



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

August 2013



From the President...

Dear PSNM Members,

Today is one of those days... I'm having trouble simply knowing what to say, drained from a morning filled with working out the kinks in a painting while listening to music that seemed to flow through me as if I were loosely woven cloth. It is a painting, which after several days, I finally reconnected with in a way that saw it through to a very satisfying end. *Patience.*

As all of you know, some paintings come very quickly and others feel like an uphill struggle. I sometimes get off to a great start then everything goes to hell in a hand basket and I feel like I want to abandon it. If I use some good judgment and don't give up, saving it to see with the fresh eyes of morning, I find that most of the time there are remnants of what I loved about it in the beginning peeking through. I can then begin to see the good in it again, working toward bringing those lovely things forward and eventually falling in love with it again. *Patience.*

So here I am after cleaning my brushes, with the fresh smell of oil paint in the air, thinking, okay... time to change hats and write my monthly letter to you. Margi called, and after grumbling to her about having no idea where to begin, I hung up, sat back down, opened a blank document

Monthly Meeting at the Albuquerque Museum

Saturday, August 10 • 10 - Noon
"Picture This" by Vasili Katakis

PSNM Signature Member Vasili Katakis will cover the highlights of gifted children's book illustrator Molly Bang's book called *How Pictures Work*. Her philosophy is simple and revealing and widens the viewer's perception of the world through basic principles of design such as perspective, composition, etc. As successful visual artists, it is vital to be able to distinguish and identify shapes and the spaces they occupy. Vasili has extensively researched her techniques and will reveal in his usual creative and enthusiastic style what Molly has shared with many of all ages.

INSIDE...

pg 2 - Officers and Chairs, National Show, Small Works Show

pg 3 - Program Review

pg 4 - Member News

pg 5 - Call for Entries

pg 6 - Workshops

and thought... "just start." (Notice the dry salutation!) So I thought, I will just start with writing about my day. Everything about this day has hinged on... *patience.*

The test of patience never stops. The latter part of last week, having had to go back and forth to Santa Fe and Albuquerque a few times, I found my funds were running low, so I had to do what I hate more than anything... remind someone about an overdue layaway payment. All I can do is remind them, the rest is... come on, say it with me... *patience.*

Other wrenches have been tossed in this past week too, with changes to my painting workshops that have me doing things differently for less money, more travel in my

continued on page 4

PSNM Juried Shows

22nd Annual National Pastel Painting Exhibition

Digital Entry Deadline: Thursday, August 15

For Prospectus go to:

www.pastelsnm.org/main_html/national_show.htm

Questions? Contact Nicholas Tesluk
psnm.nschair@gmail.com

5th Annual Small Works Exhibit

Digital Entry Deadline: Saturday, August 31

For Prospectus go to:

www.pastelsnm.org/main_html/small_works_show_app.htm

Questions? Contact Carol Lovelady
clovelady101@gmail.com

PSNM Officers & Committee Chairs

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

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

Small Works Show News

from Carol Lovelady, Show Chair

This is a wonderful time of year. The entries for the 5th Annual Small Works Show are beginning to trickle in. By the August 31st deadline, we will have a downpour. Every time I open my computer, there are new and exciting paintings to see.

Our show runs concurrently with the PSNM National Show. It is an excellent opportunity for members to enter smaller works at this great venue.

I would like to encourage you to enter your work in the Small Works Show. It is a consistently good show of which PSNM has a right to be proud.

You can find the Prospectus on the PSNM website. This show has very specific requirements, so please read the prospectus carefully.

Art Fans of the World Unite!

It is a given that you are an art lover, so this Kickstarter project should really interest you. Here's your chance to help fund the making of "Art Story", an original animated feature film about a boy and his grandfather who get stuck in a vast and imaginative world of famous paintings. A film like this is a great way to excite the next generation of artists, museum-goers and fans of the arts. Details at: www.kickstarter.com/projects/291846368/art-story?ref=live

National Show News

from Nicholas Tesluk, Show Chair



As I stated at the July PSNM meeting, with the Media Award Sponsorship from Southwest Art Magazine, we have reached our goal of \$10,000 worth of cash and merchandise awards for our 22nd Annual Show. Though the economy is improving, many sponsors who donated considerable awards before have not yet made a commitment for this year, so I'll continue my efforts to get more of those who've supported us in the past to make donations. Nevertheless, I believe we still will have a good number of ribbons to present at the opening reception on November 1st.

