



# HIGHlight

August 2010

## From the President...

Dear PSNM Friends —

I'm writing this from the far northwest — Port Townsend Washington on the Olympic Peninsula. The scenery is incredible, but as luck would have it, the fog rolled in early this morning and everything is a grey-out. Too grey and dark to paint, so I decided to catch up on some art reading, specifically, the teachings of Sergei Bongart, as compiled by Norm Nason. I've read this article many times - each a new discovery. As Norn states, "This is the most succinct treatise on painting I've ever read". I thought I'd share it, with the hope you too will have a few "ah ha" moments.

~ Fred Miller

“ In art, the hardest skill to learn is to be simple. As artists, we have a natural inclination to create detail; we must overcome this tendency. The first rule is to begin big and simple, then move toward small and complex.

The best art amazes us because of what the artist left out,

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not because of what he or she put in. If everything is included, why not photograph the subject instead? Any beautifully rendered detail can be strengthened by this editing process. Even a photo-realist must leave some things out. It is the artist's job to only put in the information that speaks to the relevant issues.

Before you begin, ask yourself what should be seen first within your painting, and what you want to say about it. Areas of greatest contrast will attract the most attention. This is your first reading. A strong composition usually facilitates three good readings.

Understand the basis of composing a picture in color. No color should be viewed in isolation, but rather in constant relation to what is around it. A color is what it appears to be only because of its relationship to the surrounding colors.

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## Monthly Meeting at the Albuquerque Museum

Saturday, August 14 • 10 - Noon

### Sarah Blumenschein shows how it's done...

One of our very own PSNM Distinguished Pastelists, Sarah will present the process she follows to create a still life by showing a series of slides taken during the creation of her new painting entitled "Apricot".

See how the entire painting develops over time... if Sarah tried to do an actual demo she probably wouldn't get very far, because as she says, "I paint pretty slowly". She will bring the finished painting from the "photo" demo for people to see up close.

**Coming Up... September 11** - Fred Miller and Marilyn Drake "Show & Tell" about their Painting Trip to China.



*Apricot by Sarah Blumenschein*

Nothing exists in isolation. Each previous color choice must be re-evaluated as a new color is placed along side of it. If you change one color, you have in effect changed them all.

When we paint, we really aren't copying the colors of nature, we are painting the color relationships. We don't have the color palette that nature has, so we must give the illusion of truth through the relationships of the colors we choose.

As in chess, try to think several moves ahead, painting the color relationships that are deemed integral to the picture. Always make the next most important move. Don't paint in nose highlights, for instance, before you have established the background colors.

It is vital at the start of a painting to cover the white of the canvas with chosen silhouettes of color. Do this as soon as possible. A white canvas masks the truth of the color relationships. Toning the canvas can help eliminate the glare of white, but does nothing to establish the true harmonies between each color.

Work around the canvas two or three times or more before moving to any detail. It is entirely possible, and often advisable, to spend 90% of your time merely adjusting the big, simple shapes before ever moving to the rendering. Once this is satisfactory, the chosen style or technique can be completed with confidence, up to and including ultra-tight realism.

There are three properties, or contrasts, of color. They are:

1. Value (Light to Dark)
2. Intensity (Rich to Gray)
3. Temperature (Warm to Cool)

The color we see an object as having is not merely because it is being lit by a light source, but because it is bouncing some of that light back at us. A white piece of paper is such because it receives light and bounces most of it back at us. A black piece of paper receives the same light, but absorbs most of it and bounces very little back at us.

Everything that receives light is a source of light. In this way everything is a light source, to a greater or lesser degree. This is why shadows are not pure black. Even though the light source, by definition, isn't directly effecting the shadows, that light is hitting other objects around the shadow. These objects become weaker, indirect light sources that effect the shadow value. Because they are weaker, the value of the light side will almost always be lighter than the shadows.

