

From the President...

Dear Fellow Artists and Friends,

As I mentioned at the March meeting, Nancy Silvia has graciously agreed to serve as the 2015 National Show Chair, even though she had already agreed to simultaneously hold a similar job for Plein Air Painters of New Mexico. Thankfully Donna Aldrich and Marie Fritz, who jointly handled Facilities last year, are now going to be Reception Director and Show-Sitting Director, respectively. So only the Facilities Director (*works with EXPO NM to get parking passes, tables and chairs, and oversees adjusting and replacing lights*) is open. This would seem to be a perfect job for one of our male members or a husband and wife team. Remember, each of the positions for the National Show can be co-chaired and can also have additional people on the committee, so consider becoming the next Facilities Director to assist Nancy and help make her job easier. If you'd like to fill this position, please contact me at psnm.pres@gmail.com. Thanks!

Shortly after this Newsletter is published, the MasterWorks of NM Show will open with a reception from 5 - 8 on Friday, April 3rd at EXPO NM in the Hispanic Arts Center. Barbara Lohbeck, who represents the Miniature division, puts a lot of work into managing and organizing the whole exhibit throughout the year, along with representatives from the 3 sponsoring art organizations - PSNM, New Mexico Watercolor Society and Rio Grande Art Assoc. It is always interesting to see, in a mixed media show, how the paintings from the different societies compare. For more about MasterWorks, go to their website: www.masterworksnm.org

It's hard to believe it is only two months before we can start submitting paintings for our National Show. The three Jurors for this year's show are, Ray Hassard, Casey Klahn and Christine Swann. My thanks to all of you who took time to vote. I'll announce the Judge for 2016 when I receive an acceptance.

~ Nicholas

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Monthly Meeting at the Albuquerque Museum

Saturday, April 11

Still-Life with Stephanie Birdsall

Stephanie has graciously agreed to extend her stay in Albuquerque following her 3-day *plein air* workshop for PSNM at MasterWorks so she can do the demo at our monthly meeting. She will be a still-life of fruits and/or flowers, which, as you can see from the image below, she does beautifully.

Stephanie, who works in both oil and pastel, frequently paints the same subject in both mediums and is often told it is hard to tell them apart. She says, "A beautiful painting in any medium is still beautiful, as long as it is painted beautifully!" Since her limited pastel palette is based on her oil palette, the color combinations work in both mediums.

For those of you wishing to learn more about Stephanie, her website is: <http://stephaniebirdsall.com>



PSNM Officers & Committee Chairs

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Programs	Ann Lewis
Program Review	Pat Oliver
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Small Works Show	Louisa Roberts
Website Manager	VACANT

To communicate with people on this list by email, go to www.pastelsnm.org then click on Contacts.

Member News

(upcoming receptions & demos highlighted in red)

Terry Lawson Dunn will be part of a two-person show with Leona Rubin at the JCC Albuquerque, starting March 26 and continuing to May 17. **The opening reception will be Thursday, April 2 from 5 - 7pm.** The theme of Terry's collection of 20 pastels, will be "Wanderlust". Leona will show 20 oil paintings with the theme of "Fanciful Foods and Southwest Art". The JCC is located at 5520 Wyoming Blvd NE.

Christine Debrosky is pleased and honored to announce she is now a signature member of the American Impressionist Society. Also, the March issue of *PleinAir Magazine* used "Sedona Pots" in the feature article "Flowers as Painting Subjects", on page 28. She is also the anonymous painter (with her back to the camera) on p. 84, in an article "Best in Sedona" and has a display piece as well on page 105 of the same issue.

Vasili Katakis is one of the artists in "Views from the Beach" at the April Price Project Gallery, 201 3rd St. NW from April 4 - August 30. **Opening reception is April 3 from 5 - 8pm.** All works in this show, by emerging and accomplished artists who live and work in Albuquerque, relate to the artists' experience of the river, ponds, trails and surrounding areas known as Tingley Beach. For more information, contact the gallery at 505-247-0073.

