



# HIGHlight

December 2013



## Monthly Meeting at the Albuquerque Museum

Saturday, December 14 • 10 - Noon  
in Special Events Room!!

**Annual Holiday Potluck, plus special program by David Felberg!**

*You are cordially invited* to bring something special to the party - for last names starting with A-H bring an Appetizer or Salad, last names starting with I-Q bring Main dishes and last names starting with R-Z bring Dessert! Spend some quality time socializing with fellow PSNM members and sharing in the festive food you've all contributed.

Albuquerque native, virtuoso violinist, and conductor David Felberg will present information about creativity as it relates to listening to classical music. Have you ever noticed how your favorite music can make you feel better? When your body hears certain kinds of music, your heart rate and pulse relax to the beat. When you are in this relaxed, but alert state, your mind is able to concentrate and create more easily. Music corresponds to and affects our physiological conditions. David plays an 1829 J.B. Vuillaume violin and will bring it along to play for us and demonstrate the classical music/creativity phenomenon.

David is the Artistic Director of Ensemble Music New Mexico, Concertmaster of The Santa Fe Symphony, Music Director and Associate Concertmaster of the Albuquerque Philharmonic, and Instructor of Music at the New Mexico School for the Arts, and teaches contemporary music at the University of New Mexico.

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## From the President...

Greetings Art Enthusiasts!

Someone please tell me how in the world it can possibly be December. It isn't quite, as of this writing, but the notion that it is breathing down my neck sends chills up my spine.

All year long I have repeated the saying that what doesn't kill me will make me stronger. So far, I can honestly say I have found that to be true! Darned good thing too with this "bite off more than I can chew" habit I have. I didn't used to be that way. I landed on something, labored over it in proper martyr fashion, took a break when it was done, then picked up the next thing. Very little energy out, very little reward back.

I've volunteered for things in the past and have always been glad I did, whatever it was. I grew, I learned, and I developed another part of myself that you just don't get from a job or a hobby. Of all of the places and ways I have volunteered, from working down here at the Bosque del Apache to volunteering for Hospice, I have never enjoyed an experience so much as I do volunteering for the Pastel Society of New Mexico.

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**Time to Renew your PSNM Membership!**  
**Everyone (including you) MUST complete the online Membership form!**

***(Paper applications are no longer available)***

- Go to [www.pastelsnm.org](http://www.pastelsnm.org) • Click on **Membership** in left side column... then
- **To pay by credit card**, click where indicated. • **To pay by check**, you must complete online form, then mail your check according to instructions.

## 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
Librarian	Panola Lisle
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
Website Manager	Marilyn Drake

*To communicate with people on this list by email, go to [www.pastelsnm.org](http://www.pastelsnm.org) then click on Contacts.*

## For Sale

**DIGITAL CAMERA:** Panasonic Lumix DMC-FZ18; 18x optical zoom (equal to 28-504mm), 2" LCD Monitor, view finder and Lithium battery pack. Has many scene and exposure modes. Takes great pictures in all modes. Original price \$375. Asking \$145. Contact Lyle Brown by phone at 505-867-2133 or email: [lhbrowntart@msn.com](mailto:lhbrowntart@msn.com)

## IAPS News

Liz Haywood-Sullivan, President of the International Association of Pastel Societies, recently emailed their Fall 2013 Newsletter. It is full of interesting and important information. To read it, go to: <http://origin.library.constantcontact.com/download/get/file/1109359583876-21/IAPSnewsletter11-18.pdf> Here are a few items of particular interest:

**NEW SHOW!** The IAPS 24th Juried Exhibition will be held in spring 2014 in Boston, MA at the nation's oldest gallery, the esteemed Vose Galleries of Boston, on Newbury St. Call for Entries should be posted on January 1, 2014

IAPS 11th Convention will be held in Albuquerque, NM from June 3 - 7, 2015. Beginning with the IAPS PASTELWORLD Reception and Awards on Wednesday, June 3. Registration will begin in September 2014. As introduced at the last convention, a two-week preview time will help you plan your convention experience prior to registration opening. Member societies will be notified when hotel reservations can begin.