Nothing in the light is as dark as the shadow. Nothing in the shadow is as light as the light. In other words, you can have all the detail you want in the lights and all the detail you want in the shadows, but the lights should stay light, the shadows dark. The two should never mix.

Of all the properties of color, value is by far the most powerful. Value and design set the painting; all else builds

from them. Design your painting in terms of silhouettes; dark on light, rich on grey, warm on cool, etc. As you design your painting, always keep in mind that the viewer's eye moves from the area of greatest contrast to least contrast.

Silhouettes can be strong or subtle. The design is arrived at through the contrast of various relationships, but the degree of contrast is up to the artist, of course. Here-in lies the infinite possibilities.

What are going to be the lightest/darkest, richest/grayest, warmest/coolest areas of the canvas? These are the questions an artist asks before beginning a painting. Each of these contrasts are relative to what is around them. For instance, even though orange is a warm color, it is perfectly appropriate to think of a warm orange or a cool orange. A sunset is much warmer than untanned Caucasian skin.

Relativity is the hallmark of contrast. A middle value dark can appear light relative to the stronger darks around it; a muted blue can appear intense relative to the grays around it; a cool red can appear warm relative to the blues around it. With this relativity in mind it again becomes obvious that nothing can be viewed in isolation, but rather in constant relationship to its environment.

View a color not by looking into its center, for in this way you can convince yourself it is practically anything in terms of temperature, intensity and value. Rather, view it at its borders, against the surrounding contrasts. Glance visually back and forth between foreground and background colors. Further, if you are searching for a correct value, find other values of both lighter and darker degrees. Do this even if it means going beyond the limits of the intended composition. For example, the skin value in halftone is lighter than the skin in shadow, but darker than the highlight on the nose. The same should be done for intensity and temperature.

There is no such thing as white light in nature. Light always has a color (warm or cool). If everything that receives light is a source of light, then everything that receives light is also a source of color. Sunlight is warm-yellow to red. Sky light is cool-green to purple.

The color of the light plus the color of the object equals the color you mix. This is the key formula. For example, if the sunlight is yellow and the object to be painted is a red apple, the perceived color will be somewhere in the red-yellow range. If the light is strong, yellow will dominate; if weak, red will dominate. A powerful enough light source will bleach out the color of the object until all you see is the color of the light. If you want a sense of light in your painting it is often best to let the light color dominate the palette.

The color of the light is most revealing on a white object. Since white has no color it becomes, literally, the color of the

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color of the light. Warm light, cool shadow. Just like the light has a color (as it effects the lit object), shadow has a color also. If the light is warm, the shadow light will be cool. If the light is cool, the shadow is warm. In theory, the shadow is a perfect complement to the light color (yellow light yields purple shadow). However, since any given object exists in an environment with other objects in it, and those objects, as we said, are bouncing light and color into the shadows, the shadow is generally catching several other colors besides the complimentary shadow color. The best we can say, then, is that if the lights tend to be on the warm side, the shadows will tend to be cool (and the other way around).

Generally, there are great shifts of color in the shadows, and subtle temperature shifts in the light. Light areas should consist of slight variations of warm and cool colors.

Different plane, different color. In shadows, planes facing the same direction take on the same color; planes facing different directions take on different colors. Edges of forms in light or shadow may take on some of the color of the immediate background, because of the background light reflecting off the form.

Think of color first, subject last. Everything begins as an abstraction of color. A warm light on a warm object will intensify; a cool light on a warm object will mute. All other combinations logically follow. When dealing with complimentary colors in a composition (warms against cools), a good rule of thumb is to shift both to the same side of the color wheel. This may help harmonize and otherwise sharp composition. Take, for example, yellow and violet. Move them both to, say, the red side. The yellow then becomes a yellow-orange, while the violet becomes a reddish violet.

A composition will often harmonize better if you bring some of the foreground colors into the background, and background colors into the foreground. In nature, colors reflect into other colors, although this is not always evident. In mixing compliments to gray, the intensity of it may become dull or dirty. To correct the problem, move the colors slightly to the same side of the color wheel (add a stain that is a common color to both).

