



From the President...

Art is the only way to run away without leaving home.
— Anonymous

Greetings, PSNM Friends —

And so another year is nearly over. I don't want this to sound like an Oscar acceptance speech, but I need to express my gratitude to PSNM's unsung heroes who give their time and energy month after month and don't necessarily always get the thanks they deserve. The high quality of our monthly meetings owes much to Fred Yost for arranging the superb programs we've enjoyed this year, and to Cecelia McRoberts who, with the able assistance of her husband Ron, has done an outstanding job of organizing and providing refreshments. Our librarians Jill Rushton and Peggy Orbon haul back-breaking loads of books and videos

to every meeting. (Jeff Potter videotapes the programs for the library, and Hank Schuyler shows up at every PSNM event to take photos.) Nance McManus keeps track of our ever-changing membership. Marilyn Drake and Alice Flitter produce an information-packed and attractive newsletter every month, and Marilyn manages our newly overhauled website. Program reviews are written by Gail Murray, who is in a dead-heat race with Dan Garrison and Ron McRoberts for most supportive PSNM spouse. Evaluators Marilyn Drake, Hank Schuyler, and Jeanne Weitz attend board meetings to keep us in line. The other members of this board – Gaye Garrison, Lee McVey, Wanda Portee, and Lyle Brown – have all consistently gone beyond the requirements of their positions to make sure everything happens as it's supposed to. To all of you, thanks beyond words. You made it easy for me.

—Betsy Greenlee

Monthly Meeting at the Albuquerque Museum Saturday, Dec. 9, 10am

Lee McVey will talk about her pastel painting approach by showing how she finishes plein air studies back in the studio. She will describe her observations about her initial response to and beginning painting of the landscape view and how the painting developed. While painting on the plein air studies, she will talk about what she feels needs to be done to bring them to a finished state.

Lee was an elementary and middle school art teacher for (too) many years and also taught adult pastel classes and workshops in central New York state. She is a signature member of Pastel Society of America, Plein Air New Mexico, and Pastel Painters Society of Cape Cod. Lee has been featured with articles in *American Artist* and *International Artist* magazines and is included in the books, *How Did you Paint That? 100 Ways to Paint the Landscape* and *Plein Air New Mexico*.

Special Auction of Pastels

Here's your chance to acquire a nearly complete, wooden boxed set of practically unused Sennelier Pastels.

National Show Winners

1st Place-\$1,250

2nd Place-\$1,000

3rd Place-\$750

4th Place-\$500

Jack Richeson & Co.

Terry Ludwig Pastels

Winsor & Newton

Frank Federico

Daler Rowney

Ann Templeton

Anita Louise West

Singleton Memorial

Mount Vision Pastels

PSNM "In Memoriam"

Wingspread Publications

NM Watercolor Society

Framing Concepts

Judsons Plein Air Outfitters

PSA/Albert Handel

Bardean Gallery/Ampersand

Artisan Santa Fe/Pastel Journal

Dakota Art Pastels/Pastel Journal

Carr Imaging/El Mirador

Charles "Bud" Edmondson *Midnight Rain*

Vasili Katakis *Magnolia in Dapple*

Iva Morris *Road to Pie Town*

Sarah Blumenschein *In the Morning Glory*

Patty Arbino *The Meeting Place*

Bill Baker *Tarahumara Fiesta*

Cathy Locke *Red Cranes White*

Lynn Thorenson *Clear Creek Sandstone II*

Donna Van Leer *Lilacs in My Corner*

Deborah Secor *Smoldering Moment*

Lynn Hartenberger *On the Shelf*

Christopher Copeland *Autumn Equinox*

Margi Lucena *Sierra Ladrone*

Jerry Power *Heavy Snow*

Karen Cooper *Stretch to the Finish*

Becky Hicks-Roesler *Eyewitness*

Seung Youn *Water Lilies*

Jill Starkey *Golden Silk*

Terri Ford *Loire Dusk*

Fran Odum *Golden Harvest*

Carol Gilchrist *Sycamore at Old Post Office*

Bonnie Williams *September Afternoon*

Mary Sue Walsh *Frolic*

List of winners continues on page 3

Some Tips on Shooting Digital Images...

This year Masterworks will only accept entries in digital format, no slides! Below are some tips on how to do the job yourself. However, if you do not have the proper equipment, or the desire to attempt shooting your own pictures digitally, you will find a list of resources at the end of this article.

1. Use a digital camera of at least 3.0 or 4.0 megapixels so that you get a quality image.

Set the camera's resolution to the highest setting, i.e. 3000 x 3000, or use 'RAW' if your camera supports it.

Shoot several photos of your paintings, "bracketing" the exposures if possible.

You can set the automatic timer to take the picture to avoid any camera shake. It is also a good idea to use a tripod for the same reason.

2. You might get by shooting with the camera's built-in flash, but it's not the best way. You will get good results if you shoot outdoors in the shade, between 10:00 am and 2:00 pm. Professional photographers use two (2) color-corrected lamps positioned at 45° angles to the paintings surface.

