



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

February 2011

From the President...

Dear PSNM Friends —

“I always wondered why somebody didn’t do something about that. Then I realized I was somebody”. (*Lily Tomlin*)

When PSNM gathers each month for our meeting, many of the people in front or behind you may be the volunteers that put on our National Show, managed the library books, made food for refreshments. And, maybe you are one of those, too. The thing is, volunteers are invisible in the group; they don’t glow in the dark, so to speak, but are the ones who make things happen. We are an ALL volunteer organization. We recognize some of them by voting on Volunteer of the year. But they are only a few of the ones who work hard for us.

Please find a little time this year to help when you are asked or even when you aren’t!

We have three upcoming shows to enter or look forward to: MasterWorks of NM (spring — see newsletter), a show at Johnson’s Gallery in Madrid

INSIDE...

pg 2 - Officers and Chairs, National Show and other Show Updates

pg 3 - January Program Review

pg 4 - Member News

pg 5 - Workshops

pg 6 - Call for Entries

(this summer — watch for info) and once again we have the good fortune to have the Millicent Rogers Museum in Taos as the venue for our Signature Member Show, which will be held from Friday, May 27 to June 26th. There will be two galleries available to us this year, so there will be room for more painters. There should be chances for more to participate, and all of these will have volunteer opportunities.

And of course, planning for our 2011 National Show has already begun and Nicholas Tesluk, the Show Chair, has sent out a call for volunteers and a special email ballot so members can vote for the 2012 Judge and 2011 Jurors. ~ Leila Hall

Monthly Meeting at the Albuquerque Museum

Saturday, February 12 • 10 - Noon

How to Make a Hardboard Support

James Roybal, an accomplished painter, has developed his own technique for making a custom support for a large 24" x 30" pastel painting. He will be using a colored pumice and gesso mixture, which will create a textured, colored surface that automatically unifies the painting. The finished surface shows brush stroke-like texture and helps to speed up the painting process.

Coming up...

Collin Fry - March

Lee McVey - April

Chama Valley Light by James Roybal



PSNM Officers & Committee Chairs

President	Leila Hall
Vice President	Gwen Wilemon
Treasurer	Mack West
Secretary	Sally Prince
Past President	Fred Miller
Communications	Nicholas Tesluk
Evaluation	Carol Lovelady, Peggy Orbon Enid Sorenson
50/50	Ann Gladstone
Librarians	Linda Bonds, Panola Lisle
MasterWorks Rep	Peggy Orbon
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Maryann McGraw
Program Review	Natasha Isenhour
Publicity	VACANT
Refreshments	Judy Allen
Signature Membership	Paul Murray
Website Manager	Marilyn Drake

* To send emails to people on this list, go to www.pastelsnm.org then click on Contacts.

MasterWorks Pastel Workshop Sally Strand – The Color of Light

The principles taught in this class are basic to all mediums. Color and light will be the focus of the 3-day class, along with essential elements of strong composition. Students will explore color by working from costumed models and still life. Optical mixing of layered color, as well as the analysis of the effect of light and substructure of values and temperature will be stressed. Sally's demonstrations, talks and a slide show are designed to give students tools to achieve intensely beautiful color.

- Beginner to professional
- Individual instruction, critiques

Sally Strand was inducted into the Pastel Society of America's "Hall of Fame" in 2007 and was awarded the PSA Master Pastelist distinction in 1997. A superb colorist, she is accomplished in her technique of using a watercolor wash followed by layers of pastel strokes. She studied at the American Academy of Art in Chicago and at the Art Students League and National Academy of Design in New York. Having received national recognition and many awards, Sally has been the subject of articles in *Southwest Art*, *The Pastel Journal*, *American Artist*, and *The Artist's Magazine*, among others. Her work is featured in numerous books and she is listed in *Who's Who in American Artists*.
www.sallystrand.com

To register, see details on page 6 of this newsletter.

