



HIGHlight

August 2008

From the President...

Dear PSNM Friends —

After the July meeting and the critiques, I went home and with a nice warm dark pastel. I swiped in a few darks around my adobe gate as was suggested. WOW! Did the lights ever pop! I hope some of you were able to make adjustments as well. Even if your work wasn't critiqued, I'm sure you gained some insights as to how to improve your work. We can thank Bud and Deborah for a very interesting program.

For those who were not at our meeting in July, I made a plea for us to fill the National Show Chair position for 2009 by Oct. 1st. I realize it's difficult to commit to something that seems so far away, however, the job will be made so much easier if we can begin early. If there are two who would like to work together that would be fine. Colette Ody Smith has agreed to serve as our judge for 2009. Janie and Margi also asked for someone to manage the Sitting Committee for the show this year. Jill Rushton, who has done it for several years, will serve as an advisor. Let's get these positions filled.

It's a busy summer. The Unitarian Show is over and they reported two sales. The Signature Membership show with the theme of Community opened July 11th. It's a lovely show and hopefully you'll have a chance to drop by the South Broadway Cultural Center and see it. More information on pg. 2.

The time is growing short as we are coming closer to the deadline for entries into our 2008 National Show. Try to finish and have them in ahead of the August 16th deadline. I'm sure the entries committee will appreciate that.

Happy painting!

— Elaine Koehler

Monthly Meeting at the Albuquerque Museum

Saturday, August 9 • 10 - Noon

Terry Ludwig - Pastels & Portraits

Perhaps best known as the innovator and entrepreneur behind those buttery smooth, square pastels, Terry is also a fine artist. He will give a portrait demonstration — which if it anything like the one he did when he was last here in July of '06, should be not only instructional, but quite entertaining as well.

And, Terry will also be bringing lots of his luscious pastels for us to purchase. Start going through your palette to see what you need to replenish or add.

Coming Up...

September - **June Walker**, accountant to self-employed artists will have lots of valuable information about how to keep your books.

October - **Hank Schuyler**, will discuss marketing yourself as an artist.

November - Sorry, no details yet.

December - We'll be viewing a DVD available from the PSNM library..

Try Car Pooling to PSNM Meetings

With the high cost of gas, why not arrange to share expenses by driving to PSNM meetings with another member or two. Not only won't you miss our wonderful presentations, but you'll have a chance to get to know fellow members better. Now that you've received the 2008 Membership List it will be easier to locate members who live in your area. Please refer to the article on page 2 to be sure you know the Rules & Regs about use of the list.

PSNM Officers & Committee Chairs

President	Elaine Koehler
Vice President	Wanda Portee
Treasurer	Peggy Orbon
Secretary	Lee McVey
Past Pres.	Gaye Garrison
Communications	Carol Hall
Corresponding Sec.	Kathleen Dietz
Evaluation	Marilyn Drake, Hank Schuyler Jeanne Weitz
50/50	Patty Stewart, Seung Youn
Historian	Jeanne Weitz
Librarian	Karen Servatt
MasterWorks Rep	Carol Lovelady
Membership	Gaye Garrison
Membership Tags	Gaye Garrison
National Show	Janie Gonzales, Margi Lucena
Newsletter	Marilyn Drake, Alice Flitter
Programs	Maryann McGraw
Program Review	Gail Murray
Publicity	Diana Stauffer
Refreshments	Vacant - Please Volunteer
Signature Membership	Betsy Greenlee
Website Manager	Marilyn Drake
Workshops	Lyle Brown

* To send emails to people on this list, go to www.pastelsnm.org then click on Contacts.

Artist Resources

ArtPerk, a website for artists seeking to locate display opportunities and gallery openings in a quick, user-friendly way, published their first quarterly issue of "Straight Shot", their online newsletter.

Visit them at www.ArtPerk.com for the newsletter and other interesting information.