Albert Handell, Vasili Katakis, Iva Morris, and Fred Yost are among the 8 artists paired with 8 poets in an exhibit entitled "now See Hear" presented by the New Mexico Humanities Council at 4115 Silver SE. The exhibit will be on display from May 1 - June 1. **Reception on May 1 begins at 5pm, with poetry readings at 6pm.** Poets were asked to use artists' paintings as a point of inspiration. Contact Vasili for more information: 505-255-0313 or vasilikatakis@gmail.com

Barbara Garrett will have her painting "Strolling Sandhills" in the "Arte de Avian" show being held at the Tubac Center of the Arts in Tubac, AZ from March 13 - April 26, with an **opening reception on Friday, March 13 from 5 - 7pm.** Tucson artist, Ben Johnson selected 69 works of art from over 220 submissions by artists from 18 states working in oil, acrylic, mixed media, ceramic & jewelry for this national juried exhibit of art celebrating birds and birding.



Albert Handell was honored when the 4th Annual Plein Air Convention and Exposition (PACE) contacted him to represent the pastel medium this April in Monterey CA. Bob Bahr, who was interviewing the faculty for the convention, conducted a lengthy phone interview in order to write an article about Albert, which can be read in its entirety at: <http://alberthandell.com/news-from-mentoring-artists/spotlight-on-pace-faculty-albert-handell-by-bob-bahr>



The Flat Irons

Mary Olivera, Jeff Potter, and Marilyn Wightman are among the many artists exhibiting in "Canyons, Mesas, Mountains, Skies" from March 27 - May 16 at Fuller Lodge Art Center located at 2132 Central Avenue, Los Alamos, NM. **An Opening Reception is Friday, March 27, 5-7pm.** All the paintings in the exhibit can be seen at: <http://fullerlodgeartcenter.com>

Marilyn Drake will have her *plein air* landscape paintings featured in a two-person show at the Purple Sage Gallery located at 201 San Felipe NW in historic Old Town Albuquerque through April. **The Opening Reception is Saturday, April 4 from 3 - 6pm.**



Winter Color, Jemez

March Program Review

by Pat Oliver

Plein Air and Perspective

Bud Edmondson is known for his southwest paintings. He works in all media, but his favorite is watercolor. For the past 17 years, after many years as an illustrator, Bud has been a full-time fine artist. Although Bud enjoys plein air painting, his larger works are done in his studio in the Hoffmantown Shopping Center in Albuquerque, NM. Bud is a Signature member of the New Mexico Watercolor Society, the Western Federation of Watercolor Societies, and the Plein Air Painters of New Mexico, and is also a Distinguished Pastelist in the Pastel Society of New Mexico. His work has been featured in American Artist Magazine, the Pastel Journal, and Santa Fe Focus Magazine. He has twice been the 1st place winner in PSNM's National Show. For more information, go to Bud's website at: <http://www.budedmondson.com>

Bud explained that the topic of today's presentation is not how to paint, but how you get started. When painting en plein air, there are tricks to help you and perspective plays a big part. Using these techniques, outdoor painting goes much faster and the results will be more painterly. When Bud goes out to do plein air painting, he takes his Nupastels—and a dark green, dark brown, dark red, and a few light blues. He said, “that's all you need for outdoors.”

For the demonstration, Bud used photographs of scenes to serve as *plein air* subjects. The first scene contained an adobe building. He said for this scene he would use one-point perspective. His first step is to establish where the horizon is—which, for an artist, is the same as eye-level. This is the actual level at which your eye observes the scene. If you hold a brush horizontally in front of your eyes as you look at the scene, it is easy to establish eye-level. Once you decide whether you have a high or low horizon line, it is helpful to use a view finder to find out what is above and below the horizon line. In this example, eye level was at the bottom of the building.



Next, after drawing in a horizon line on his sketch pad, he drew the main center of interest (the house in this case) as a simple rectangle. Then he drew simple geometric shapes to indicate other aspects of the scene.