PSNM National Show Progress Update

Though we are still in the formative stages of the 20th Annual National Show for 2011, we have implemented some exciting new concepts that will help to clarify and simplify many of the processes that have often been vague or confusing in the past. A file containing the description of all of the National Show Directors' responsibilities was sent out in advance of the February meeting to give our members an idea of what the Chairperson's duties entail. Thus, when the clipboard is passed around at the February meeting, our members should already have an idea of what they would like to do to volunteer their time. It will be wonderful to get a great group of volunteers so we can work together toward a stellar Show!

The vote for Judge (2012) and Jurors (2011) is progressing very well, following a slight software problem which caused some people's ballots to be returned to them. If anybody didn't get the follow-up message, please email your ballot entries to me at: psnm.nschair@gmail.com Fred Miller developed this concept after last year's Judge & Juror vote. The process is working so well and with such grand participation, that I believe it is here to stay.

Sincerely,
Nicholas Tesluk, National Show Chair

Coming Up! "Member's Only" Show at Johnson's of Madrid Gallery

PSNM Members will have the opportunity to exhibit at Johnson's of Madrid Gallery during the month of August. In May, Nancy Silvia, the Show Coordinator, will announce details about how and when to register.

Entry fee will be \$30 for up to three paintings
Horizontal framed measurement cannot exceed 21"

Delivery dates will be Saturday, July 30,
Monday, August 1 and Tuesday, August 2, 2011

Opening Reception will be
Saturday afternoon, August 6, 2011

January Program Review

by Natasha Isenhour

Anita Louise West Portrait Demonstration

PSNM had the pleasure of hosting an amazing demonstration by Anita Louise West to open our new year with brilliant knowledge and pure inspiration. Her quick wit and mastery of materials made for a fast hour as we watched a portrait of her live model, Seung Youn, manifest before our eyes. Her choice to pass around notepads for us to pen our questions for her to answer at the end versus having Q&A strewn throughout the demonstration, gave us a chance to study her process without interruption. As the portrait flowed, so did her commentary on technique and passion.

“I knew when I was two that I wanted to paint,” she muses as she carefully lays down the first strokes of mid-tones on the surface. “That is where my passion lies.” Anita speaks of passion as the enthusiasm behind her work. Cool confidence comes as no surprise from a veteran teacher since 1965. Her years of teaching span from Parks and Recreation in Missouri, to more than two decades in the public school system, to her current life operating a teaching studio/gallery, offering private and nationwide workshops. Her artistic repertoire reflects her love of New Mexico, having called Santa Fe home since 1993.

A master of many mediums, she demonstrated her prowess with pastel. Her presentation began with a large sheet of warm toned Hahnemühle Velour Paper, with the fibers oriented up, perched on a French easel. An avid *plein air* enthusiast, her array of pastels was carefully reduced to fit inside a Heilman backpack box. “Everything has been reduced down to what will fit in my backpack.” Her colors are arranged by value and hue with warm colors at the top and cool at the bottom. It has always seemed to me that artists either clearly understood the concept of “warm” and “cool” as it relates to their work, or they simply intuitively know as they work yet they can’t express it in words. As an intuitive painter that uses those words, yet I fail to be able to explain it to someone else, it was extremely useful to hear her talk about the fact that, for example, blue isn’t necessarily a cool color. Instead, cool and warm refers to how the particular color of blue, for instance, relates to the color that it is next to; that is to say, minute differences in hue. So in a sense it does defy a solid explanation.

She began with a conte crayon to mark the top of the forehead and just underneath the eyebrow. “A third, a third, a third is in Barbie doll land,” she muses while studying her



Anita begins the portrait of Seung Youn, her model.

subject. “It’s the deviation that makes our personality.” Anita frequently uses a chopstick to measure proportion. She likes the conte crayon for the “automatic grade” the medium gets on the velour. As she progresses, she uses the side of Rembrandt pastels, laughing as she recounts founding out she was supposed to sand them before using them. She referred to the trouble she observes in paintings of “edge control.” Using the side of the pastel “connects the design.” The upward oriented nap holds the pastel well, although she cautioned about overworking and filling the tooth.