Membership List

As PSNM grows, changes in how we communicate with our members have been made. Rather than making phone calls, Carol Hall, our Communications Chairperson, now sends monthly email reminders about our meetings and planned programs. She also recently sent, as an attachment to an email, the PDF formatted 2008 Membership List. Previously this would have been printed and mailed to our members.

It is stated in the PSNM Policies and Procedures, and has always been our practice, use of our lists is limited. The PSNM Board must give prior approval for the release of our lists to any organization, business, or non-member. Also, members may not use membership lists for anything other than Society-related activities. At our next board meeting, we will be discussing what constitutes Society-related activities. We will not send out individual member's advertising for workshops, opening receptions, etc. If you receive such an announcement you will know that it came from them individually. Hopefully you will be pleased to receive them and learn of these events, as we support each other.

If you care to limit the communications you receive from our Society, you should contact the Membership Chairperson, Gaye Garrison, to have your information excluded from the Membership List.

To learn more about PSNM's By-Laws and Policies & Procedures, go to our website's "About PSNM" page: www.pastelsnm.org/main_html/about_psnm.htm

Exhibitions

"Communities"

PSNM Signature Member Show

Runs through Friday, August 22

South Broadway Cultural Center

Open weekdays from 9 am to 5 pm.

Artists 'Round Town

"Celebrating Diversity"

Exhibition of pastel, watercolor and oil paintings

JCC (Jewish Community Center)

5520 Wyoming Blvd NE, Albuquerque, NM

Runs through July 31

Plein Air Painters of NM

4th Annual Paintout Exhibition & Sale

Exhibition of pastel, watercolor and oil paintings created *en plein air* during the 6-day Paintout along the Turquoise Trail from just north of Cerrillos and south to the Salinas Pueblo Missions National Monument.

Sumner & Dene Gallery

517 Central NW, Albuquerque, NM

Opening Reception: Friday, August 1 from 5-9pm

Downtown Artscrawl Reception, Fri. Aug. 15, 5-9pm

Runs through August 28

June Program Review

by Gail Murray

Anita Louise West: Organizing by Value

There are many more perks to living in New Mexico besides getting half your paycheck in sunsets. One of these perks is having the privilege of hearing so many well known artists share their techniques and art journey with the members of the Pastel Society of NM each month. In June we were graced by Anita Louise West's demo and *plein air* organization tips. Like most artists, Anita Louise likes to try everything in art, which she says does lead to distractions. She painted in watercolor for 14 years, then oils, and finally discovered pastels. Her goal in life is to do the best painting she can do, no matter the medium. She brought several samples of pastel surfaces available, and shared a small "pocket portfolio" photo album of some of her favorite paintings. Admitting that keeping production ahead of promotion is not always easy to do, it is a great idea to have something small and portable to carry with you, showing off your work.

Anita Louise says that pastels are a marriage between the surface and the pastels. The pure colors and pigments of pastel directly on the surface is what has intrigued her about the medium. When she first started painting, she had a set of 90 Rembrandts and thought this is all she is ever going to need. Then she got a set of Nu Pastels, and so on. After lots of attempts to find "The Right Color", she finally learned to SIMPLIFY. Carrying around all the pastel sticks you own to a *plein air* session is like taking a piano outside. She figured out what colors worked for her, so she could just "grab and go" and not have to pick through the 900 pastel sticks she owns. She got out all her sets of pastels, and asked herself, "what do I do to organize?"

She admits to being "value challenged" and had trouble seeing values. In watercolor she painted from light and pale and would build and build, increasing value. She found the oils and pastels work in much the same way. Having her pastel box arranged by VALUE first, gave backbone and structure to the organizing process. Because when you are painting outside, you want to be able to lay your fingers on just the right color without having to stop and think about it. And because value can make or break a painting, she decided to set up her pastels by value. If the value is correct any color you put next to it is correct. Nail the value first, then the color will follow. This point was stressed again and again at our July meeting where several members brought in their paintings for a critique. But I digress....