A stain is a color that has the property of transparency as soon as it is thinned to any degree. For instance: Indian Yellow, Transparent Orange, Permanent Rose, Magenta, Alizarin Crimson, French Ultramarine, and any Thalo color (to name a few). No Cadmium or Cobalt color is a stain. Generally, a stain is a color that has no white or black in it. Most colors gray when white is added to them. Stains, on the other had, intensify. This is particularly true of the lighter colors (skin tones, for example), where the color will dull as soon as you

mix it out of a high intensity. A stain will keep a richness to the grays.

Take green and red, for example. Move the green towards yellow and move the red likewise. Mixing the yellowish green with the orangish red will produce a fair gray in either the warm or cool yellow camp. If it is too dirty in practice, add the common Indian Yellow stain and it will become richer. (Obviously, too much will pull it completely out of the gray range and into the yellow.) If you stain your near compliments (grays) to begin with, it will effect a rich state automatically. When learning color it is wise to mix pigment a little brighter than you think it should be. It is much easier to mix down in intensity than to force it back up.

Avoid using pure white or pure black in a painting. A better way of getting black is by mixing Alizarin Crimson and Thalo Green. This will either give you a rich warm or a rich cool black that has much more depth than a flat black would.

**Halftones:** The color in the light is almost always different from the color in the shadows.

As planes turn away from the light and towards the shadows they will begin taking on the color of the shadows.

The darker halftones will begin taking on the color of the background at the edges of the form. The halftones will be the best area to see the true local color.

**Highlights:**

- will not give you much turn of form;
- will tell you what the surface is like (rough or smooth);
- will fall in peaks and valleys;
- will move with you, the viewer;
- will reflect at the same angle as the light that hits the form as it bounces to the viewer's eye;
- will take on the color of the light more fully;
- are found on wet or smooth surfaces, especially;
- will be found on the corner separating two planes in light.

As highlight moves from a broad area to a thin one, it will often intensify and may become thinner (e.g., thigh to knee). Let the highlight be an interesting shape (something more square than round will usually describe the form better). Running lights (highlights that run the length of limbs, for instance) don't usually stay parallel to the form, but instead rotate or corkscrew to some degree.

**Edges:** A cast shadow is the sharpest edge (next to the contour), but it will soften and blur as it moves farther from the point of origin. The slower a form shadow turns on a form, the softer the edge. In other words, the rounder the form, the softer the edge. The more angular the form, the harder the edge. The harder the surface being lit, the harder the edges. Bone will have a harder edge than muscle. Edges in the shadows are

shadows are generally softer than in the light. The closer the form is to you, the viewer, the harder the edge. The farther away, the softer, looser, and more blurred. The brighter the light source, the harder the edge. Edges perpendicular to the light tend to be sharper. Glancing light will leave a soft edge.

In rim light, the light will bleach out and the shadows will appear lighter and more colorful. A light object against a dark background (in intense light) will have its edges flare and soften into the darkness, taking on the intense color of the light. The human eye naturally focuses on one distinct area at a time, leaving everything else softly out of focus. When painting, pick out a few hard edges at points where you want the viewer to concentrate and soften the edges elsewhere.

For the figure, the larger the form the grayer, the smaller the form the redder. Blood is closer to the surface on small forms. The nose is redder than the face, the face redder than the head, the head redder than the torso.

Disclaimer. All of the above are basic observations of light on form. Things tend to play in reality the way I've stated. However, you can easily find wonderful exceptions in the art world to everything I've told you. Use the information as a tool to learn color, but don't feel inhibited by it. Remember that art, at its best, is the seeing of life in new and exciting ways, not as rote formula.

Stay in the paint! Sergei Bongart ””

### PSNM Officers & Committee Chairs

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|----------------------|---|
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| Signature Membership | Leila Hall                              |
| 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.