A reminder to make sure you've marked your calendars for August 15 as the deadline for getting your fine works entered into our National Exhibition. The competition gets tougher every year for our own members, as more entries come from different states (and countries), but the artist members of our Society are absolutely magnificent and are sure to be well represented!!! Always keep in mind that juried exhibitions are selected by an artist, or artists, and the selection process is all truly quite subjective. Many other societies organize their exhibitions using only ONE person to both Jury the entries and Judge their entire show. However, PSNM prides itself on selecting THREE pastel artists to serve as jurors, so the choices aren't limited to a single person's opinion. And, of course, we have a different artist serve as the Judge of Awards for the show. It is more expensive for PSNM to do it this way, but it seems to be a fairer way to jury the entries and select the award winners.

As Natasha Isenhour mentioned at our meeting, PSNM is great and beyond compare elsewhere in the country, and we strive to improve and grow each year.

Upcoming PSNM Shows

Signature Members' Show • Oct. 1 - 26

Matrix Fine Art

3812 Central Ave SE, Albuquerque, NM

Opening Reception: Friday, Oct. 4, 5 - 8 pm

22nd Annual National Pastel Painting Exhibition

& 5th Annual Small Works Exhibit

Nov. 1 - 25

Hispanic Arts Center • EXPO New Mexico

300 San Pedro NE, Albuquerque

Opening Reception & Awards Presentations:

Friday, Nov. 2, 5 - 8 pm

July Program Review ~ by Pat Oliver

Painting Critiques for Members

Margi Lucena, who is a PSNM Distinguished Pastelist, and Anita Louise West, the well-known author and artist, who specializes in portraits, did a fantastic job of critiquing almost 30 paintings at the July 13 PSNM meeting. Either one or two of an artist's pastels were placed on the easels set up on the auditorium stage. Each painting received great care and consideration. The comments and suggestions Margi and Anita made are good reminders to all of us:

Elements and Principles:

On the elements of art and principles of design: elements are like words and principles are like sentences.

Concept:

Most people think, develop technique first, but instead concept should be first, so just do the part that thrills you. Stay true to yourself, to your concept.

Choosing What To Include:

Just because it's like that in nature, it doesn't mean you have to paint it that way. So often we put everything in because it's out there. There needs to be a better reason to put it in.

If part of an object is showing, show where it comes from.

Unity:

The most important thing is unity, but unity with some pop. For example, a turn in the road could unite a building with the rest of the painting.

Movement:

Movement is exciting, passionate.

Center of Interest:

When all parts of an object are treated equally, it is not clear what is the artist's main point interest. There needs to be a star in the painting, even though you may punch up some individual elements.

Proportions:

It's nice to have interesting proportions that are not simply one-third, one-third, one-third.

Value:

If the ground doesn't look much lighter than the upright tree or mountain, remember the general rule is: the sky is the lightest plane, the ground is next darker, sloping planes (mountains) are next darker, and uprights (tree) are darkest. But ask yourself if that's true. It's not always true, especially in New Mexico.

Darks in doorways or windows can be livened up by using color in the same value instead of just using black.

Good to keep tones from being the same from front to back and to get a nice balance of lights and darks.

Lighting:

Objects in a painting need a way to show where the direction of the sunlight. Work with darks and lights.

Consider effects of back, front, and side lighting.

Light from the sky is hitting surfaces even on a cloudy day.

Punch:

Don't be afraid to add a punch of color in some areas — even

brighter colors can be used in flowers at front of a painting.

Relating Objects:

Even with trees, think how do they relate to each other.

Contrast and Gradation:

Keep comparing — how dark is a cloud compared to the ground? Consider how a yellow tulip contrasts with surroundings without using an outline to show the flower's edge. Gradate light from side to side. Try to bring color of the flower into surrounding leaves.

Get good contrast of mountain against sky. Even with a predominance of browns and ochres, there can be a temperature contrast.

Look for contrast in two objects connected to each other.

Contrast texture, like having some parts smooth, but not throughout the whole painting.