When organizing your pastels, your challenge is to see the world of color in black and white. To facilitate this, she set up a large blank piece of pastel board, taped to a piece

foamcor. She divided the board into 6 sections, vertically, and left to right, they would be labeled, Light Light; Medium Light; Dark Light; Light Dark; Medium Dark; and Dark Dark. The next step is to proceed through every pastel stick you own, making a mark in the appropriate column. Pick up another color, and mark right next to the first mark. Proceed through all your colors in this way, placing each pastel stick in a corresponding "bin" or tray with it's Value sisters and brothers. Once your pastels have all been sorted by value, your next task is to sort those values by HUE. Anita Louise sorts her colors by spectrum and starts with the light yellow, a "Light Light" first. Once she has proceeded through all her pastels, the beauty of this chart is you can readily identify what colors you are lacking, and what you have more of. You will soon see if you have all intense colors, or all muted colors. Green for example, needs to be more muted in our atmosphere and climate, than the greens east of the Mississippi, and you need lots of dark greens for NM landscapes. She noticed that she has a lot of magenta, which is her favorite color. When you look at your newly organized box of pastels, you will see that color is made of value, hue, intensity, temperature and numerous sticks of your favorite color! Knowing what colors you have and their values in relation to each other will help you select the correct pastel quickly when painting. Photographs make all the darks in a scene too dark, and the lights too light. Her "Back Pack" box is a small Heilman box for travel, which holds 200 half-sticks. It has good padding to hold the sticks in place during transit.

The second half of Anita Louise's talk was her demo of a landscape scene near the Santa Fe River behind "Plants of the Southwest" on Agua Fria. She started with mid darks, laying in all her darks with the same pastel. These mid-tone shapes were on a white piece of Kitty Wallis pastel paper. On a toned surface you don't have to cover all the paper if you don't want, as the toned paper can become one of the colors that shows through. Next she lays in on top of the dark gray sketches the green and magenta. She likes the Sennelier darks, especially #197, a good dark green. In New Mexico, the earth and rocks can be lighter than the sky, so the sky is not always the lightest thing you see in a landscape painting. She works from dark to light, and will put in the lighter rocks later. She admires the rocks in Irby Brown's paintings. Notice how much pressure you are putting on a pastel and vary the pressure so that the painting doesn't look all homogenized. She did the sky last, which will be darker than the white rocks. When two colors are adjacent to each other to form an edge, she finger blends to soften the edges a bit. She likes edges to blend when she paints in both oils and pastels.

She brought several samples of assorted pastel papers, and recently started using Richeson's Unison Pastel Board. She also likes Canson's Mi-Teintes, Kitty Wallis,

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July Program Review

by Gail Murray

Critiques by Bud Edmondson and Deborah Secor

Many anonymous brave souls allowed their 21 paintings to be gently critiqued by Bud Edmondson and Deborah Secor in the public forum of the July meeting. Since entries are due in mid-August for the National Show, it seemed timely to have a critique session now. There are a couple of PSNM critique groups that meet regularly. For those of you who have never participated in one, today's critique will give you an idea how it works. Three minutes was all the time allowed for each painting for Bud and Deborah to render an opinion. Both Bud and Deborah are Signature Members of PSNM, teach, paint, exhibit and have been featured in many art magazines. Deborah has written many articles in the Pastel Journal, and Bud also paints in watercolor and oil. Deborah, a self admitted "colorist" likes to emphasize the positive and what is successful in a painting, looking at contrast, composition and color. Bud, says he is a "tonalist" and stresses the following five points when critiquing a painting: drawing, composition, value, color, and edges. He says that edges in pastel are not as much of a problem as in oil and watercolors. Bud says that a critique is not a criticism; it is a suggestion to make your painting better.

