



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

August 2015



From the President...

Dear Fellow Artists and Friends,

I hope you are all having a great summer. It's certainly hard to believe how time flies as we're already a month into summer and the National Show Entry deadline of August 15 is only a few weeks away. Please don't forget to get your paintings entered.

At our July meeting, while displaying the new issue of Pastel Journal with its sumptuous cover of a skyscape painting by Katherine Irish, I touched upon the pride I have for our Society and its members. In the previous issue, there was a wonderful article about John Philbin Dolan written by Natasha Isenhour. In the past, many of our artists have been featured in this great magazine co-founded by our dear friend, the late Maggie Price and dedicated to the art of pastel. Michael Chesley Johnson is often a contributor with great tips and techniques on a variety of topics.

Frequently, our members are selected into the "Pastel Journal 100" competition. This year, PSNM Signature Member, Stan Bloomfield won the "Award of Excellence", one of the top prizes. The ever-delightful PSNM Distinguished Pastelist (PSNM/DP), Colette Ody Smith, won awards in both the "Landscape & Interior" AND "Abstract & Non-Objective" categories, while Sarah Blumenschein and Bud Edmondson (both also PSNM/DP artists) each received honorable mentions. Considering the judges of the competition

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chose 100 paintings out of over 2200 worldwide entries, our members did extremely well.

Of the many Societies globally involved with IAPS, we had two members receive Master Circle honors in 2015, Donna Aldrich and John Philbin Dolan. And many of our members had paintings accepted into the coveted IAPS PastelWorld Exhibition. (*The show catalog for the 2015 IAPS Convention should soon be posted on the IAPS website: www.iapspastel.org*) Of course, our own well-respected and highly anticipated annual National Pastel Painting Exhibition attracts entrants from over twenty states, Canada and Europe.

I could, of course, go on for volumes about the accomplishments of our members. Suffice it to say that it is a true source of pride that the Pastel Society of New Mexico, nestled in the Southwest, distanced from the highly populated "art-centric" cities on both coasts, in a state that, while disregarding the "New", some unenlightened people don't realize is even part of the USA, can be so influential in this wonderful world of pastel artistry. Please keep up the good work, for we are certainly fulfilling our credo of "Promoting the Fine Art of Pastel Painting".

~ Nicholas

Monthly Meeting at the Albuquerque Museum

Saturday, August 8

Painting Ponies: a "how to" demo

Skeeter Laird will show how she creates a painting of a mare in motion by working from photos of Pasha. This horse is beautifully built and the way she moves shows enough skeletal and muscular clues to help in a drawing. Pasha was one of the models for "The Girls" (right), a commissioned painting by Skeeter, and is a champion under saddle in Dressage competitions. Pasha is AngloArab: her mother is a Thoroughbred, her sire an Arabian. Rather a different look from many of our Western horses, but hopefully helpful to show how horses "work." Skeeter will also bring examples of other equine paintings.



PSNM Officers & Committee Chairs

President	Nicholas Tesluk
Vice President	Mike Mahon
Treasurer	Walt Viney
Secretary	Pat Oliver
Past-President	Natasha Isenhour
Communications	Nicholas Tesluk
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Librarians	Judy Skaar, Marie Fritz
MasterWorks Rep	Ann Lewis
Membership	Gaye Garrison
National Show	Nancy Silvia
Newsletter	Marilyn Drake
Programs	Ann Lewis
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	Donna Aldrich, Audrey Minard
Signature Membership ..	VACANT
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)

Katherine Irish's *On My Way Home: Rosa* was featured on the cover of the Pastel Journal, August 2015, issue and inside there is an article, written by Amy Leibrock about Katherine and her work. *Alight* (shown at right) was accepted into the Pastel Society of America's 43rd Annual Exhibition: "Enduring Brilliance", which will be in Manhattan from Sept. 8 - 26. Katherine also received the Plein Air Magazine Lilledahl Video Award for *Waking Dream* at the Pastel Society of the West Coast's 29th Annual International Open. The exhibit will be at The Haggin Museum in Stockton, CA until Sept. 13.