For more IAPS info, go to: [www.pastelinternational.com](http://www.pastelinternational.com)

## PSNM Election Results

### 2014 Officers

Natasha Isenhour, President  
Annie Roberts, Vice President  
Walt Viney, Treasurer  
Lee McVey, Secretary

## Add a Link to your website from PSNM's website...

**Don't miss out on this membership benefit!**

**PLEASE NOTE**, there is only **ONE** sign up period per year  
**Dec thru Feb 15 -**  
corresponding with annual membership renewal.

Links are in place from March of the sign up year to March of the next year. Those who join PSNM after Feb. 15 will have to wait until they renew their membership the following year.

**SIGNATURE MEMBERS, please note:** web links are included in your membership dues, but you **must** follow all the same steps as other members to have the link put in place.

### IMPORTANT STEPS TO FOLLOW

**As soon as you complete your Membership renewal, go back to the Membership page, click where indicated to access the Web Link Application Form and follow the instructions. You have option after submitting the form to make the nominal \$10 fee either online by credit card or by mailing a check.**

### Image Submission Directions

for the Members' Gallery Page are found at: [http://pastelsnm.org/main\\_html/submit\\_link.htm](http://pastelsnm.org/main_html/submit_link.htm)

If you have any questions about having a link, please send an email to:

Marilyn Drake, Web Manager, at:  
[psnm.webmanager@gmail.com](mailto:psnm.webmanager@gmail.com)

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

Think about it... we pay a bookkeeper and a webmaster... that's it! Look at the extensive exhibitions our society develops and hosts. Every single month our members meet in a beautiful, inspirational museum of art to be with our fellow artists, learn of new happenings and opportunities and to see a wonderful program that has been arranged for us. We have a society newsletter, that you have my personal guarantee, is second to none! We have a web presence, a library, we advertise; we are the host society for IAPS! The list goes on and on and on.

This society has a heartbeat. It's a living, breathing entity that is in perpetual motion 365 days of the year. Every year, this important Art Society gets larger, stronger and more well-known. PSNM sets the pace for other societies that want to learn how we do all that we do. When I was approached by other societies at IAPS this year, the first necessity I said was imperative to a successful society is a strong volunteer base.

Absolutely none of this would happen without volunteers. Nothing. There would be no reason to pay a bookkeeper and nothing to post on the web if it weren't for volunteers.

My love affair with PSNM began before I had ever touched a pastel. Margi dragged me up to a meeting exclaiming how much I would like it. Skeptical me, right? Well, a lot has happened since then. A LOT. When I was asked to be President, I said yes before I thought about it too much. I knew I could manufacture 100 pages about why it was a bad idea for me to do it. So I jumped in with absolutely NO clue what to do. None. So January came and I found myself sitting at my first executive board meeting and it felt a little like being strapped into the haunted house ride at the fair and realizing how horrified I was after it was too late to change my mind. What I soon realized is that I had set down at a table of family. Here were new friends that were there to help guide me through the experience until I

got the hang of it. All it took was willingness on my part to step in to something that needed to be done and to do it to the best of my ability. I realized that it was okay to bring my personality to the task. I didn't have to do it like anyone else had, beyond following the "Policies and Procedures".

It hasn't been easy all the time, nothing worth spending my time on ever is. I have learned so much and my appreciation for the amazing scores of volunteers who keep the wheels greased has grown beyond capacity! There is every temperament and personality, a taste of the rich diversity of human beings that only something as universal as art could ever hope to bring together. It is amazing when you think about it.

Being a part of PSNM is a blend of pride and humility. I share the pride of jobs well done by our volunteers every day. Pride at the incredible artists our society brings together and the way we are seen in the eyes of other societies, both great and small. The humility comes from being willing to step in and then see the richness of the experience make me a better person. That's a gift.

We are entering into a new year. There are volunteer opportunities galore for you to explore. Many of you live close by and it would be relatively easy for you to support our society with just a gift of your time and skill. Perhaps a skill you aren't even aware you have! All you need is willingness and the desire to be a part of the bigger picture out in PSNM and most importantly within yourself.