Most of the paintings they critiqued were landscapes, however a couple of portraits and abstracts snuck in too. Subjects included trees, cliffs, mountains, rivers, skies, roads, flowers, rocks, clouds, shadows, adobe walls, fields, a dog, Italian tombs and a woman in red. Since it would be boring reading to list painting titles that you can't see by mostly unidentified artists, I will not summarize each specific critique. Instead I will provide highlights and quotable quotes from Deborah and Bud as they reviewed each painting or offered comments on specific areas. In many cases, they agreed with each other's comments on the paintings, yet offered their own spin on what could be done to improve the work.

Composition: Have some restful spots in a painting to contrast with some busy spots. In a landscape, try to avoid dividing the painting in half horizontally. A more pleasing composition to the eye is 1/3 to 2/3. When painting flowers, allow them to go off the edges of the page in 3 places. Be sure and have a sense of direction of the light. The middle ground serves to tie the foreground and the background together. The foreground is the part of the painting that you acknowledge is there, then look beyond it. One well known California artist takes a painting he has finished, then crops it down to make the composition work.

When painting pet portraits, give the animal some "looking room" on either the right or left side of the painting

When a painting has no one place to draw your eye, or there is just an overall pattern, you have created "wall paper." Even abstract paintings must adhere to the basic principles of art. The "Suppressed S" is Hogarth's "line of beauty". Don't make the star of your painting fight with the supporting characters. **Value:** When working from photos, you need more lights in the darks. Photos tend to blow away the highlights and block up the shadows. Foregrounds need both light and dark. Push the values; push the darks; push the color. Push the drama in the sky with lighter colors. Turn a reference photo to black and white on your computer to study values.

Drawing: Soften some of the details in the trees, and don't draw in every pine cone in the tree. When rendering flowers, animals, or people, the drawing has to be right on. Add some sparkle to the animal's eye, even if it is in shadow. Create small shapes in the bottom of the skyline to make the sky more dramatic. Learn perspective. Bad perspective in a painting will get you kicked out of a show the first thing.

Color: Unify the painting with color, or add more lively colors in the darks. Layering of colors is good. Don't make skies too blue, or too even. Skies are different colors and shades in different parts of the sky and in relation to the horizon. One thing about pastelists: there are so damn many beautiful colors in a set that we are enchanted with them!

Edges: Soften hard edges.

Other: Mat or tape off the edges of a painting you are submitting for critique. Don't leave raw edges visible. The secret to painting *plein air* is to do it and go back to the studio and fix it. If you are going to paint realistic, paint damn realistic! If you are going to paint loose, paint real loose. Create some tension in your painting.

Most of the paintings were 10 x 12 or smaller. Some were particularly nice, and Bud felt they made good sketches for a larger piece. He wanted to see some of the paintings rendered 15" larger in both directions. Both he and Deborah agreed that there wasn't a "klunker" in the bunch today! Now, get busy painting!

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Anita Louise West:

and Strathmore. When she frames her work she floats her pieces because she paints edge to edge. Sometimes she will deckle the edge of a paper even after the painting is done! That will be mounted on a backing board as a print or watercolor is mounted, and using a spacer.

To schedule classes or a workshop with Anita Louise West, you may reach her studio in Santa Fe at 505-982-7628 or visit her website: www.anitalouisewest.com. She also has two DVDs available, one in pastel and one in oil.

Call for Entries

EDITOR'S NOTE: Please send an email to Alice Flitter at awflitter@aol.com with complete information about any shows that will be of interest to your fellow PSNM members. Submissions must be received by 15th of the month preceding the issue in which you'd like the show mentioned.

And remember, there are many shows and competitions listed on the internet, as well as the art magazines. So do some exploring on your own to see what is coming up.