Lorenzo Chavez presented new work and gave a demonstration of his painting techniques at Elements 5280 Gallery located at 5940 S. Holly Street, Greenwood Village, CO on Saturday, July 18. The gallery's website is: www.elements5280.com
Lorenzo's is: www.lorenzochavez.com

Jeff Potter has 3 paintings in the annual Rio Grande Art Association's ¡Encantada! exhibit which opened July 10 and

runs through July 26 at the Fine Arts Gallery at EXPO NM, 300 San Pedro, NE in Albuquerque. Open Thursday – Sunday, 10:30 am to 5:30 pm.

Jeff will once again participate in the annual Alameda Studio Tour on Sept. 12 and 13, which is free and open each day from 10am - 5pm. **He** will be hosting 4 artists at his studio. There will be 15 studios with 42 artisans. The list of artists and a map will be available by Aug. 1 at: www.alamedastudiotour.com

Call for Entries

“Biologique” New Mexico Art League

Digital Deadline: July 25

September 4 - October 9, NMAL, Albuquerque.

\$30 for up to 3 entries available for sale at exhibition.

Prospectus at: [https://newmexicoartleague.wildapricot.org/Resources/Documents/Biologique Prospectus copy.pdf](https://newmexicoartleague.wildapricot.org/Resources/Documents/Biologique%20Prospectus%20copy.pdf)

Common Ground: City of Santa Fe Art Exhibit and Prize

Enter Now: first-come, first-serve basis, limited to 80.

Held in Community Gallery inside Santa Fe Community Convention Center, 201 W. Marcy Street, Sept 18 - Oct 2.

- Open to professional and amateur artists, ages 18 years or older, who reside in Santa Fe county.
- All pieces submitted must have been done in past 2 years.
- All submissions must be no larger than 48" x 48" (2-D, including frame) or 48" x 48" x 48" (3-D, including stand).
- Submissions cannot be work that has been previously displayed in "Common Ground" or Community Gallery exhibits.

• Individuals who have won "Common Ground" within the past three years may not participate.

Interested artists must submit an entry form online and deliver the work of art on September 8th. Complete, updated criteria information and entry forms are available at: www.SantaFeArtsCommission.org, under *Common Ground: City of Santa Fe Art Exhibit and Prize.*

Facets and Faces of New Mexico

Deadline: Midnight MDT, Friday, August 14

Vertu Fine Art Gallery, 113 Abeyta West, Socorro, NM.

Judge/Juror: John Math of the online gallery Light Space and Time (www.lightspacetime.com)

Awards: \$200 for Best of Show, \$125 (First), \$75 (Second), and \$50 (Third).

Catered Reception: Friday, Sept 4, 6-8 pm. Open to public.

Juried Show Prospectus and Online Application at:

<http://www.vertuarts.com/juried2015/>

Notification of acceptance by email: August 19

Accepted works must be hand-delivered from Wednesday, August 26 thru Sunday, August 30 between 1-4 pm.

NO Shipped Delivery will be accepted.

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July Program Video

by Pat Oliver

Critique Program: moderated by Bud Edmondson & Lee McVey

Editor's Note:

Because of the nature of our 'anonymous' critique system, there are no photos to accompany Pat's review. So, rather than ascribing the comments made by Bud and Lee to specific paintings, what follows is a compilation of tips and suggestions they made which might be useful as you critique your own work.

Additionally, since there is no video from this meeting, you could watch prior demos by Bud and Lee on our website.

Bud and Lee are both accomplished, experienced artists and art teachers, and have won many accolades between them. Both teach at The Artist Studio, 8200 Menaul NE in Albuquerque. To see their work, or for more information, go to:

www.budedmondson.com and www.leemcvey.com

Before looking at any of the pastel paintings brought in by PSNM members, Lee and Bud each explained what they would be looking for as they critiqued the works presented. When a photo has been used as the reference

source, Lee wants to see that the painting is not a copy of the photo. She looks at the composition, value contrast, and drawing. She also considers the artist's mark-making, looking to see if the painting has a stiffness about it, or if the marks look spontaneous and fresh. Bud said he looks for drawing, composition, values, and edges first. Then he will look at the technical aspects.

