisagbz@aol.com](mailto:Lisagbz@aol.com)

or call 505-255-5921

### **Lorenzo Chavez Workshop**

**May 13 - 17 • San Antonio, TX**

Coppin Academy of Fine Arts is sponsoring this 5 day class. The focus will be on pastel, but oil and watercolor will be covered if requested. Tuition is \$670. Non-refundable deposit is \$100. Interested parties can find details at [www.coppini.us](http://www.coppini.us) under the workshop tab.

Questions should go to Janice Yow Hindes, President at: [Janice.hindes@coppini.us](mailto:Janice.hindes@coppini.us)

## **Doug Dawson Workshops**

**May 28 - 30 • Hilton Head Island, SC**

**June 5 - 6 • Albuquerque, IAPS Workshop**

**June 17 - 19; 21 - 23 • Georgetown, CT**

**July 1 - 3 • Santa Fe**

**September 27 - 29 • Falmouth, MA**

**October 4 - 6 • New York, NY**

For information, contact Doug at: 303-421-4584;

[dougdawson8@aol.com](mailto:dougdawson8@aol.com) Website: [dougdawsonartist.com](http://dougdawsonartist.com)

## **Cloudcroft Art Workshops • NM**

**Alan Flattmann • July 15 - 19**

*Poetic Realism* • Using photos and, if conditions permit, plein air settings, students will learn to create exciting paintings, while being reinforced in the basics of sound representational painting. Along with daily demos, students can expect personal attention and supportive, informal critiques. Open to both pastel & oil painters. Tuition: \$425

**Bob Rohm • Aug 5 - 9**

*Spectacular Scenery and Desert Colors* • For beginner to advanced students. Bob covers the entire painting process, beginning with analyzing a scene for 4 basic values and producing a painting with clean color and dynamic compositions. He works individually with each student and guides them in their own style. Work in oils or pastels. Demos done in both oils and pastels. Tuition: \$495

More details and other instructors scheduled for summer 2013 available at: <http://www.cloudcroftart.com>

To register, call: 575-687-2453 or email: [shiplett@pvtn.net](mailto:shiplett@pvtn.net)

## **Margaret Evans Workshop**

**October 21 - 25, 2013 • Abiquiu, NM**

"The Challenges & Diversities of Landscape Painting" 5 day Plein Air Workshop Based at Abiquiu Inn. Paint Georgia O'Keeffe country and the stunning landscapes of Ghost Ranch. Rooms reserved, with studio space for meetings, demos or inclement weather. Fall is perfect time to visit – yellow cottonwoods, multi-colored rock mesas, and junipers offer dramatic landscapes wherever you turn. For more info, contact Lee McVey at [lee@leemcvey.com](mailto:lee@leemcvey.com) or 505-417-3516.

## **Alex Powers Workshop**

**May 3 - 5 • St Simons Island, GA**

"Design and Personal Style" Instructor featured in *International Artist* magazine, Oct/Nov 2012 issue.

Learn more at: [www.AlexPowersArt.com](http://www.AlexPowersArt.com)

Held at Glynn Art Association, 529 Beachview Drive from 9 am - 4 pm. Cost: \$350 until 3/14. After 3/15/13, \$375. For any questions, contact Glynn Art at 912-638-8770 or email at [glynnart2@bellsouth.net](mailto:glynnart2@bellsouth.net)

# HIGHLIGHT on a Valued Volunteer: Gaye Garrison, Membership Committee Chair



*This is the first of a series of articles conceived of by Sally Prince to honor “unsung heroes and heroines” within PSNM — those outstanding volunteers who contribute to the ongoing vibrancy and success of our organization. She felt this would give us a*

*chance to acknowledge their efforts and give other members the opportunity to learn more about them – especially helpful for out-of-town members who do not often attend our meetings. Please send any suggestions for future honorees to Sally Prince at: [sally@sjprince.com](mailto:sally@sjprince.com)*

## INTRODUCING OUR FIRST HONOREE:

Gaye has worn many hats since joining PSNM, especially when she served as President, wearing a different one every month. Those of us who attend meetings are greeted by her handiwork every month when we search for our nametags on the beautifully organized boards Gaye and her husband Dan place on tables outside the auditorium. Once inside, yet more of her efforts on behalf of PSNM are visible – the colorful aprons monogrammed with the PSNM logo displayed on the steps leading up to the stage. Gaye designed them, arranged to get them produced, and reorders them as needed. As Membership Chair, Gaye takes the information each of you submit when renewing and creates a spreadsheet, which she maintains throughout the year. From the spreadsheet, she compiles the Member List you recently received and provides membership confirmation to other committee chairs when necessary. She works closely with the Communications Chair and Web Manager to be sure the subscriber list for emails is current. And, because she'd merged her previous job as nametag maker into the Membership Committee, she makes each of us a nametag, slips it into a clip-on holder, and attaches it - in alphabetical order - to those boards she and Dan bring to our monthly meetings.

## AND NOW IN GAYE'S OWN WORDS:

I was introduced to pastels by a dear friend, Marion Cobbett, more than 30 years ago (ouch!). *Why am I not rich and famous already?* Back then the available materials were slim: Canson paper, Nu-Pastel hard pastels, Rembrandt soft pastels, and occasionally some Grumbachers. The abundance of papers and pastels today is mind boggling, and I love it!

If it weren't for my darling husband, Dan, I might not have ever joined PSNM; but he nagged me unmercifully until I agreed to give up a Saturday morning every month. The first volunteer job we (and I do mean 'we') held was refreshments.

Thanks again to Dan, I could sit and watch the demos while he washed the coffee pots. It's a great way to meet the members, in case anyone is interested.

In 2007 I was honored to serve as president of PSNM. I had a wonderful team of people that year, and we felt as if we accomplished a lot. We sure had some fun meetings! And good food. My team was the first to wear the PSNM aprons. *If you haven't gotten one yet – just call me. There's a good assortment.*

In 2008 I volunteered to be the membership chair as well as the nametag maker and I've been doing it ever since.

When I first started painting in pastels, my daughter and son were in the high school band. Many of my early portraits are of the band kids. It was terrific reference material, and one girl commented that she must be a good musician because Mrs. R. (different time, different husband) painted her and only the good musicians got painted.

Now the children in my paintings are grandkids, and between us we have 13 of them so there's no shortage of material. Lately, in addition to the ubiquitous cats, I've been painting our black Lab, our turkeys, and our chickens and their beautiful colored eggs. (We also raise honey bees and red worms, but they don't make very good models.) My style (hopefully) is loosening up. Or maybe I'm just getting lazy. Hard to tell some days.

PSNM has been a valuable organization for me in so many ways! The opportunity to see the best artists right here at home; the workshops right in our own backyard; even IAPS comes to us! We put on the best show in the nation every year, and we grow a steady crop of new artists. But it's the members that make it all worthwhile. I don't know of another organization that promotes and encourages each other the way we do. We are a grand group and I'm proud to be associated with all of you.



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