It is a privilege to be able to continue being your president in 2014. I mean that. We will have some new faces at the executive meeting in January and you can bet I won't forget the kindness shared with me last year. I hope all of you will consider giving back to this society that does so much for us. It won't kill you and its guaranteed to make you stronger!

Namaste and happy painting.

Natasha

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## **November Program Review Susan E. Roden Presentation**

~ by Pat Oliver

Julie Maas, current Programs Chair, introduced Susan Roden as an artist, instructor, and designer from San Diego, CA, who is represented by Patrician Design and Gallery on Gold St. in downtown Albuquerque. Susan has a visual communications degree and worked many years as an editorial graphic artist in Texas and New Mexico while maintaining a studio for her fine art endeavors. She attended the Art Institute of Houston. She worked at the Albuquerque Journal as an editorial/graphic artist when she lived in Albuquerque. Susan's pieces have been accepted into more than 110 juried and invitations shows, resulting in numerous awards. Her honors include, among others:

Distinguished Pastelist and Signature Member of PSNM • Associate Artist Member of the California Art Club • Juried Member of DailyPainters.com • Juried Member of New York's Catharine Lorillard Wolfe Art Club and won their Medal of Honor in 1994 • 1996 Yarka Award from the Salmagundi Club of New York • 2002 Merit Award in the Pastel Journal's Third Annual Pastel 100 • Artist in Residence at the Petrified Forest National Park in AZ • Serving on the Board of the Houston Society of Illustrators

For more information about Susan and her art, visit her website: [www.susanroden.com](http://www.susanroden.com)

Not only an artist, Susan was also a belly dancer for 18 years, many of those years as a professional.

Susan started working in pastels in 1990. Her subject matter is eclectic, ranging from horses to cupcakes. She believes in drawing by hand rather than using a projector or

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gridding with one-inch squares. She works in *plein air* or from photos, but only uses a photo once for a painting.

Susan likes to apply many layers, 25 - 40 may be needed to complete the painting. She said, “with the right base, pastels are forgivable.” Referring to her sketch of a girl’s profile, Susan explained she’d used the rougher textured side of Stonehenge paper, which is like butter and will accept lots of layers. She uses Sennelier’s Le Carte pastel paper for her gallery pastels.

Her demo began with the girl’s portrait, explaining that she begins a painting by making it sketch-like and loose, sometimes with a background, using sienna and then ivory to touch up the highlights. She continues in this vein until she has worked out the composition. Then she begins applying colors, starting with NuPastels. She said, “on figurative work, I don’t use black.” She then blocks in complementary colors, with darks next to lights, keeping the boundaries very loose. Susan also uses sienna and ivory early in *plein air* work, then uses turpenoid to “wash the composition”.

She interjects a lot of colors into the face, such as blues into shadows — not using much pressure. There is an “interplay between lights and darks, moving boundaries in and out.” She keeps everything loose as she layers colors. She pointed out that we still see all her colors. She showed another piece that demonstrated the end of the sketch phase, noting that she had kept it light and fresh to the end of that stage.

Susan showed a pastel of a woman she had seen at a New York City Farmer’s Market wearing an aqua jacket and eating. Susan’s painting showed her caught in the moment.

Susan had been doing solo shows and, since her son is a skateboarder, she decided to do skateboarders for the shows. Her intent was to convey a sense of movement in the paintings and the skateboarder paintings she displayed on the stage clearly showed her success in this. Part of her technique to show movement and create tension was to place the figures off the side rather than center them. She noted that one of the compositions you learn as a graphic designer is to watch for tangents, where the eye goes off the page. In one of the skateboarder pieces, she pointed out that it was void at the top, lines go off the side, and the figure is blurred. You want to really push it. Push the boundaries, e.g., have them painting off the paper.