## Member News

**Pat Kuper** won 1st place at the 47th annual Cody Country Art League in the pastel professional division for *Chocolate Lab*. She also has been juried in to the Pastel Society of the Northern Rockies show and was one of thirty chosen out of 5 states to participate in the live auction show titled “Art in the Beartooths”. Her portrait *Grizzly Bear* won People’s Choice award at Carbon County Art Guild in Red Lodge, MT and the painting sold at that show. At the Wyoming Artist’s Assn. Show in April, Pat won 1st place for *Yellowstone Big Horn Sheep* in the Governor’s Show. She also won the Governor’s Award for the second year in a row. Her painting will hang in the Governor’s office, in Cheyenne for one year. Pat is a signature member of the Pastel Society of America, belongs to Women Artists of the West, Pastel Society of the Northern Rockies, Cody Country Art League, Carbon County Art Guild as well as Pastel Society of New Mexico. Her website is: [www.pkuperart.com](http://www.pkuperart.com)



**Dina Gregory’s** painting *Waiting for the Thaw* was juried into the 25th Annual 2010 Bosque Arts Classic exhibition by Judge John Coleman.

**Sarah Blumenschein** is featured in an article on page 206 in the July 2010 edition of Albuquerque the Magazine.

**Nance McManus, Lee McVey, Albert Handell, Maggie Price, Lorraine Trenholm, John Philbin Dolan, and Alexandrine Bartlett** are among the artists showing work in “PASTELS BY INVITATION” at the Creative Arts Center in Chatham, MA., which runs Aug. 7th - Sept. 3rd, 2010. The website is: <http://www.pastelsbyinvitation.com>

**Nance McManus** has been juried in, for a second year, to the 64 Arts National Juried Exhibition, which opens on Aug. 20th in Monmouth, IL. The website is [http://bcaarts.org/64\\_Arts\\_National\\_Juried\\_Exhibition\\_2010.html](http://bcaarts.org/64_Arts_National_Juried_Exhibition_2010.html) Hopefully after the awards ceremony they will have images up of the paintings in the show as well as those which won awards. Nance’s other cool news is from the teaching front—she has been selected as an instructor for the HAWAIIAN ART JOURNEY. Their website is: <http://www.hawaiianartjourney.com/> Her May 2011 class is at Kona Village on the Big Island of Hawaii. Details will be found in HIGHLIGHT’s Workshop section as they become available.

# July Program Review

by Nance McManus

## Turner to Cézanne Exhibit

One of the things that I have always bragged about when it comes to PSNM is how generous all the members are in being so accessible for help for all of us to create better art. This process includes offering great programs during our monthly meetings.

For this month's program, the Albuquerque Museum of Art and History (where our meetings are held) offered us 5 knowledgeable and interesting docents to take us – in small groups – through the current show: Turner to Cézanne - Masterpieces from the Davies Collection; National Museum Wales, Cardiff.

The collection was amassed by two Welsh sisters Margaret and Gwendoline Davies, largely between 1908 and 1923 (to lift the information from the museum website).

I was interested for several reasons. First of all... I am not a fan of Impressionism. However that does not preclude my feelings that to study it and understand it and the history that it has made just might make me a better painter.

And secondly... this is not the only set of siblings that have collected art. Quoted from the Naples Museum of Art, "Over a period of 50 years, Claribel and Etta Cone, two sisters who lived in adjoining apartments on Eutaw Street in Baltimore, acquired one of the most important modern art collections in the world."

Etta's tastes at first tended toward the conservative, but one day in 1905, while the Cone sisters were on a European holiday, they visited Gertrude and Leo Stein in Paris. Etta was introduced to Picasso and then to Matisse the next year, marking her lifelong love of his art. Etta made small acquisitions to help up-and-coming artists like Matisse and Picasso.

I have seen some of the Cone sisters' collection housed in Baltimore. With their help the Baltimore Museum of Art has an expansive collection of Matisse.

The Davies sisters, on the other hand, didn't "hang out" in Paris and party with Gertrude and Leo Stein. They did travel to Europe, however they were very dedicated to Wales.