Slide or Digital Deadline: August 1, 2008 Sierra Pastel Society • "Pastels on High"

7th International Art Exhibition

October 5 - 25 • El Dorado Hills, CA

Judge and juror: Urania Christy Tarbet, founder of the International Association of Pastel Artists (IAPS). Best of show - \$1000 cash. Total awards of over \$6000 in cash, merchandise, and nationally recognized artists' workshop opportunities. Prospectus at: www.SierraPastelSociety.net (select "International Exhibition"). Any questions, contact: Susan Levitsky: slevitsky@sbcglobal.net

Slide Deadline: August 8, 2008

12th Juried International Association of Pastel Societies Competition

Hosted on the IAPS web site. Juror: Jimmy Wright Jack Richeson Co., Inc. presents 1st prize - \$600 certificate, 2nd and 3rd prizes - \$300 certificates. 4th prize - 78 colors of Great American Pastels. Honorable Mentions get magazine subscriptions courtesy of F & W Publications. Open to any artist who is a member of an IAPS Society. Proof of membership required. Entry Fee: \$25.00 1st slide; \$10.00 ea. additional slide. Up to 5 slides per artist. Prospectus available on IAPS website: www.pastelinternational.com

Slide Deadline: October 10, 2008

7th Biennial IAPS Convention Catalog Cover Competition

Would you like to be the pastel artist who is the sole winner in an international competition that happens only once every two years? The prize - \$100 cash award, 2 points toward IAPS Master Circle status, your painting on the 2009 IAPS Convention Catalog cover and included in other international convention publicity, plus having your original painting on display at the Convention in Albuquerque, NM from May 28 - 31, 2009. Prospectus available on the IAPS website: www.pastelinternational.com

Slide Deadline: September 1, 2008

The Pastel Journal 2008 Pastel 100 Competition.

Prizes of more than \$15,000, including The Jack Richeson and Unison Pastels Best of Show Award of \$5,000. Open to amateur and professional artists. Enter work in five categories: Portrait/Figure, Landscape/Interior, Still Life/Floral, Abstract/Non-Objective and Animal/Wildlife. Winners will be featured in April 2009 Pastel Journal. Information on Pastel Journal website: www.artistsnetwork.com/pasteljournlcompetition/

Slide or Digital Deadline: October 24, 2008 Workmen's Circle • "R U Evolved?"

January 11 - February 27 • Los Angeles, CA

Jurors: Paul Von Blum, Sheila Pinkel, Mark Vallen Show to mark the Charles Darwin's 200th birthday and 150th anniversary of the publication of *On the Origin of Species*. Prospectus and information about the organization and gallery can be found at: www.circlesocal.org

DEADLINE EXTENDED!

Reserve now for greatly reduced price in a special advertising section in the November issue of Southwest Art!

Rates:

1/9 page - \$265;
2/9 page - \$530;
1/6 page - \$398;
Full page - \$2384. These

rates apply only if there are enough artists to fill two pages, with PSNM using one 1/9 page spot.

PSNM will create the ad layout, listing each artist's name, title of painting, web site, or contact info under the digital image provided.

Reserve now with a deposit of 1/2 your ad cost, payable to PSNM, is needed no later than July 30th, 2008. Please include the ad size you want and your email/phone/ mailing address contact information. Mail to: PSNM, PO Box 3571, Albuquerque, NM 87190. The balance is due by August 10, 2008. The deadline to send your image and information is August 22nd, 2008.

For questions or more details, email Paula O'Neil at: oneil5052@msn.com or call 505-832-5052.

Pastel Society of New Mexico
National Show Ad

Your Image Here 1/9 page - \$265 2.3125 x 3.125 Your Name, Painting Title www.yourwebsite.com	National Show Ad PSNM Info	Your Image Here 1/9 page - \$265 2.3125 x 3.125 Your Name, Painting Title www.yourwebsite.com
Your Image Here 1/9 page - \$265 2.3125 x 3.125 Your Name, Painting Title www.yourwebsite.com	Your Image Here 2/9 page - \$530 4.9375 x 3.125 Your Name, Painting Title www.yourwebsite.com	
Your Image Here 1/6 page - \$398 3.625 x 3.125 Your Name, Painting Title www.yourwebsite.com	Your Image Here 1/6 page - \$398 3.625 x 3.125 Your Name, Painting Title www.yourwebsite.com	

Workshops

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings will be abbreviated. Deadline for submissions is 15th of month preceding next issue.