Looking at the photograph, Bud noted that since there were so many horizontal lines in the picture, he would draw a slanted tree line instead of leaving it horizontal. For hills in the background, he indicated the basic shapes of the hills and moved them to be more interesting and dynamic.

There was one awkward horizontal line at the front of the

scene which Bud changed to an angled line, with various shapes, or patterns, in the foreground to indicate patches of different types of grasses or weeds. He said, “Don't do the foreground as a solid wall.” Then, because of the patterns in the foreground, you were directed to the center of interest.

At this point, he drew in the details of the house. He worked on defining the trees a little better. He said, “Create your tree trunks by using negative shapes.” There was a car in the scene, but instead of drawing it, he made it a pick-up truck using oblongs and squares. To reinforce the composition, as a last step Bud put in clouds using shapes and angles that enhanced the design. The resulting sketch was a compelling design made up of large shapes all placed to create a path into the painting.

The next scene was a house with a fence and a large area of sky. Bud asked, “Where is eye-level?” It turned out to be near the top of the fence. He put it at one-third of the vertical distance from the bottom (at the Golden Mean). Again, he drew in a large geometric shape to represent the house. He stressed that roof lines are not parallel to account for perspective. He drew the fence, not as a literal version, but as a short, wide rectangle indicating the shape of the whole fence. He changed the angle of the mountain's ridge line so it would intersect the top of the house to make it more interesting. Also, the mountain then pointed to the center of interest.



Again, in this second scene, there were too many parallel lines in the foreground so he angled lines and put in “stuff,” not objects. (“Stuff” was made up of shapes representing collections of grasses, rocks, etc.) Bud's advice was not to go out and paint what you see, but “take what you see and make it fit.” For example, the tree grew right in front of the house shape, so he moved it over to the right.

The sky in the picture was pretty bland. Bud said he draws clouds in the direction he wants them to go. He represented a dramatic, slanted cloud stream moving from the upper left toward the lower right, and getting larger at the lower right. He said, “Now, you can finish your drawing.” Bud quoted Robert Henri, who said, “The value of repeated studies at the beginning cannot be overestimated—those who cannot begin cannot finish.”

Bud remarked that he likes to include humanity in his paintings—not necessarily people, but evidence of people (houses, fences, etc.). He said there is a whole school that he calls the “Garden of Eden School”, that doesn't like to include evidence of humanity.

The next scene was dominated by tall buttes as the focal point. Eye-level was low in this scene, and Bud moved it even lower. He wanted the rocks to predominate and made them the biggest mass. The trees were too tall relative to everything else, so he made them smaller. Also, one tree got cut in half at the edge

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of the source photograph. He said this was poor composition. Again he used patterns in the foreground to create the illusion of a flat plane in the foreground.

Bud quoted Leonardo da Vinci:

“Without perspective nothing can be done well in painting.”

The next scene had a hill on the left and a house which began near the middle (vertically) on the right. Bud said, “This is 2 point perspective. The corner of the house is closest to the viewer and every line goes away from that corner.” Bud indicated the house with a simple rectangle and placed it within the Golden Mean. He said, “Don’t copy what you see. Just make interesting shapes.” He said there was an indication of a path through the picture as well as fence posts which he could use to enhance the illusion of entering the scene.



There was a question about whether he would include the chamisa in the foreground. Bud said, “people who put a lot in the foreground build a wall and the eye doesn’t move into the painting. The foreground is only something there to look past. The viewer almost always focuses on the second plane in a painting.”

Finally, Bud showed a scene where the eye was looking down, putting eye-level just above the trees. A building in the lower area was the center of interest. Bud sketched the floor and then built up from there. He added a tree next to the shed to provide contrast. Bud said, “Often juniper trees appear to be half-balls.” He used the hill in the foreground to create another path into the painting, with fence posts for emphasis. Using the different lines of the scene and slanting them to be more effective, he created several paths in the painting.