3. Place painting so the painting's surface is parallel to the camera lens, being sure the image is square with the plane of the camera lens, so there is no distortion (edges not tilted or keystoned). You can use an easel, or attach the painting to a board or wall to keep it in place.

4. Painting should not be photographed under glass. If shot without a mat, be sure to know where to crop the image so as to represent the painting when matted and/or framed.

5. Import the images into your computer.

6. Most cameras come with some type of photo-editing software. But if it cannot make the adjustments required to create the correct file specifications required by Masterworks, you should purchase Adobe "Photoshop Elements". It has more features than you will ever need, is easy to use and costs under \$100.

7. Once you have opened your image in the photo-editing software, and before you do any adjustments, you should make a duplicate of it by selecting "save as" and giving it a new name, even just adding 'copy' to its name. This method preserves your original image in case you have to use it again.

8. Use your photo-editing software to rotate or straighten your image if necessary. Use the 'cropping tool' to "crop" or "mask" the image so that only the painting shows as it will once it is matted and/or framed. No mat or other extraneous matter should show.



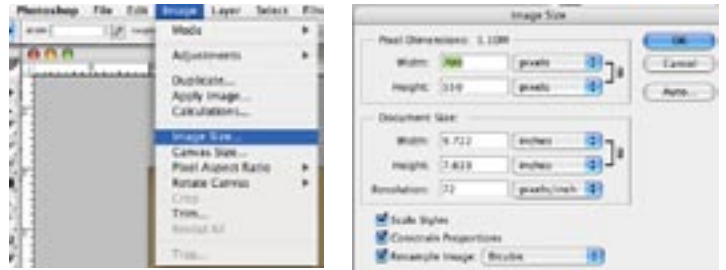
Left: Image needs to be rotated. Go to 'Image' in menu bar, scroll down to Rotate Canvas and choose Arbitrary. Enter amount, select CW or CCW.

Right: Straightened image ready to be cropped using 'cropping tool'.



9. Do not adjust the color unless it is to make the image look more like the painting. Some software allows you to "white balance" the image to correct for poor lighting.

10. In the Image Size dialog box, change resolution to 72. This will automatically change the pixel dimensions. If the longest dimension of the image is more than 700 pixels, change it to 700, and since the dimensions are linked, this will proportionally adjust the shorter dimension.



11. Save the image as a jpeg (.jpg) set at the maximum quality. The resulting file should wind up being 500 KB or less in size, which is Masterworks maximum file size.

12. Rename the file, paying careful attention to the file naming requirements. For example: a photo might come from your camera as IMG - 4924.JPG but Masterworks wants the files named according to their own convention, which is spelled out in the prospectus.

13. Follow the rest of the rules in the prospectus about how to submit your entry.

If you'd rather have a professional shoot your images, here are some recommendations:

In Santa Fe -

Daniel Barsotti - 3660 Cerrillos Rd., 505-438-4255

In Albuquerque:

Pat Berrett - 2521 Madison St. NE, 505-881-0935

Patrick Carr - Carr Imaging, 2533 Virginia, NE Suite J
(505) 880-8124 or pat@patrickcarrimaging.com

You can also have Gamma Tech (505-293-9440) convert your slides to digital format. Other film developers also can save your digital images to a CD, but you will still have to do the photo-editing required.

— Marilyn Drake

Deborah Paris Plein Air Workshops

how to paint beautiful transparent shadows. You will learn to organize a visually effective pattern of values in your paintings through proven techniques and exercises and increase your understanding of this essential painting concept.

Color Intensive – Sunday, February 25, 2007; 9-5

This class will examine the three attributes of color-value, intensity or chroma, and temperature. Whether you are a colorist, a tonalist or just need help sorting it all out, this class will give you the tools to achieve color harmony in your work and to understand the effect of your color choices in painting.

One class-\$90; two classes \$180; three classes \$270
To register call Deborah at 505-715-1991 or email deborahparis@aol.com

Michael Chesley Johnson Workshop

Dec. 4 - 8, 2006 • Tubac, AZ

April 2 - 6, 2007 • Ruidoso NM at the Riverstone Art Retreat. For more, see the "Workshops" section of www.MichaelChesleyJohnson.com or email: mcj@sff.net

Margot Schulzke Workshops

February 11 - 17, 2007 • San Miguel de Allende, Mexico
5 days, \$375 tuition. For more information, contact Linda, artandsoul@hughes.net or call 530-265-9213

July 13 - 14, 2007 • Sacramento, CA
\$175 Contact Marie, 916-205-9861 or marie@dixonart.com

September 30 - October 5, 2007 • Hope Valley, CA
5 days, \$375 tuition. For more information, contact Linda, artandsoul@hughes.net or call 530-265-9213

Jane Shoenfeld Workshop

February 6 - March 13, 2007 • Santa Fe, NM
Series of six classes, 5:30 to 8:30 PM on Tuesday evenings in Jane's Studio. Class size limited to 7. This is a special opportunity to develop your own vision, with individual guidance from the instructor. Pastel demonstrations will focus on bold, individualized composition, imaginative simplification and the use of saturated and non-saturated color. The goal is to complete one painting per session. It is recommended that you have experience developing a painting from start to finish. Loosening up exercises designed to stimulate your imagination and connection to what you want to express will be an important part of each class. Subject matter will be landscape from photographs. Cost of series \$210.