We learned from John Chester, our docent, that the Davies sisters came to collect art with some guidance however, with their strict upbringing, they didn't accept just any piece of art. I have to give them credit for sticking to their guns. Nobody was going to talk them into buying a piece of art they didn't want. And they did believe that investing in "local" Welsh artists was very important..... hear hear to collecting local as well as up and coming artists too!!

The show is called Turner to Cézanne, however I found it much deeper than that. And, my understanding is we are seeing only a fraction of the collection from the National Museum of Wales.

There are several things that come to mind when I am looking at "a collection", especially thinking about the Cone sisters as well as Gertrude Stein, her brother Leo, and the Davies collection: for the most part the art collected was "of their time". In other words, many of the artists were still alive when they were collected. Is that the sign of a collector? When they have gone from speculator to investor?

Okay... back to the show: John, our docent, started at a Van Gogh of a rainy field scene (with a lot of palette knife and surface scraping for a wonderful feeling of rain) and made the point that this was the time when paintings were being created more to reflect the artist's feelings and not just what was fashionable for sale. It was the first time I had seen this painting and I found the use of the palette knife wonderful... even though we've all been taught the method should not become the painting, Van Gogh's scraps in the deep pigment augmented the feeling of the rain. Local colors were not employed and though the colors were not realistic, they DID represent the feeling of the scene and didn't change the sense of a rainy day.

Then we moved on to a Cézanne landscape, with fields, canyons, and water. Interestingly the water did not necessarily look like water, however it had wonderful blue shapes and were representative of water at the base of the hills.

GREAT STORY HERE (and thank you to Sheila Richmond for telling it): When Cézanne died, his wife and son gathered up his work and headed to town to sell it, as they weren't confident he wasn't just a "flash in the pan".

I am still pondering if having unlimited funds allows one to paint WHATEVER. Thanks to an inheritance, Cézanne did not need to sell his work and was able to explore his own path and not think about "what is going to sell or what will win in the latest show."

Both Marilyn Drake and I commented on the wonderful yellow sky Turner employed in one of his landscapes. The more I study Turner, the more I enjoy seeing his abstracted views in paint (and many in watercolor). Talking about breaking away from the predictable paintings of the day... I think Turner painted outside the "norm of the day" in subject matter as well as application.

Interestingly the same hue of lemon yellow was used in one of Monet's paintings, "Water Lilies". We had a fun discussion regarding the unfinished left hand upper corner of the painting. Our docent made an excellent point that no formal gardens gardener would have had such an empty spot in his pond. So we enjoyed speculating on the shape and if the painting was actually finished.

On to Daumier... the Davies women had collected quite a few Daumier's. I LOVE Daumier and his 4000+ prints. He, in my mind, has a brilliant ability to capture the essence of the story or the gesture without getting bogged down in detail.

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# Announcements

There can always be a hint of a person's face however there doesn't seem to be much distinction of the particular person. Regardless, there is always a feeling of the interpretation of what the person is doing or feeling... most excellent!! Many of these Daumier's were more portrayed in gesture and less driven down the throat. I like a painting offering you a chance to think instead of all the answers being slammed down at your feet.

In the learning curve: value does the work and color gets glory. However, I do love color. Pure pigment as color is one of the main reasons I continue to paint and explore in pastels. The hardest part of this particular show, from this pastel painter, was the monotone or limited palette that was used a great deal. It was pointed out that during the time these were painted, much of the world was seen through a haze when it came to cityscapes of London and a little in Paris. It can help to explain a lot on the lack of contrast in many of the paintings.

Thank you to Teri Gall and Marilyn for mentioning the fact that all of these oil paintings were hanging under glass. It's obvious from the museum point of view, however it is a good argument against some people's comments regarding pastels needing to be under glass.

Docent John pointed out that there is another room one can visit at this show which has interactive exhibits. I did not have time to see it however, since I plan to visit the museum to see this show again, I may get to see that room when I return.