Please send your listings for classes, events, workshops, or news via email to: Alice Flitter - awflitter@aol.com

To find out about other workshops, shows, etc. check magazines and online sources. Use Google to search for additional information.

NATIONAL SHOW WORKSHOP

November 4, 5 & 6, 2008 • EXPO NM, Albuquerque

Only 2 spots left for the Sheila Rieman workshop!

Held in conjunction with the National Show. There will also be a waiting list... just in case, so sign up now!

\$240 Members/\$250 non-members

\$100 deposit payable now will hold your spot;

Balance by Sept. 1

Reserve by contacting Marilyn Drake: 505-400-2571; or marilyndrake@comcast.net

Mail deposit check (payable to PSNM) to: PO Box 3571, Albuquerque, NM 87190

TAUGHT BY PSNM MEMBERS

Colette Ody Smith Workshops

August 14 - 16, 2008 • Fish Creek, WI

Landscape From Your Eyes: Through the Lens to Pastel
Jam-packed three days, from 9am-3pm, filled with individualized instruction, peer interaction, and high potential for aesthetic growth. Intermediate, \$290

August 13, 4pm - 5:30pm

Cultivate Your Life and Reap the Rewards in Your Art

Presentation and discussion on the nature of the artist's journey. All Levels, \$35

For information about both, contact: Peninsula Art School, P.O. Box 304, 3900 County F, Fish Creek, WI 54212

Phone: 920-868-3455, Email: staff@peninsulaartschool.com

Deborah Secor Workshop

August 14 - October 2, 2008 • Albuquerque, NM

8 weeks on Thursdays, 11:30-2:30 at Paradise Hills Methodist Church, 4700 Paradise Blvd. NW

'Prerequisite' is some pastel painting experience and a desire to explore the medium further. Lecture and demonstration followed by painting independently. Explore any subject matter you care to paint, or follow along on the demonstrations.

Tuition: \$200, \$75 deposit, balance due at first session.

Contact Deborah now to reserve your space:

Deb@deborahsecor.com or 505-850-8435

Maggie Price Workshops

September 2008, Amarillo, Texas, indoor/outdoor; New York, NY (PSA), indoors

October 2008, Santorini, Greek Islands; Juzcar, Spain, all *plein air*.

November 2008, Charlotte, NC, indoor

April 2009, Merriam, KS, indoors

May 2009, Albuquerque, NM (IAPS), indoor and 2-day *plein air*.

June 2009, Portland, ME; Marshfield Hills, MA, both indoor/outdoor

July 2009, Kimberly, WI, indoor/outdoor

Details at: www.MaggiePriceArt.com or 505-294-7752

Michael Chesley Johnson, MPAC, PSA, PSNM *Plein Air Workshops*

September 1 - 5 • Campobello Island, NB • Mentoring Workshop with Doug Dawson (www.dawson2008.com)

September 15 - 19 • Campobello Island, NB
Advanced workshop.

October 6 - 10 • Acadia National Park, ME

December 8 - 12 • Sarasota, FL

January 3 - 10, 2009 • Mexico

January - March, 2009 • Sedona, AZ Advanced workshops in (see www.paintsedona.com)

Check www.MichaelChesleyJohnson.com for full details, e-mail mcj@sff.net or call 506-752-2482.

Paul Murray Workshops

September 6 - 12, 2008 • Haut Baran, France

Information at www.hautbaran.com or Contact: Bob Strohsahl: 800-375-8232, pastelguy@aol.com

October 6 - 9 • La Cienega, NM

October 13 - 16 • La Cienega, NM

Both these workshops will be at my studio, limited to 8.