Bud effectively demonstrated how, with early observation and use of abstract shapes, an artist can get a jump start on making a really successful composition (or painting!).

Call for Entries

16th International “Pastels Only” Exhibition

Digital Deadline: April 1

Pastel Painters of Maine has information, prospectus and entry system link on their website:

<http://www.pastelpaintersofmaine.com>

“The Mystery of Orchids”

Digital Deadline: April 20

New Mexico Orchid Guild’s 2015 Orchid Art Show April 26 - May 9

Enter for chance to exhibit one to three pieces. Exhibit coincides with NMOG’s Spring Flower Show which is **May 1 - 3**. Paintings will hang in the Shark Reef Cafe at the Albuquerque Botanic Garden. Open to professionals, amateurs, and students and judged by “The Mystery of Orchids” show committee. Award ribbons for first, second and third place. Honorable mention may also be awarded at the judge’s discretion. All art work can be for sale, but transaction must be done between artist and buyer. No entry fee. Acceptance notification via email.

Delivery on April 25. For prospectus go to NMOG website: www.nmorchidguild.org or Marlene Bachicha-Roberts at: abqymbr@aol.com

“Eye Spy” at Fuller Lodge Art Center

Deadline: April 24

Bring Los Alamos, the Secret City, some new hidden treasure to discover. All media welcome. Work with layers, camouflage, and illusions. Recognize the subtle game of cat and mouse and help us dig a little deeper. Force the viewer to look around the corners and reward us for our efforts! Think about human spies: how they behave, how they think, how they hide in plain sight. How will you infuse the concept of spying into art?

Prospectus at: <http://files.ctctcdn.com/9429d850101/eb535603-dc9a-4a3a-b7b0-03bfa4600310.pdf>

Art Center website: <http://fullerlodgearcenter.com>

Phone: 505-662-1635

“The Artist’s Magazine” Annual Art Competition

Early-Bird Entry by: April 1

Deadline: May 1

Winners’ names and work will be featured in the December 2015 issue; 9 finalists will be showcased in the magazine’s “Competition Spotlight” feature; 12 finalists will be featured as “Artist of the Month” on magazine’s website; work of 12 finalists will be offered as desktop wallpaper. Details available at: www.artistsnetwork.com/competitions/

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Demonstration Videos

Lee McVey (Volume 1, Number 1)

<https://vimeo.com/120307429>

Tobi Clement (Volume 1, Number 2)

<https://vimeo.com/121532326>

Bud Edmondson (Volume 1, Number 3)

<https://vimeo.com/123177197>

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

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

Liz Haywood-Sullivan National Show Workshop

**October 27, 28 & 29 • Albuquerque, NM
Tuesday, Wednesday & Thursday
(9:30 a.m. - 4:30 p.m. with lunch break)
in Hispanic Arts Center at EXPO NM**

This is your opportunity to study with the 2015 National Show Judge who is also President of the International Association of Pastel Societies, an award-winning artist, noted author, and amazing instructor!

Tuition: PSNM members \$380/ Non-members \$410

To reserve spot, mail \$100 deposit check (*payable to PSNM*) by July 1st. Using PayPal is possible, but a 3% convenience fee must be added (\$100+3=\$103). See page 12 of Policies & Procedures at: www.pastelsnm.org/misc/2013_policies.pdf for workshop cancellation policy. Any questions, including instructions about how to use PayPal, should be sent to Nicholas Tesluk at: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

Mike Mahon Workshops

Now - May 9 • Albuquerque, NM

Painting class at Artisan. 2nd Saturday of month, 1:30 - 5pm. Pastel, oil, and acrylic mediums welcome. \$45 per session.

Apr 15 - 17 • Weatherford, TX - Portrait Painting

July 8 - 10 • Santa Fe, NM - Plein Air

Paint Southern France with Mike in 2015!

Aug 8 - 17 • Domaine du Haut Baran, Toulouse, France
Plein Air Painting Workshop. \$3550.