I thank PSNM and the Albuquerque Museum for thinking outside of the box and offering us a chance to see such an interesting collection of art. I kept thinking about it on the 40 mile drive home... most excellent! If one of the roles of art is to make us think, this collection did that for sure.

That brings me back to the programs for the meetings: ANY IDEAS ARE WELCOME. You don't have to be the one that "does" the program... just coming up with an idea is good. My favorite, still, was watching three artists work from the same image and the discussion of how they approached the image and what materials and ideas they thought to bring to the easel.

If you have any ideas, and it doesn't have to be art history ya know, just contact Maryann McGraw, another generous artist in PSNM. She is always looking for more program ideas, so contact her at: [psnm.progs@gmail.com](mailto:psnm.progs@gmail.com)

And happy pastelling — Nance

**NOTE:** The Museum will stay open on Thursday evenings from 5 - 8 pm. for the duration of the Turner to Cézanne exhibit. On those evenings, many educational programs have been scheduled through August 8th, when the show closes. For further information about these programs, go to [www.cabq.gov/museum](http://www.cabq.gov/museum) or call 505-243-7255

## ATTENTION ARCHIVALISTS!

Following up on his June presentation, Fred Yost will give a demonstration of 3 commercially available pH spot testing products at his studio on Saturday, Aug. 7th at 10:00 AM. He will be testing for the acid or alkali content of several pastel papers, printmaking papers and 2 sandpapers. Bring paper samples that you would like tested. A discussion of the meaning of pH and its relation to archival properties of art papers will also be given. For directions to Fred's studio call him at 505-480-4619.

## ART SUPPLY SALE

For artists only. All Carol Bryant's art supplies will go on sale at 9am on Aug. 21st at her home - 1405 Wellesley NE. Please keep this in mind and spread the word to all artists that you know. Contact: Sandra Quinlan 255-3946

## PAINT in NM MUSEUM of ART GARDEN

Artists are invited to paint in the New Mexico Museum of Art's glorious central garden patio. Oil, Watercolor, Pastel, and Drawing media welcome, but no Museum facilities are available for paint cleaning, etc. Space is limited, so reservations are recommended. Call Martha at 476-5068.

Plein Air Painting Sundays run through September 26  
9:00 am to Noon. No Fee.

Admission is free for NM residents with ID.

107 West Palace Avenue • On the Plaza in Santa Fe  
website: [www.nmartmuseum.org](http://www.nmartmuseum.org)

## AVIAN AMBASSADORS PRESENTS BIRD SHOW

**Nance McManus**, Artist-in-Residence for Avian Ambassadors, invites you to the Tijeras Library on Saturday August 7th. at 10am for a free flight bird show. This is a great venue and a wonderful time for you to take photos of some spectacular birds too!!

Tijeras Library, 1 Old Tijeras Rd. - South of I-40, west of Rt.337.

## ARTSLINK NEW MEXICO CONFERENCE

August 23-25, 2010 at Madonna Retreat & Conference Center, 4040 St. Joseph Place, NW, Albuquerque  
Hosted by New Mexico Arts to provide access to critical skills and new concepts to promote the growth and sustainability of New Mexico's arts organizations. Registration is required - download forms from [www.nmarts.org](http://www.nmarts.org). To request form by mail or fax, call 505-827-6490

# 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: [psnm.news@gmail.com](mailto:psnm.news@gmail.com)**

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

## TAUGHT BY PSNM MEMBERS

### **NEW!** Paul Murray Workshops

**October 4 - 7 / October 11 - 14 • La Cienega, NM**

Four days each and limited to six people each. Two days in-studio and two plein air. Emphasis in both workshops will be on light and quality of light. Held at Paul's studio, about 12 miles south of Santa Fe. Tuition \$300.