The painting Susan brought to demonstrate on already had been developed with layers of color, showing a skateboarder upside down in the air. Again, it was sketchy and incomplete at this stage. She added pastel to build up the skateboarder’s anatomy, “just getting the placement; nothing is very tight.” As she progresses farther in a painting, she starts using the blunt end of the pastels. The strokes get harder and the colors darker. For the background, she begins to do broadside strokes with ivory pastel, but with colors showing through. Finally, she progresses to using the corners of the pastels for sharp lines and adds circular lines at the wheels to show movement. All the strokes are different thicknesses and erratic.

Susan pointed out that the skateboarder’s white shirt had very little white in it “so you can feel the looseness in the shirt.” She said, “I work all over to keep everything flowing.” When she uses a color, she puts it in another spot too. For example, she will put lime green in the shirt and then in the shadows as well. She uses more colors where the action is. The planes are more rough and crude at this point.

*Question: What is the red behind the skateboarder?*

Answer: The salmon color of the Le Carte pastel paper.

Susan continued adding highlights, such as darks and darks on lights, saying “Light against dark creates a form for you, creates an edge.” To build up darks and lights, building up reflective qualities—just little lines—builds up to reveal features. She varies thickness and thinness to give a feeling of movement in accent lines. She said she hopes people will try to work with variations of lines this way. She also accents with hot pink next to bright blue, again building up layers.

A hollow core door serves as an easel in her studio, allowing her to work on 5 or 6 paintings at once. She can’t say how long an individual painting takes because she keeps working on everything. This keeps it spontaneous, keeps it light.

Susan works from small areas within a photo. When she gets 1/2 to 2/3 through a painting, she tears up the photo and throws it away.

*Question: Why not a bigger photo.*

Answer: You become dependent on the photo. Some people go so far as to put in eyelashes.

*Question: Why a white background?*

Answer: To avoid painting what’s in the background, to focus on these bodies.

Sometimes Susan uses gold leaf, which will accept pastel, in some areas of the painting. It gives just a twinkle of iridescence with pastel over it—a shimmer as though it is moving. I use the sheets over areas I’ve painted with red pastel first and washed with turpenoid.

*Question: How do you get gold leaf to adhere to the paper?*

Answer: After the red pastel and turpenoid, I put on adhesive and wait an hour. Then I lay sheets of gold leaf and apply another paper on top and burnish. Finally, I brush flicks of gold leaf off, put on the sealer and wait for an hour; then I go back with the pastels I want to put over it.

*Question: How do you photograph gold leaf?*

Answer: I have a flatbed scanner. I use a digital camera to shoot larger pieces outside before 10 am or after 4 pm.

*Comment: I’m surprised you use turpenoid on LeCarte.*

Answer: Since my process is so long, I use turpenoid. You can use water on Stonehenge.

*Question: What if you get a water spot on Le Carte?*

Answer: I put Elmer’s glue on it and then a pastel color onto the glue, then let it dry and go over it.

In conclusion, Susan said, “When you first start, try everything. When I was teaching, I taught blending, layering, etc. Most people don’t want to spend time doing it. One way to learn is to try other methods.”

# Member News

(upcoming receptions & demos highlighted in red)

**Bob Blagg, Susan Brooke, Barbara Garrett, Gaye Garrison, and Donna Van Leer** participated in the first juried art show held at the Los Lunas Museum of Heritage and Art. Barbara can be credited with the inspiration for this show and for encouraging the museum to sponsor it. The venue is intimate yet open and well lighted. For the first show of its kind, it is quite good; and the opening was well intended. **Susan Brooke** won First Place and Best of Show which entitles her to a one woman show at the museum.

**Judy Felsen's** painting "Desert Glow", left, was accepted



into the 23rd IAPS Juried Web Show Exhibition.

**Lee McVey's** painting October's Red Grasses, at right, was also juried into the show.



Show will be online in early December at: [www.pastelinternational.com](http://www.pastelinternational.com)

**Natasha Isenhour** has two gallery shows opening in December. "Jewel Tones", a small works show will be at Cobalt Fine Arts, Tubac, AZ through Dec 23rd. Artist Reception is 5 - 8 pm, Saturday, Dec. 7th.