To see more about this amazing art location, you can visit <http://www.hautbaran.com>

Sept 16 - 18 • Taos, NM - Plein Air

Oct 13 - 15 • Midland, TX - Painting Process

Nov 10 - 12 • Rockport, TX - Plein Air

You will be immersed in a painting step-by-step painting

procedure that will give you renewed control of your painting and spark the spontaneity for which Mike is famous. You will learn how to gain control at any stage of your painting and know from the beginning that it's going to be a success! Learn techniques to critique your own work with objective principles.

Unless otherwise noted, all workshops cost \$395

To register for any of the above, or ask questions, contact Mike at: 505-795-4639 or by email: art@mmahon.com

Vasili Katakis Class

April 9 - May 28 • Albuquerque, NM

9am - noon, Thursdays, 8 weeks

Visual Diary 2 - Sketching Outdoors; The purpose of this workshop is to introduce artists to various methods to record what they observe. Your Sketchbook will be used as a means to foster awareness of drawing as a basic organizer of thought, feelings and image making. You will be shown some of the ways artists "think" on paper. Sketching techniques are based on traditional Renaissance methods and contemporary drawing. *Plein air* subjects include: nature, townscape/urbanscape and nocturnes. Topics include: Intuitive gesture and perspective, sketching in available light, color "Notan", transferring sketches to full scale painting and more. This course is filled with high energy and fun! Some basic drawing experience is helpful. Open to all media. Held in classroom at New Mexico Art League and various locales in Albuquerque. \$240. For more information, call 505-293-5034 or visit: <https://newmexicoartleague.wildapricot.org>

NEW DATES! Iva Morris Workshop

April 10 - 12 • Las Nutrias, NM

Join Iva in an indoor/outdoor pastel workshop 50 min. south of Alb. Explore making a variety of multi-media grounds, pastel glazing and textural effects while painting both in the studio and *en plein air*. Visits to local historic mission churches, the Bosque, and Rio Grande will provide both challenging and beautiful subjects for your paintings! Daily demonstrations, individualized instruction and critiques. Some materials included. Beginners welcome. Friday, 9-1 (indoor), Saturday and Sunday, 9-5 (outdoor). Limited lodging available.

PSNM Members \$225; Non-Members \$250

For details contact Iva at: ivabox@cybermesa.com or 505-864-8336

NEW! Lorenzo Chavez Workshop

April 10 - 11 • Westminster, CO

Friday & Saturday from 9am - 4pm

Seeing and Painting the Landscape in Unique Ways.

Join this internationally known, award winning artist for an inspiring and insightful landscape painting workshop, focusing on new concepts for *plein air* and studio painting in either oils or pastels. Learn to visualize the landscape in

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unique and exciting ways while honoring the traditions of the past. There will be plenty of individual attention, daily demos and group discussions. Sponsored by the North Metro Arts Alliance at Countryside Rec Center, 10470 Oak St. Fee: \$275 (Supply list will be provided after registration) Register by mailing this form along with payment To Register, call Becky at 303-426-4114 or email: beekyesilver@aol.com More information about instructor on his website: www.lorenzochavez.com

Dennis Rhoades Workshops

April 10 - 12 • Evergreen, CO

Sept 25 - 27 • Evergreen, CO

Painting the Colorado Landscape with a PSA Master

Learn techniques of pastel painting beginning with composition and blocking in the big shapes, establishing correct color value relationships and pastel stroke making.

The ultimate goal is to help you think and create on a higher plane. After a demonstration each morning, you will paint outside at several locations in the afternoons (trees, water, and rocks), all in a supportive one on one environment guaranteed by a 12 student limit.

Class Tuition: \$350. \$100 deposit to register Contact Dennis for complete information: derhoades@q.com www.DennisRhoades.com or 303-910-3754.

Emailed information includes nearby accommodation options.