Each painting was allotted a total of 3 minutes for the critique, with Bud and Lee splitting the time and alternating who started first.

Synopsis of Lee's Critiques:

As Lee critiqued each painting presented on the easel, she commented about variation (or lack of) in color across the painting. For example, if yellow is used throughout the painting, the painting will be more exciting if there is a variation in the intensity, value or hue of the yellow instead of using the same yellow throughout.

Critiquing landscape paintings, Lee commented on the variation of value in a sky, noting the sky is an arc above us... at the horizon it is lighter in value and leans more toward cerulean blue, while at the zenith it appears more cobalt and ultramarine.

Many people love the deep rich eggplant pastel stick, but Lee feels it can be overused so it appears as a dark purple hole in the painting. She advises using dark eggplant pastel

sparingly and layering it with other colors.

A few landscape paintings which were painted from reference photos did not take into account the perspective distortion that happens with a camera's lens. Mountains or background trees appear larger to us when we are at the scene than they do in the resulting photograph. If they are painted as they are seen in the photograph, the painting will not have the impact and energy that depicting these elements as we see them would have.

Aerial perspective was another topic that was discussed in several critiques. A photo will average the color and value so you may not see the gradation of value as the landscape recedes, but to make a painting believable, the artist must manipulate the aerial perspective and make the foreground color richer and darker than many artists paint it.

For one painting, Lee mentioned simultaneous contrast. Knowing that things are as they appear because of what surrounds them can be used to an advantage. For example, if you do not have a light enough pastel for a particular area, by making the area around it darker, the not quite light enough pastel will appear lighter.

Synopsis of Bud's Critiques:

A painting will appear "flat" if the colors are the same all the way around. With a green, orange, and purple painting, get some of those colors across the painting. Put some green in the orange, etc., for unity.

Try to avoid using pure black. Put dark blue or sienna in the black.

A wall in the foreground is a killer... the foreground is something you want to look past. Also, in the foreground, have some darks darker than the trees.

Generally not a good idea to put the center of interest in the first plane.

Avoid creating a too spotty feeling when painting flowers in a landscape by just having some areas with a few flowers.

Avoid anything, such as a dark horizontal shadow, which can cut the painting in half. Either have more foreground and less background, or vice versa.

When painting trees, do not make them a perfect ball. As an artist, rearrange it and it becomes more interesting.

When your center of interest is in the foreground, keep the sky from stealing attention from it.

Foreground, mid-ground, and background should not be 1/3, 1/3, 1/3. They need to be uneven.

Be sure darks in the foreground are dark enough. If values are the same, they sit on the same plane and do not create the illusion of depth.

Keep the darkness of the tree trunks from being overpronounced by getting some light in the trunks. For the foliage in the tree, pull values to the right or left and try to create "form".

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Regarding the darks in clouds, he said: "at a spotlight look at the black case of the spotlight against the sky. This shows that the darks of the clouds are not very dark.

Keep colors from being too harsh... and they should not be exactly the same throughout, and neither should the marks.

Beware of photo distortion. When I was working, we traced photos all the time, but took into account the distortion. Try to get far enough away from the subject to get proper proportions.

Color in water, as in a river, should be a lot darker in the foreground and lighter in the background to make a flat plane (you usually don't see that in a photo).

Fence lines can be redundant and the repetition can steal from the painting.

Compositions which have nothing going off the page create a halo around the painting. If you let things (such as petals) go off the page, it looks more realistic. Similarly, avoid having the frame touch the points of flower petals.

To make something bright, put it next to a dark color (*an example of simultaneous contrast*).

Technique should be the same throughout a painting... don't have the clouds be realistic and then go "design" on the house. You should do the same for both.

When you do sky paintings, the land should be kept really simple. Allow some of darks under the cloud mass to extend so they are not in the middle of the page.

Conclusion:

At the end of the critique session, both Lee and Bud commented that, while it isn't easy to put your work in front of an audience for critique, by the same token, it is difficult for two people to critique a painting in only the three minutes allotted per painting. Bud and Lee recommended the artists of the paintings critiqued do not run home and make all the changes they suggested, but instead, think about what was said. Then, as they revise their paintings, ask if revisions will still express their personal artistic voice.