Treatment:

With a chamisa painting, the suggestion was to treat it like a portrait of a chamisa — bring it closer to the edge — more darks in the areas under and within the plant, more color in the foreground.

Indicate the "feel" of softness or hardness. *This "feels like something."*

Softness compared to boldness is beautiful.

Anita was taught there are two kinds of paintings: shape making or texture, then valuest or colorist.

Edges:

Edges are what make the painting.

Trees — light should be coming through — lost, soft, and found edges in every object. Have the darker edges disappear into the deeper colors. The sunlight on the edge can disappear into the light.

Cloud edges are very much lost and found. It is not the same mass against the mountain. Look for where the cloud and sky are close and can merge.

What is not there is as important as what is there.

A nice accent of color, but different on the edges.

A tree could have more dark on the edges to bring it forward.

Variety:

Vary treatments — a symphony can't be all blasting sounds.

A lot of times, all the shadows are purple; use some color variations in the shadows.

Interest:

Utilize "calligraphy" in larger areas.

Ground could have some grays worked in, but probably working in more color would have more interest.

In a very large shape, you can get more excitement in the ground by using all kinds of color and texture.

Showing Distance:

To create aerial perspective, make the colors cooler and softer in the distance.

If you have yellow in front and the distance is in blue, you can tell how far away it is.

A road receding would be more muted in the background to make it go back.

continued on page 4

Member News

Nance McManus has work in two galleries in Albuquerque. Her photo, which was a winner in the ABQ Arts 2013 photo contest, is at The Artistic Image gallery through August. The gallery is located at 1101 Cardenas Dr. NE, Suite 206 (near Lomas and San Pedro) and is open Tuesday thru Saturday from 10 - 6, Sundays from 11 - 5. Her pastel and gold leaf non-objective painting, which has been on a tour through China, will be at Park Fine Art, 20 First Plaza NW, for the last stop of their International Art Show.

Carol Ast is having a two-person exhibit, "Of the Earth", with Isabella Jacob, at the State of the Art Gallery, Ithaca, NY, from July 31 to Sept. 1. She'll be showing new landscapes as well as her oyster "portraits". She will also be exhibiting primarily oyster portraits along with Maine land- and seascapes at the Damariscotta River Grill, Damariscotta, ME, between September 18 and October 29 to coincide with the annual Pemaquid Oyster Festival which is held there at the end of September.



Oyster Shell - JA Clark Fancy, PEI

Sergio Viscoli has been selected as artist of the month for August at Americanframe.com

San Francis Cathedral



continued from page 6

WORKSHOPS TAUGHT BY OTHERS

Doug Dawson Workshops

September 27 - 29 • Falmouth, MA

October 4 - 6 • New York, NY

For information, contact Doug at: 303-421-4584; dougdawson8@aol.com Website: dougdawsonartist.com

Margaret Evans Workshop

October 21 - 25, 2013 • Abiquiu, NM

"The Challenges & Diversities of Landscape Painting" *Plein air* workshop based at Abiquiu Inn. Paint Georgia O'Keeffe country and the stunning landscapes of Ghost Ranch. Rooms reserved, with studio space for meetings, demos or inclement weather. Fall is perfect time to visit – yellow cottonwoods, multi-colored rock mesas, and junipers offer dramatic landscapes. For more info, contact Lee McVey at lee@leemcvey.com or 505-417-3516

continued from page 3 - **July Program Review**

If a mountain is same green used in the foreground, it appears flat – use a cooler green in the distance for depth. Gradations of color occur in the higher sky to make it come up over you.

Backing Up:

How it reads at 15 feet is important. When you are painting, back up frequently and look at it from a distance.

Abstracts:

An abstract is looking at a scene and leaving, then pulling from that scene for your design.

Non-objective is pulling it out of your head.

Finishing:

After creating a painting, fine tune it.

Your Style:

Every artist has a size, subject matter, and a medium. When they find what that is, their paintings just flow. This one "fell off the brush." That's what you want.

In the beginning, you should have one thing you do. Play that "one note."

Artist Resources

Blogging For Artists Revisited

Listen to recording of Jason Horejs and Barney Davey on the ins and outs of blogging. It was a lively discussion and included questions from artists. For those of you who weren't able to attend, the YouTube recording, along with other articles is available at: www.reddotblog.com

continued from page 1 - **From the President...**

aging car, demand for my art going up and the need for supplies following right behind, and trying to play catch up on everything else... - breathing - Patience.