"A Prayer for the Wild Things" will be at the William and Joseph Gallery on Canyon Road in Santa Fe. This show features birds and vessels. The show opens December 13th with a reception from 5 - 7 pm. Local musicians "Sees the Day" will be playing for the opening. This exhibit is also a fundraiser for the Interfaith Community Homeless Shelter - 10% of painting sales will be donated to the shelter.



**Mike Mahon** presented a two-day seminar on Art & Culture and a demonstration in November as part of the Providence PCA Arts & Culture series in Lubbock, TX.

**Nancy Silvia** is pleased to have won an Award of Excellence in the Pastel Society of the Southwest's 32nd Annual National Juried Exhibition for her painting "Winter Sunset".



**Paul Murray** will have his painting, "Cienega Moon", on the cover of the December 2013 issue of *The Artist's Magazine*.

Paul will open his studio for the 40th Annual La Cienega Studio Tour, Nov. 30 and Dec 1. Check website for downloadable map and artist bios: <http://lacienegastudiotour.blogspot.com/>

**Gail**, Paul's wife, has two handmade books on display in the

Book Arts Group of Santa Fe show in the State Capitol Rotunda in Santa Fe through December 13. Exhibit hours are Mon-Fri, 8 am to 5 pm. All entries are pictured on the BAG website: <http://www.santafebag.org/therotundaexhibit.html>

## National Show News

from Nicholas Tesluk, Show Chair



As you read this message, the 22nd Annual National Pastel Painting Exhibition will be history. It is hard to describe my feelings as I have gazed at the walls of the Hispanic Arts Center over the last month. It was another beautiful exhibition of varied styles, vivid and creative ideas, and just gorgeous paintings, and our Society can certainly be proud to have hosted such a lovely show. In each of the three years I've Chaired the Show, as I stand in the hall after the final painting has been taken away, I have an empty feeling and a tear in my eye as this home of such life during the month of November is now devoid of the soul so many artists and volunteers have poured into it. There is solace in knowing that it will again happen in another eleven months.

One improvement to our venue this year was affixing butcher paper to the outside of the south facing clerestory windows. Mack and Linda West came up with the idea and, with the help of Mack, Charlie Aldrich and myself, a beautiful afternoon glow now replaces the strong sunshine in each of the affected rooms. This procedure will now be something we are prepared to do before any paintings are hung in future Exhibitions.

Thank you to all of you who have helped me during the year and throughout the month of the Show. Thank you to all of you who entered your fine works and to all who had your works displayed.

I hope you all enjoyed the experience as much as I did.

## Small Works Show News

Award winners standing beside their paintings...



left to right: Mimi Jungbluth, 1st place, Betty Lehnus, 2nd place, and Gaye Garrison, 3rd place.

**National Show Catalog Available Online!**  
Complete show catalog and list of award-winning paintings, go to: [www.pastelsnm.org](http://www.pastelsnm.org)

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

Workshops and classes held in **Albuquerque, Santa Fe, and other NM locales are indicated in Red.**

## TAUGHT BY PSNM MEMBERS

### **NEW! Enid Wood, PSA, PSNM Workshops**

**January 11 - 12 • Rockport, TX**

Learn to paint water subjects using underpainting techniques at beautiful Rockport Center for the Arts, across the street from the beach in this Gulf resort town. Bring your reference photos of lakes, streams, oceans, rivers, and puddles, along with your pastels, your favorite pastel support, and your sense of adventure. Tuition is \$155. Call 361-729-5519 to register.

**May 16 - 18 • Jemez Springs, NM**

*FULL (Now accepting names for Waiting List)*

Pastel Retreat at Cañon del Rio, a spa on the Jemez River, easy drive from either Santa Fe or Albuquerque. Paint outdoors on 5 acres of very paintable land, with chamisa, red rocks, ranch buildings, and cottonwood trees. Contact Enid at [www.enidwood.com](http://www.enidwood.com) to register. Cost TBA.