For more info email: murrayfineart@earthlink.net

Jakki Kouffman Workshop

Painting in Pastel or Acrylic paints and mediums.

September 15 - 19, 2008 • Taos, NM

Tuition: \$530 (inc. \$30 NM tax)

Contact: Jakki Kouffman, 21 Chapala Rd., Santa Fe, NM 87508 • (505) 466-1800 or art@jakkikouffman.com

Workshops

(continued from pg. 6)

Mike Mahon Workshops

September 22 - 26 • Hot Springs, Arkansas
Portrait Workshop, sponsored by Hot Springs Art Gallery.
Fall of 2008 • Taos, New Mexico
For info, contact Mike Mahon at: art@mmahon.com or
phone: 806-359-5130

TAUGHT BY OTHERS

Plein Air Painters of the West 2008 Workshop Series

July 21 - August 29, 2008 • Grants, NM
Five one-week workshops by different PAPW members.
Comprehensive selection of classes to move your career
forward or simply discover and develop a new skill.
Online registration, credit card payments, and a 3 month
payment plan available.
See website for details and dates: www.papwest.com

Margot Schulzke Workshops

September 13 - 20, 2008 • Puy-l'Eveque, France
Details at: www.hautbaran.com Contact: Bob Strohsahl:
800-375-8232, pastelguy@aol.com, or Margot Schulzke:
schulzke@jps.net

October 16-18, 2008 • Sacramento, CA
Contact: Sharon Drysdale, 916-971-3713 or email:
watercolourart@hotmail.com

Weehawkenarts Workshops

Ouray, Colorado
September 23 - 27, 2008 • Sally Strand - Color of Light
Five fun and intensive days with this 2007 Pastel
Society Hall of Fame Honoree.
For details or to register: www.weehawkenarts.org or
call 970-325-4005.

Webster's World 2008 Tours for Artists

Southern France - October 1 - 12
Landscape painting with DUANE WAKEHAM
For details and to download brochures, go to:
www.webstersworld.net
Or email or call: websterw@patriot.net or 1-800-952-9641

Colleen K. Howe

October 9 - 11 • El Dorado Hills, CA
3-day *plein air* workshop in conjunction with Sierra

Pastel Society Exhibition. For details go to Events at:
www.SierraPastelSociety.net

Plein Air Painters of New Mexico

Open Space Workshop Series



Noted *plein air*
painters will
teach one-day
workshops, or
give lectures/
demonstrations, to
benefit the Open
Space Alliance.

Classes will be conducted at the Open Space
Visitor Center or on Open Space lands — from
the foothills of the Sandia Mountains to the Rio
Grande bosque and the Petroglyph monument
area on the west.

WAID GRIFFIN - Saturday, Sept. 27 - *How to Integrate
Imagery, Emotions, and Composition in Your Painting
Using Chroma*

MAGGIE PRICE - Sunday, Sept. 28 - *Painting the
Landscape in Pastel* (Her painting, *Hiking the La Luz
Trail*, is shown above.)

MICHELLE CHRISMAN - Friday, Oct. 10 - Lecture/
Demo 3 – 6 pm - *How to "See" as an Artist: Sunset
Painting — Composition and Reflected Light*
Saturday, Oct. 11 - *How to Paint 4 Quick Landscape
Studies*

ROBERT KUESTER - Saturday, Oct. 25 - Lecture/
Demo 1 – 4 pm - *Oil Painting "Alla Prima"*

MARGY O'BRIEN - Saturday, Nov. 8 - Lecture/Demo
1 – 3 pm - *Nature Journaling in Watercolor*

BILL GALLEN - Tuesday, Nov. 11 - *Learn to Analyze
the Problems and Potentials of Your Paintings*

CODY DeLONG - Thursday, Nov. 14 (Rain date:
November 15) *Creating the Wow Factor!*

Open to all artists working in any media.

Space is limited, so sign up quickly!

For more information and to register,
go to the PAPNM website:

www.pleinairpaintersnm.org