Success in this art business. What does that mean? It's almost like thinking, when you were 12 years old, that you know what you'll look like when you grow up. Grown up back then meant 18 or maybe 21. Reaching your parents' age was never going to happen to you. And grandparents? Clearly not a possibility. Regardless, we got closer to that one day at a time, patient or not. I look at my own art career through mentoring folks who are just beginning to develop their art into a livelihood and remember those "shows" no one had even heard of which I proudly put on my resume 16 years ago, and thinking, "wow, one day I am going to try to get my work on Canyon Road." To me, that was nirvana! A lot of patience was exercised between the Socorro County Fair and exhibiting in Europe or working for Richeson & Co and having 50+ paintings out in galleries throughout the southwest at any one time. *Patience.*

Successful yet? Well... I was today. I finished and signed a painting I was excited about. Patient? I have to be. Success comes one painting at a time. That is all I can control. The rest is simply... *patience.* ~ Natasha

Call for Entries

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

Connecticut Pastel Society • 20th Annual National Renaissance in Pastel

Deadline: August 7, 2013

Oct. 10 - Nov. 17, 2013 at Slater Memorial Museum
Norwich, CT \$10,000 in awards

Awards judges Jimmy Wright and Rae Smith

Enter up to 3 images: Non-CPS members \$40 for 1 or 2, \$45 for 3

Prospectus and online entry at www.ctpastelsociety.org

“Visions of Nature, Sky and Earth”

Entry Deadline: August 9, 2013

October 1 - 25

Sponsored by and held at **New Mexico Art League**

Judge: Jeff Otis; Jurors: Damien Gonzales, Lynn Hartenberger and David Vega Chavez. For prospectus or more information, email Exhibition Chair Ann Pisto at ampisto@comcast.net or call 505-341-9341

El Paso Art Association

2013 Arts International Art Exhibition

Entry Deadline: Thursday, August 15, 2013

October 5 - November 2, 2013

Gala Opening Saturday, October 5, 5 - 8pm

Crossland Gallery, 500 West Paisano (at Durango), El Paso. Open to all artists from Texas, New Mexico, and the state of Chihuahua, MX. Judge: Dr. Stacy Schultz, PhD, Art History Faculty UTEP. Juror: Kelley Hestir, Art Department, NMSU. Monetary prizes will be awarded. The prospectus and the online entry form are available at the Arts International website: www.ArtsInternat.com

Rio Rancho Art Association

ARTrageous Show & Sale Event!

Sign-Up Deadline: Extended, check with RRAA

September 20 & 21 at Italian-American Club, 1565

Stephanie Road SE, Rio Rancho, NM

Opening Reception: Friday: 5 - 9 pm

Booth Cost: \$80 + \$35 RRAA membership fee

Sign up forms at: www.rraausa.org/events/art-rageous/

Questions? Email or Call Meredith Chapman at: meredithdoborski@gmail.com or 505-205-3113

¡Encantada! 2013

Entry Deadline: September 2

Sponsored by the Rio Grande Art Association.

November 1 - 27 at Sheryl Stapleton African American Performing Arts Center & Exhibition Hall, EXPO NM, Albuquerque. Entries limited to 2-dimensional works not under glass including oil, acrylic, casein, egg tempera, mixed media, encaustic, and oil pastels completed since Sept. 2012. Download Prospectus at: www.rgaanm.org

Los Lunas Museum of Heritage & Arts 1st Annual Juried Show

“Remember, Reflect, and Rejoice!”

Submission Deadline: September 15, 2013

Exhibit runs November 2 - December 7, 2013

Jurors to be announced

Entry fee: \$20 per entry or \$50 for 3 entries

Submission by printed photos or digital files of work

Download prospectus at: www.loslunasnm.gov/index.aspx?NID=104

“Re-Invent a Work of Art”

Submission Deadline: October 20

It Begins With This Box...