Denali Brooke Class

April 11 - May 30 • Albuquerque, NM

Draw What You See, 8 Saturdays from 9am - 12pm at New Mexico Art League. A dynamic approach to drawing from life. Paint more accurately from a "perceptual" view of life. Some work from photographs included. All levels welcome. 505-362-7020

Paul Murray Workshop

April 23 • Albuquerque, NM

Creating Emotion with Light in Miniature

9:30am - 3:30pm at Hispanic Art Center, EXPO NM \$50 Complete info about this pastel workshop and other two, \$50 each, workshops (*Techniques for Painting and Framing Oil & Acrylic Miniatures* by John Meister and *Watercolor in Miniatures* by Carol Carpenter) at: www.masterworksnm.org Pre-Registration required. Contact Barbara Lohbeck at: 505-260-9977, 505-259-1932, or bardean12@comcast.net

Christine Debrosky Workshops

May 11 - 14 • Wimberley, TX

"The Whole World is a Garden", is an impressionist approach to the landscape. Imagine painting to your heart's content in this all-inclusive artist's retreat, located in Texas' hill country. Set in a luxury bed and breakfast, amongst inspiring creek side surroundings, Christine's experienced

guidance will help you reach your painting goals. Learn how to identify and paint light, shadow and movement in the landscape, in a fun, engaging environment. Welcome reception, all meals, lodging and instruction are included in the \$1250 fee. Contact Bill or Pat Appleton: 800-827-1913 or email: info@wimberleyartistworkshops.com www.wimberleyartistworkshops.com

June 17 - 20 • Fish Creek, WI

Designs on Nature taught at Peninsula School of Art.

Pastel or oil. Gardens, orchards and vineyards, all in the full blush of early summer! Call Andra Nyman: 920-868-3455 or email: workshop@peninsulaschoolofart.org www.peninsulaschoolofart.org

Nov 11 - 13 • Prescott, AZ

An Impressionist Approach to Pastel taught at Mountain Artists Guild.

More information, with a full description of each, is on Christine's web site: www.christinedebrosky.com/workshops

Albert Handell Workshops

May 25 - 28 • Jemez Springs, NM

June 21 - 27 • Santa Fe, NM

July 6 - 10 • Ruidoso, NM

Sept 20 - 26 • Taos, NM

Oct 5 - 9 • Durango, CO

For all levels of landscape artists with some experience working in pastels, oils, or any water media. Learn what to select and emphasize, what to play down (or even take out of your paintings) to make a strong design statement, and how to work sensibly towards finish. Programs vary from 4 to 6 days. For questions, contact Albert directly by email: alberthandell@msn.com or phone: 505-983-8373 Detailed information at: www.alberthandell.com

Terri Ford Workshops

IAPS Eminent Pastelist, PSA Master Pastelist

Terri's workshops focus on creating luminous paintings with deeper, darker, richer under paintings and pure pigment, vibrant light. Visit her website for a complete list of 2105 WORKSHOPS. www.terrifordart.com

TAUGHT BY OTHERS

NEW! Doug Dawson Workshops

Apr 16 - 18 • Tucson, AZ

July 7 - 9 • Santa Fe, NM

Aug 24 - 28 • Lubec, ME

Sept 19 - 21 • Falmouth, MA

Sept 25 - 27 • Dix Hills, NY

Oct 1 - 3 • Washington, D.C.

Multiple opportunities to study with noted artist, author, and instructor. Details about Doug and these workshops can be found on his website: dougdawsonartist.com Or you can contact Doug at: dougdawson8@aol.com

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the-artists-magazine-annual-art-competition?et_mid=721355&rid=236202053

¡Encantada!

Digital Deadline: May 22

Annual national juried painting exhibition sponsored by the Rio Grande Art Association

July 10-26, 2015 in Fine Arts Building at EXPO New Mexico, Albuquerque

Entries are limited to two-dimensional works not under glass and include oil, acrylic, casein, egg tempera, encaustic, and oil pastels.