To register, call 505-474-4434 or email: [murrayfineart@newmexico.com](mailto:murrayfineart@newmexico.com)  
[www.murrayfineart.com](http://www.murrayfineart.com)

### Mike Mahon Workshops

**August 11 - 13 • Santa Fe, NM**

**October 6 - 8 • Taos, NM**

NM workshop is plein air. TX workshop is Portrait/Draw & Paint. Mike's workshops emphasize the step-by-PROCESS of painting and are designed to help the artist maintain control of the painting, which makes painting more enjoyable, and ironically allows for more spontaneity! Details on Mike's website: [www.mmahon.com](http://www.mmahon.com)  
Contact Mike by email: [art@mmahon.com](mailto:art@mmahon.com);  
phone: 505-473-1098

### Jakki Kouffman Workshops

*Master Pastellist, PSA; PAPNM, Signature Member*

**September 20 - 24 • Taos, NM**

Details at [www.jakkikouffman.com](http://www.jakkikouffman.com)  
email: [art@jakkikouffman.com](mailto:art@jakkikouffman.com) or call: 505-466-1800

### Lee McVey, PSA Workshops

**October 1 - 3 • Edgewood, NM**

Plein air class at Starlight Ranch. \$300 tuition, tax included. Lodging available at Starlight Ranch.  
Register at <http://starlightranchnm.com> 505-281-6839,  
or email: [starlightranchnm@aol.com](mailto:starlightranchnm@aol.com)

**NEW!** **September 22 - November 17 • Albuquerque**  
Lots of one-on-one attention while working from landscape reference photos. Improve your ability to see and extract information from photos to create a successful painting. Explore compositional design, color, value and aerial perspective in this class aimed at beginners with some pastel and drawing experience and intermed-

iate level students.

New Mexico Art League at 3409 Juan Tabo NE  
Wednesdays, 6:00 - 9:00 pm, 8 weeks (No class Nov. 3)

Tuition: \$180 including tax. Register at:  
<http://newmexicoartleague.org/LeeMcVeyPastel.htm>

**NEW!** **September 23 - November 18 • Albuquerque**  
The Artist Studio at Hoffmantown Shopping Center, Menaul and Wyoming NE, Thursdays, 1 - 4 pm for 8 weeks (No class Nov. 4) Tuition: \$180 including tax. Register with Lee at [lee@leemcvey.com](mailto:lee@leemcvey.com) or call 505-417-3516

### Maggie Price, PSA Workshops

**October 1-11 • Juzcar, Spain**

Stay in a tiny village at a lovely hotel and take day trips to surrounding villages and painting spots. Trips to larger cities (Ronda and Granada) round out the experience of Andalucia. Beginner to advanced.  
For more information or to arrange a workshop in your area, contact Maggie at [pestudios@cablone.net](mailto:pestudios@cablone.net)  
505-294-7752, or visit [www.MaggiePriceArt.com](http://www.MaggiePriceArt.com)

### Clive Tyler National Show Workshops

**November 2 - 4 • EXPO NM, Albuquerque**

*(Only 3 spots left!!! - Register Now)*

**November 6 - 8 • The Artist Studio, Albuquerque**

*(Waiting List Only)*

3-day classes with 2010 PSNM National Show judge. Lots of one-on-one attention, with many opportunities to review and implement design aspects necessary to create dynamic landscape paintings.

\$295 PSNM Members/ \$325 non-members

Balance due by September 1

To Register, email: [psnm.nswkshop@gmail.com](mailto:psnm.nswkshop@gmail.com)

### Terri Ford Workshops

**November 6 - 8 • Roseburg, OR**

In conjunction with the Pastel Society of Oregon's 17th Biennial Juried National Exhibition.

\$300 for PSO Members, \$350 for Non-Members.