Contest sponsors don't say what's inside, but you can expect to find some common art materials like clay, wood, canvas, and some uncommon materials too! *Create Something Amazing...* using only the materials provided in your Kit. Work alone or in a team, and enter as many creations as you want! *Share Your Creation...* Judges and online voters will select the winners. Upload images and/or video of what you make to Mystery Build website: <http://mysterybuild.com/>



Arte Laguna Prize

Deadline: October 30

Deadline: October 9 to apply for “Business for Art” and “Artist in Residence” Prizes

International competition with 35,000 Euros (\$45,605) in 5 cash prizes, 6 art residencies, collaborations with companies, personal gallery exhibitions.

There will be 110 finalists and in March 2014 they will have the chance to exhibit on the prestigious stage of Venice Arsenale and Telecom Italia Future Centre.

Details at: www.artelagunaprize.com/index.php/terms-and-conditions.html

Application: www.artelagunaprize.com/index.php/enrollment.html

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, and other NM locales are indicated in Red.**

National Show Workshop

Still **2** spots left for the Elizabeth Mowry workshop!

Tuesday, Wednesday & Thursday, Oct. 29, 30, 31
Held in the Hispanic Arts Center on grounds of EXPO NM. PSNM members fee: \$340. \$100 deposit (check payable to PSNM) reserves spot. Credit card payment with PayPal available (add 3% service fee \$100+3=\$103). Questions, and details about using PayPal, should be addressed to Marilyn Drake: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

Lee McVey, PSA, PSNM Workshop

November 15 - 17 • Littleton, CO

3 -Days at Terry Ludwig Studio (a candy store of pastels!) Improve your ability to see and extract the information from landscape reference photos needed to create a successful painting. Explore compositional design, color, value and aerial perspective. \$325 tuition. For more info or to register, contact Lee at lee@leemcvey.com or 505-417-3516. Go to www.leemcvey.com to see Lee's paintings and learn more about her.

Michael Chesley Johnson, PSA, PSNM Workshops

July-October • Campobello Island, NB, Canada

Looking for an escape from the summer heat? Come to Campobello Island for beautiful maritime scenery. Only 2 hours east of Bar Harbor, Maine. Michael specializes in small-size workshops - limited to 4 students. All media are welcome, though Michael will be happy to do a pastel-only workshop if 4 students will commit to it. Get your PSNM friends on board! Cost \$300.

For full details, visit www.PaintCampobello.com

Mike Mahon Workshops

Aug. 14 - 16 • Taos, NM *Plein Air*

TBA • Tucson, AZ *Painting Process*

Nov. 16 - 17 • Artesia, NM *Painting Process*

Learn about Mike's *DiVine Setup*TM, a 7-step systematic approach to painting based on classic principles of art which are logical, memorable, and freeing. You can be more in control of your painting while you are developing genuine spontaneity. See how it feels to be confident in each painting from beginning to end!

October 5 - 12, 2013 • Maui, HI

Artist Retreat • Minimum 3 mornings of instruction by Mike in the medium of your choice. Participation is limited. Stay at the fabulous Maui Schooner Resort. Queen-size rooms: \$350 pp/week. \$375 workshop fee. To register or ask questions, contact Mike at: 505-795-4639 or by email at: art@mmahon.com

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

Sept 4 - 6, 2013 • Pacific Grove, CA

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

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

Terri's third workshop based at the gorgeous Domain du Haut Baran. Register early as space is limited. Contact Terri 408-286-3801, tford@terrifordart.com
Terri also offers private instruction by appointment. www.terrifordart.com

Vasili Katakis Workshops • Albuquerque Drawing From Nature - Saturdays & Sundays at the ABQ BioPark Botanic Garden

September 7 - 8 "Intimate Landscape"

November 9 - 10 "Shakkei - Borrowed Landscape"

For more information, contact Vasili at vasilikatakis@gmail.com or 505-255-0313

For course descriptions or to register, go to: vasilart.com

Ongoing Classes at New Mexico Art League

Sept 9 - Oct 28

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

Sept 9 - Oct 28

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

Tuition: NMAL Members \$190; Non-Members \$210

All on Mondays for 8 weeks. Contact instructor by email: vasilikatakis@gmail.com or call 505-255-0313.

Download registration form at: newmexicoartleague.org

Jakki Kouffman, PSA/MP, PSNM, PAPNM Classes

September 23 - 27, 2013 • Abiquiu, NM

Outdoor Landscape Painting Workshop for all media

Contact Jakki at art@jakkikouffman.com

continued on page 4