See Prospectus for more details: http://rgaanm.org/resources/2015_encantada_Prospectus.pdf

3rd Annual Corrales “Starry Night”

Plein Air PaintOut Event • Aug 22 - 29

“Pre-Registration” now, Entry fees due in July

Paint in the Village of Corrales at a variety of sites.

Main Event Judge of Awards: Damien Gonzales

Quick Draw Judge: Iva Morris

\$1200 in prize money.

All participants are guests at the “Starry Night” Gala on Aug 29, which includes a prominent place for paintings to be displayed for sale, a lavish dinner, live music, and both a silent & live auction. Paintings will be on exhibit and for sale at the Old San Ysidro Church from Sept 4 - 6.

Open to first 45 artists who send in registration and waiver form. Entry fee details found on second page under the Registration heading. Details about various aspects of the event are available by clicking headings at top of website: www.suewinstead.com

Miscellaneous

Accion Loan Program

Source for Business Loans for Artists/Entrepreneurs

Accion, is an international organization, with an office in Albuquerque. Their mission is to provide creative loan solutions to small entrepreneurs who may not otherwise qualify at a traditional bank. They focus on providing financial assistance to help establish credit, get small businesses through a tight fiscal quarter, provide temporary funding for materials or booth fees for artists, etc. If you need a little loan boost to grow your business, you can research their site and schedule an appointment. They are strong supporters of the community and a vital contributor to economic growth in New Mexico. Their website is: <http://www.accionnm.org/>

The Community Gallery (part of the Santa Fe Arts Commission) will host a workshop with Accion NM during their Artist Professional Training Series (every Wednesday evening in May and June). For their calendar, go to: http://www.santafenm.gov/arts_commission

NEW! Gary Huber Class

May 1 • Greeley, CO

10am - 3pm with lunch break. Presented in conjunction with the National Greeley Art Exhibition at the Showcase Art Center, 1335 Eighth Ave.

Cost: \$75 To register call Colette Pitcher, 970-356-8593 info: www.garyhuberart.com

Dawn Emerson Workshop

June 8 - 12 • Albuquerque, NM

Pushing Beyond Realism, this workshop will focus on working in series to help participants loosen up and take risks with their work. Learn innovative drawing techniques to expand your unique mark-making language. View photographic references in new ways. Create strong, dynamic, and unique compositions. All levels and media welcome. Will be packed with information and energy. Call Denali Brooke for more details. 505-362-7020

NEW! Bob Rohm Workshop

July 27 - 31 • Cloudfcroft, NM

Landscape Painting in Pastel or Oil. Bob's fresh, informative workshop is an intensive period of work, study and FUN that has been enthusiastically received by both beginner and advanced students. Day begins with a short lecture and demo emphasizing the simplicity of how a painting works and the procedures to create it. Special attention in learning to see masses, as opposed to line, and form, rather than detail. Focus also on how to simplify colors and value of the main shapes. Techniques are designed to complete “Alla Prima” paintings. Each student gets individual attention, with plenty of painting time. Bob brings a selection of reference photos or you may use your own. This workshop is for anyone interested in learning to develop creative, painterly paintings with clean, rich color and dynamic compositions.

Cloudfcroft Art Workshops, LLC Registrar: Linda Shiplett
Phone: 915-490-5071 or Email: cawregistrar@gmail.com
Website: <http://cloudfcroftart.com/index.htm>

Paint Flamenco Dancers

Sunday, April 12, from 9am - 1pm at Painting Parties Plus

8420 Firestone Lane NE, Albuquerque (East off Jefferson between Paseo Del Norte and Alameda - the warehouse behind Rhino Realty.)

Arrive anytime after 8:30 to set up.

\$15 per artist (for model fees and tips)

Max. 20 artists - reservation required.

First half hour is for photo session of models, followed by sketching and painting. Any medium allowed, but please bring drop cloth if using pastels or oils. Bring your own easel. You may bring snacks and drinks. Call Susan Earl if you have any questions and to RSVP: 505-459-5764