Send to PSO, PO Box 105, Roseburg, OR 97470

Contact: Connie Noah: 541-673-7192 or  
[connie@renoah.com](mailto:connie@renoah.com)

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## WORKSHOPS TAUGHT BY OTHERS

### Sally Strand Workshops

September 3 - 5 & 6 - 8, 2010 • Grand Junction, CO

Two 3-day workshops in conjunction with the Pastel Society of Colorado's 6th Annual Mile High International Exhibition. For workshop info email:

pencreasy@bresnan.net

### Lesley Rich Workshop

September 15 - 25, 2010 • Venice, ITALY

Plein air painting at San Marco and the Grand Canal, Burano, Murano and near the Rialto bridge. Stay in a small family owned hotel on a canal in the Dorsoduro region, with gondoliers passing by the terrace. \$1980 includes instruction, 10 nights lodging, daily breakfast, and taxes. Limited to 16 artists. For more information, go to: <http://lesleyrich.com/BrochureVenice2010.pdf>

Email Lesley at: [lesley@lesleyrich.com](mailto:lesley@lesleyrich.com)

### **NEW!** Alicia Sotherland Workshop

September 16, 2010 • Escondido, CA

Portraits in Pastel 10am - 2:30 pm (½ hour lunch break)

Very small group, class size is limited, so sign up early!

Cost: 100.00 - 50% non-refundable deposit required to hold your spot – refundable if I cancel the class.

For more information about this and other workshops, contact: [aliciasotherland@hotmail.com](mailto:aliciasotherland@hotmail.com)

### Kewaunee Academy of Fine Art

Workshops • Kewaunee, WI

For more detailed information about summer workshops, please email [norma@kewauneeacademy.com](mailto:norma@kewauneeacademy.com) or call 920-388-4391.

### Dakota Art's LaConner Art Workshops

31 Years of Educating and Inspiring Artists!

Call Now to Register: 1-888-345-0067 ext. 5

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

## Call for Entries

*EDITOR'S NOTE: Please send an email with complete information about any shows that will be of interest to your fellow PSNM members to: [psnm.news@gmail.com](mailto:psnm.news@gmail.com) Submissions must be received by 15th of the month preceding the issue in which you'd like the show mentioned.*

*Remember, there are many shows and competitions listed in art magazines and on the internet, including IAPS: [www.pastelinternational.com](http://www.pastelinternational.com) and ArtPerk: [www.artperk.com](http://www.artperk.com) So do some exploring on your own to see what is coming up.*

### Digital Deadline August 26, 2010

Prospectus #210: New Mexico Only Purchase Initiative

The project is designed to continue to diversify the state's public art collection - open to NM artists in all stages of their careers. Artists must include all applicable expenses: materials, insurance, framing, labor, taxes, installation, project plaque, and photographic documentation of the artwork in the cost of the artwork.

Applications handled through CaFÉ™. No application fee to apply or create an account. All materials must be submitted according to specifications outlined on the CaFÉ™ website: [www.callforentry.org](http://www.callforentry.org)

### Digital Deadline August 27, 2010

Pastel Society of Oregon 17th Biennial Juried National Exhibition

Nov. 5, 2010 - Jan. 7, 2011 at Umpqua Valley Arts Association, Roseburg, OR

Juror/Judge: Terri Ford

\$5000 cash awards and sponsor merchandise.

Entry fee: PSO members \$25/3images. Non- members \$35/3images. For prospectus, send SASE to Pastel Society of Oregon, PO Box 105, Roseburg, OR 97470 or email Lora Block at: [donandlora@hughes.net](mailto:donandlora@hughes.net)

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

### Digital CD Deadline September 10, 2010

International Association of Pastel Societies (IAPS) 17th Juried Exhibition - The 2010 Web Show

Open to any artist who is a member of an IAPS Society

Jurors: Lorenzo Chavez, Margaret Evans, Bill Hosner

Judge: Claudia Seymour

Cash and sponsor merchandise awards.

Entry fee: \$25 for 1<sup>st</sup> image; \$10 each additional, up to 5. For prospectus, go to IAPS website and look under Exhibitions, or use this url:

[www.pastelinternational.com/COMPETITIONS/exhibitions.html](http://www.pastelinternational.com/COMPETITIONS/exhibitions.html)