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

**January 15 - March 13 • Albuquerque**

Join Lee for an 8 week class to experience lots of one-on-one attention and encouragement as you develop your painting skills while working from landscape reference photos. Improve your ability to see and to extract the information from photographs needed for a successful painting. Explore compositional design, color, value and aerial perspective. For beginners with drawing experience to intermediate students. Held at The Artist Studio, west end of Hoffmantown Shopping Center, Menaul & Wyoming NE. 1 - 4 pm (no class February 20) \$200 + tax (\$214) For more info or to register, contact Lee at 505-417-3516 or [lee@leemcvey.com](mailto:lee@leemcvey.com)

### **Michael Chesley Johnson, PSA, PSNM, MPAC Workshops**

**Late October - Mid-April • Sedona, AZ**

Looking for a winter painting getaway? This winter, get exactly the workshop you need! Register for a Customized *Plein Air* Workshop for you and three friends. It can be a pastel-only workshop, a workshop on advanced design

or color, a workshop in painting large format pastels, or any other topic you wish. Michael teaches intermediate/advanced plein air workshops in all media and is happy to dedicate some of these workshops to your specific needs. (He often gets pastel painters who wish he'd do a pastel-only workshop.) Of course, if you prefer just to stick with his regular program, you are welcome to do that, too! You and your friends could rent a house or condo for the week. Workshops run Tuesday - Friday from 9 am - 1pm. Price: \$300.

For details, contact Michael at: [mcj.painter@gmail.com](mailto:mcj.painter@gmail.com) or visit [www.PaintSedona.com](http://www.PaintSedona.com).

### **Christine Debrosky Workshop**

**September 20 - 27, 2014 • Chianti region, Tuscany, Italy**

Start planning now for "Tuscan Impressions"! Visit [www.ilchiostro.com](http://www.ilchiostro.com) to read more about the program, see photos of the accommodations and the surrounding area, as well as very useful information about traveling to Italy, particularly if you have not been there. Browsing through the site is a nice taste of what you may expect. Info can be found at: [www.ilchiostro.com](http://www.ilchiostro.com)

### **NEW! NM Art League Classes • Albuquerque**

**Vasili Katakis • January 1 - February 24**

Explore techniques for painting light and shadow in various environments to dramatically enhance the mood of a painting. Topics include natural/artificial light, transmitted/reflected light, tonal gradation, chiaroscuro, complementary hues, color temperature, and shadow theory. Beginners with some experience to accomplished pastelists who want a refresher are welcome. NMAL Members - \$190; Non-Members - \$210

**Bill Canright • January 4 - February 22**

*Painting the Landscape in Pastel*, Saturdays: 9 am - Noon Students will be encouraged to develop their own painting styles. Bill's "secret" tips and tricks will be scattered throughout the class, as will various underpainting techniques. Lots of personal attention and weekly demos will benefit beginners to experienced artists. Artists working at all levels are welcome, although some experience in drawing would be helpful. Please sign up early as class size is limited. NMAL Members - \$200; Non-Members - \$220

**Albert Handell • March 7 - 9**

Indoor Painting Workshop: 9:30 am - 4:30 pm

You will learn what to select and emphasize and what to play down, or even take out of your paintings, in order to make a strong design statement, and work sensibly towards finish. This is an opportunity to see how a Master Artist demonstrates in a studio setting, perfecting his outdoor studies and bringing life to his

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# Call for Entries

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

## “Black & White” Show

**Digital Entry Deadline: Monday, December 30, 2013**

Show runs January 11 - February 22, 2014 at New Mexico Art League, 3409 Juan Tabo NE, Albuquerque

Exhibition of black & white drawings and photographs judged and curated by NM Art League Director, Buffy Nelson. This call is open to all artists living and working in New Mexico. Each artist may submit 4 pieces for consideration accompanied by a \$25 entry fee. Prospectus can be downloaded from NMAL website:

<https://newmexicoartleague.wildapricot.org/>

## “Innovative Interactive Tour on Telecom Italia’s Future Centre”

**Deadline - January 15, 2014**

Arte Laguna Prize and Telecom Italia contest for artists, architects and designers who have an innovative idea for the architectural spaces of the former convent of San Salvador in Venice. 5,000 Euros for realization of project. Submit by registering on [www.artelagunaprize.com](http://www.artelagunaprize.com)

## MasterWorks of New Mexico

**First Deadline - January 31, 2014**

April 5 - 26, 2014 at EXPO New Mexico in Hispanic Arts Center. Exclusively for NM artists! Only Pastels have an online entry form and can be paid for using PayPal. Go to the home page of PSNM website for access to forms.