See bottom of page 6 in this newsletter for information about having a private critique session with Lee.

Small Works Reminder!

Don't forget to get your small masterpieces finished (*hopefully you've started them!*) and entered for the show! Entry process is the same as last year, NOT the new process implemented for the National Show this year.

The prospectus is available on our website...please read it carefully!

Be kind to your Small Works Co-chairs and don't wait until the last day! Thank you and Happy Painting!

Louisa Roberts and Paula Henderson

Small Works Co-Chairs

No packing material can be left at the gallery.

Arts International 2015

Deadline: August 16

El Paso Art Association and The Crossland Gallery

Over \$4,000 cash prizes

Online entry required

Prospectus and online entry form at:

www.CrosslandArtGallery.com

For questions about the exhibition, contact Karla Zanelli, EPAA Office Administrator at 915-534-7377 or office@elpasoartassociation.com.

"Secret" National Juried Exhibition

Deadline: September 13

Arc Gallery, 1246 Folsom St., San Francisco, CA.

November 7 - December 6

Opening Reception: Saturday, November 7 from 7-9 pm

Artist Talk & Closing Reception: Saturday, Dec. 5, 1 - 3 pm

Judge/Juror: Joan McLoughlin of The McLoughlin Gallery, San Francisco, CA www.mgart.com

Two opportunities to get into show. Juror will select works to be exhibited in the Arc Gallery and on the Arc On-line Gallery. The juror will also select works to be shown only on the Arc On-line Gallery. All artwork selected will be included in the exhibition catalog.

On-Line Submission: <http://www.arc-sf.com/secret.html>

Questions?: ArcGallerySf@gmail.com

Project: Postcard

DEADLINE: Friday, September 18

Exhibition: October 20 - 29

Tuesday through Saturday, 10 am - 4 pm

New Mexico State University in

University Art Gallery, D. W. Williams Hall, Las Cruces

Fundraiser and Postcard Sale: Thursday, October 29, 5-7

Artwork must be UNFRAMED and is donated, free and clear, to NMSU's Department of Art **Project: Postcard.**

Sales benefit the D.W. Williams Hall Renovation.

Prospectus at: http://artdepartment.nmsu.edu/wp-content/uploads/sites/5/2015/06/prospectus-3_15.pdf

National Show Reminder!

Being a member of the Pastel Society of New Mexico entitles you to pay the special \$40 Member's Entry Fee (non-member fee is \$47). The SUPER SECRET COUPON CODE was sent to all PSNM Members in an email on June 1. ***You can only receive the \$7 discount at the time the CaFÉ application form is submitted.***

Please be sure to follow all the directions found in the show prospectus and on the CaFÉ site: www.callforentry.org

Nancy Silvia

National Show Chair

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

Study with the 2015 National Show Judge, who is also President of the International Association of Pastel Societies and an award-winning artist, noted author, and 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

Julie Maas Workshop

August 1 & 2 • Albuquerque, NM

Finding Inspiration Through Mixed Media

Sat/Sun from 10 am - 4 pm at New Mexico Art League, located behind the Juan Tabo Library at 3409 Juan Tabo Blvd, NE. Lots of creative exploration if you're a collage junkie or a person excited about putting pieces together to make discoveries.

Art League members \$125; Non-members \$145

For registration or more information, go to:

www.newmexicoartleague.org or call 505.293.5034

Mike Mahon Workshops

Aug 8 - 17 • Domaine du Haut Baran, Toulouse, France

Paint Southern France with Mike in 2015!

Plein Air Painting Workshop. \$3550. To see more about this amazing art location, 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*

Learn step-by-step painting procedure which gives renewed control of your painting and will spark the spontaneity for which Mike is famous. Learn how to gain control at any stage of your painting and know from the beginning 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

Paul Murray Workshop

Aug 30 - Sept 8 • Toulouse, France

at Domaine du Haut Baran. For details about this workshop, go to <http://www.hautbaran.com>

For complete information about all other workshops, contact Paul at: 505-474-4434 or paul@murrayfineart.com

Paul's website is: www.murrayfineart.com

Patsy Blasdel Workshop

August 20 & 22 • Ruidoso, NM

Portraiture in Pastel

With a few simple techniques you will be able to capture a likeness of any model. Painting from life with color applied based on your emotional reaction to the subject, expressionism, will be explored. The first class begins with a demo of a portrait in pencil, then we will draw and paint from live models. Participant must have a basic understanding of pastel painting.