To register, send a check made out to Jane Shoenfeld at PO Box 5912, Santa Fe, NM 87502.

Deposit of \$100, with full payment due at start of class is recommended.

For more information, call Jane at 505-986-1108; email: jane@skyfields.net, or visit www.skyfields.net

National Show Winners continued from page 1

Harwood Art Center	Florence Rowell <i>The Red Mill</i>
Airfloat Systems	Lynda Conley <i>Santa Fe Hilltop</i>
Rio Grande Arts Assoc./Diane Townsend	Bill James <i>Love You Mom</i>
Artist Mercantile, Schmincke Pastels	Fred Yost <i>Jacki's Saddle</i>
Girault/International Artists Magazine	Gaye Garrison <i>Calico Profile</i>
HK Holbein	Barbara Clark <i>The Old Church</i>
PSWC/Artist's Magazine	Lorraine Trenholm <i>1503 Rt. 172</i>
Armadillo Art & Craft	Jane E. Chandler <i>Winter Chamisas</i>
Karen Cooper/Dwight Barnett	Rebecca Koeppen <i>Secret</i>
O'Malley Glass	Katherine Irish Henry <i>Soul's Peace</i>

You can find images of all the winning paintings and the complete National Show catalog on the PSNM website.

Other Member News...

Nancy Silvia exhibited 3 pastel paintings at the Albuquerque Museum Invitational "Miniatures" Show which runs until Dec 10, 2006.

Monika ten Bruggencate received the second place award in the Lonestar Pastel Exhibition for her figure painting "Resting".

Diana Cochran recently won second place in a local Fall Open Art Show. The painting is called "Whisper". She is also the featured "Artist of the Month" for the Llano Estacado Art Association and there was a very nice article in her local newspaper.

Collins Redman had a painting accepted in the Pastel Society of America show, Pastels Only, in New York City where it won an award. She also has two paintings in the Women Artists of the West show in Chicago, through Nov. 30, 2006.

PSNM Officers & Committees

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Workshops	Lyle Brown	797-9642	lhbrownart@msn.com



December 2006

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Workshops...

SPONSORED BY PSNM

To sign up for these workshops, send check (payable to PSNM) to Lyle Brown, 8813 Brandywine Road NE, Albuquerque, NM 87111

Deborah Paris Framing Workshop

January 20, 2006 • 9 - 11:30am • Albuquerque, NM
Workshop will be held at the Artist Studio, Hoffmantown Shopping Center.

Deborah will show ways to effectively frame pastels and show you: what galleries like to see, framing without mats, museum quality glass, painting to standard sizes to make framing easier and less expensive, and the latest trends and looks. She will have examples that demonstrate how using different frame options can enhance the painting and she will bring samples of the Mountains Edge Frame line.

Cost: \$20 (payable to PSNM)

Mike Mahon Workshop

February 1, 2 & 3, 2007 • Albuquerque, NM
Mike teaches a 7-step guideline (*the DiVine Setup*) to establish a consistent discipline, based on **Prioritized Classic Art Principles**, assuring a successful end result. You will learn: process for choosing the right subject matter; to judge each step of a painting; to understand the WHY to empower your work; to plan your painting; to be confident that it is good at the beginning; to take better photos and to overcome painter's block.

Cost: \$270 - \$100 deposit required (payable to PSNM)

Frank Federico Workshop

at **Masterworks**

April 22, 23 & 24, 2007 • Albuquerque, NM

Cost: \$240.00 - \$100 deposit required (payable to PSNM)

TAUGHT BY PSNM MEMBERS

Deborah Paris Plein Air Workshops *Painting The Night*

February 2 - 4, 2007 (Fri-Sun – Full Moon!) • Placitas, NM
Artists have long called the time from dusk to dawn “the Magic Hours” – a time when light and color create intense moods which can be communicated to the viewer. Pastel and/or Oil – Studio class limited to 12.

\$295 (\$150 deposit due on or before 1/10/07).

NEW! Three One-Day Studio Workshops • Placitas, NM
Designed to jump start your painting in the New Year. Take one, two or all three. Classes limited to 12. Pastel and/or Oil. These classes are perfect for beginners just learning the fundamentals of painting, as well as more accomplished artists who want to expand their understanding of these concepts:
Composition Intensive- Saturday, January 27, 2007; 9-5
Good landscape painting is a translation of reality (nature) into a work of art. Learn to think about landscape elements as abstract shapes and how to select, edit and move those shapes effectively. Learn the classic landscape compositional formats and how to see them in nature and apply them in your work.

Values Intensive – Saturday, February 17, 2007; 9-5
Value - the relative lightness or darkness of a color - has been called the skeleton of painting, meaning that the value pattern in a painting provides the structure by which the illusion of form, light and atmosphere are created. In this class you will learn to understand the basic value structure of the landscape and how it is affected by atmospheric perspective; how to choose a value range or “key” to achieve the desired effect;

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