Downloaded prospectus from: [www.masterworksnm.org](http://www.masterworksnm.org)

## Less is More:

### Small Works in a Great Space

**Deadline - January 31, 2014**

National Juried Exhibition at The Mitchell Gallery, St.

John’s College, Annapolis, MD

May 28 - June 15, 2014

Accepting entries in all media. \$2,000 Cash awards.

Juror: Domenic Iacono, Director, Syracuse University Art Galleries. Entry cost: \$40 for up to three JPEGs.

Contact Pamela McKee, Exhibit Administrator if you have any questions: [pmckee7@verizon.net](mailto:pmckee7@verizon.net)

To read the “Less is More” exhibition prospectus, go to:

[www.themitchellgallery.org/prospectus.php](http://www.themitchellgallery.org/prospectus.php)

## “Like a Tom Waits Song”

**Deadline - February 23, 2014**

National Juried Exhibition - at Arc Gallery, 1246 Folsom St, San Francisco, CA. May 3 - June 21, 2014

Opening Reception: Saturday, May 3, 7 - 10 pm

Juror: Andrea Schwartz of Andrea Schwartz Gallery, San Francisco. Categories accepted: Sculpture, painting, drawing, photo, printmaking, ceramics, assemblage, collage, mixed media, fiber art, artist book.

Sales split: 60% /40% between artist & gallery.

Submission details can be found at:

<http://www.arc-sf.com/like-a-tom-waits-song.html>

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*Workshops: continued from page 6*

photographs. Geared to all levels of landscape artists who have some experience working in pastels, oils, or any water media.

NMAL Members - \$395; Non-Members - \$415

Complete details about these and other classes, or to register online, are on NMAL website:

[newmexicoartleague.wildapricot.org](http://newmexicoartleague.wildapricot.org)

or call the League to register: 505-293-5034

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## WORKSHOPS TAUGHT BY OTHERS

### Christine Swann Workshop

**March 14 - 16, 2014 • Albuquerque**

Learn portrait/figure painting from winner of 2 awards at 2013 IAPS Exhibition: “Cold” Gold Medal Award and “Strands” and a Sponsor Award at our last National Show. Start with photo session of live model to provide reference photos for painting. Same model returns on last day so you can complete your painting from life and see differences between the photo and the actual person.



Christine guides students through every stage while emphasizing design and color principles.

13 students maximum. Tuition: \$295, includes model fee. \$100 deposit holds your spot.

Contact Marilyn Drake to register: 505-400-2571 or [psnm.news@gmail.com](mailto:psnm.news@gmail.com)

### Sally Strand Workshops

**March 20 - 23, 2014 • San Clemente, CA**

Contact: Patti Herdel, 949-369-6603

[pherdell@scartsupply.com](mailto:pherdell@scartsupply.com)

**October 8 - 17, 2014 • Domaine du Haut Baran, France**

Contact: William or Rosalie Haas: 513-533-0511 in US or call 011 33 565 246324 in France

Email at: [hautbaranfrance@gmail.com](mailto:hautbaranfrance@gmail.com)

### Elizabeth Sandia Workshop

**April 14 - 16, 2014 • Albuquerque**

Enrollment is now open for PSNM members only.

Cost: \$250 PSNM members/ \$275 nonmembers.

\$100 Deposit required. Contact Donna Houston to reserve your spot: 505-293-9407 or [donna\\_houstonhouston@aol.com](mailto:donna_houstonhouston@aol.com)