Bring own supplies—will provide a list.

The workshop will be at Art Ruidoso Gallery

For registration or more information please go to: www.artruidoso.com

Denali Brooke Classes **NEW!**

Sept 14 - Nov 2 • Albuquerque, NM

Figure Painting in Pastel - Eight Mondays, 9 am-12 pm

Sept 19 - Nov 7

Draw What You See/Color - Eight Saturdays, 1-4 pm

For more information, contact New Mexico Art League: www.newmexicoartleague.org or 505-293-5034 or Denali at 505-362-7020

Vasili Katakis Classes **NEW!**

Sept 17 - Nov 5 • Albuquerque, NM

The Visual Diary: From Sketching to Drawing to Painting

Thursdays from 9 am - 12 pm. Discover new ideas, methods and techniques designed to assist beginner and seasoned artists. Course topics include: seeing abstract patterns, using the "cone of vision," squinting and counting, defining edges, line weight, understanding short-cuts to perspective and more. On location and in the studio at the New Mexico Art League, located behind the Juan Tabo Library at 3409 Juan Tabo Blvd, NE.

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Art League members \$275; Non-members \$295
September 19 - November 7 • Albuquerque, NM
Beyond Perspective: Saturdays from 9 am - 12 pm.
Perspective is one of the most dramatic effects an artist can accomplish. For beginners and seasoned artists, this course will address the underlying principles of linear perspective using simplified techniques without the need for cumbersome construction lines. Course topics will include: isometric, aerial and intuitive perspective, Mondrian tool, clock angle tool, Goldilocks' Rule, ellipses and more. On location and in the studio at the New Mexico Art League
Art League members \$275; Non-members \$295
For registration or more information for either class, go to: www.newmexicoartleague.org or call 505.293.5034

Albert Handell Workshops

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

Lee McVey, PSA, PSNM Classes **NEW!**

Sept 24 - Nov 19 • Albuquerque, NM

8 week pastel landscape painting class (no class Oct 29)
Thursdays from 1-4 pm.

Learn how to effectively use a photograph for landscape painting, including composition, value, color and technique through short lectures, demos, and lots of individual attention at your easel from an instructor with 15+ years teaching art classes.

The Artist Studio, 8200 Menaul NE

\$215, including tax.

To register or for more info contact Lee at 505-417-3516 or lee@leemcvey.com

Dennis Rhoades Workshops

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. After a demonstration each morning, you will paint outside at several locations in the afternoons, 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.

Christine Debrosky Workshops

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

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. For a complete list of 2105 Workshops, visit her website: www.terrifordart.com

TAUGHT BY OTHERS

Doug Dawson Workshops

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

Sally Strand Workshops

August 6 - 9 • Easton, MD

Color of Light at Easton School & Studio

Contact: Nancy Tankersley at 410-770-4421

eastonstudio3@verizon.net

Oct 15 - 17 • Lowell, MI

Color of Light: Emphasis on Color and Composition

Oct 18 - 20 • Lowell, MI

Color of Light: Emphasis on Light

Plan now to give your artwork a creative kick-start this fall with two three-day workshops providing in-depth focus on each topic. Take both workshops at a discount or add on additional days to your three-day experience. Franciscan Life Process Center (FLPC)
Contact: Kathy Bechtel at 616-897-7842 ext. 352 or kbechtel@lifeprocesscenter.org

Lee McVey, PSA, PSNM Critiques

Lee offers individual critique sessions for \$35 plus tax for up to an hour and prorated beyond one hour.

Held in your ABQ home or studio, or at Lee's studio located at The Artist Studio, 8200 Menaul NE, Albuquerque.

For more information, contact Lee at 505-417-3516 or at lee@leemcvey.com