Anita’s approach, as I saw it, was quite an intuitive process. “I am looking for her personality, and mine while doing the painting.” She emphasized over and over that she puts a lot of herself into the paintings, “... so if it doesn’t look like her when I finish ...,” we all laughed. A sense of Seung emerging from the background was what she was after. The energy between artist and sitter is “very connected.” She was referring to a person, or a flower or the landscape, or whatever your subject may be. “My life is about passion, I use the techniques to support it.” Even with respect to self-portraits, she refers to the effort as being “about looking inside.” As it seems more and more that art is treated like a product, it was incredibly validating to hear someone as successful as Anita Louise West put so much emphasis on the passion and idea behind it. She speaks to that by reminding us of those technically lacking paintings that wind up winning prizes. In that case, the “valuable idea,” that is to say, the enthusiasm, excitement and passion, spoke louder than the technique.

Despite her emotional approach to painting, she still interjects her sense of humor and real world experience when asked why she starts out with a warm color for her background. “Warm colored paintings sell better!” Also, with reference to her subject, it allowed her to leave some of that color showing through, because of the warm color of her subject’s skin. When asked about developing the background and when, she explained that she does little to the already toned surface she begins with. Again, intuitively, she will work dark into the background behind a light area

perhaps if needed to allow the portrait to emerge from the background.

West, co-author of "Painting the Pastel Landscape," paints full-spectrum. "The local color is much less important than the affect of the light." She likes to play with her light sources, back lit, warm light, cool, etc. In the demonstration, she positioned her spotlight to cast warm light on one side of the sitter's face while the cool, less intense stage light reflected on the other side accommodating a beautiful contrast. To check for values, Anita will use a piece of cool acetate. As for "local color," Anita feels that if you are called to use bright colors, use them, encouraging us to get as bright as we wanted. "There is nothing sacred about black and white."

"Every artist has a subject, size and style. For me, I'm happiest when I am in my flow." She feels that her landscapes have helped her portraits and vice versa. "When a painting becomes agony, it's important to stop." She cautions us that we don't want to show the battlefield, and to "start over if it's a bomb."

I think the big lesson overall is to keep the passion alive in your work. Work from your enthusiasm for your subject and use the techniques that you've picked up along the way to support your "valuable idea." We are all snowflakes. Our personal collection of experience and knowledge combined with who we are as individuals can achieve great things if only we keep the fiery passion lit for what we love.

Until her own website is finished, you can learn more about Anita Louise West and her amazing artistic versatility, by visiting the website of Gallery Chartreuse: <http://www.gallerychartreuse.com/anita/>

There is also a YouTube video excerpt of Anita doing a plein air landscape at: <http://www.youtube.com/watch?v=OMKT81JUtg>



Unfortunately Anita wasn't able to complete the portrait during the hour demonstration, but here's where she stopped. At right is Anita's Heilman box.

Photos by Margi Lucena

Member News

Fred Miller, Peggy Orbon, Bud Edmondson, Sheila Richmond, Lyle Brown, Marilyn Drake, and Nancy J. Davis are among the 13 studio artists who invite you to visit them at The Artist Studio on Sunday, February 13 from 1 - 5 pm for the Annual Open Studio Day. The Artist Studio is located at 8200 A & B Menaul Blvd., at the western end of the Hoffmantown Shopping Center.

Richard Orbon won the 2nd place award in the landscape category for his painting entitled "Castle Rock" at the 36th Annual International Miniature Art Show held in Dunedin, FL. The show runs from January 9 through January 30th, 2011.

Mary Ann LeRoy appeared on KOB Channel 4's Good Day NM on Thursday, January 6th. She had a short segment talking about pet portraits. If you missed it, you can see it on her website for 3 months at: www.ladylongtail.com

Mary Ann appeared at the Albuquerque ComicCon on January 15 & 16 and will be at the Ultimate Home Showcase 2011, Expo New Mexico, Booth #517 on March 19 & 20.

Jacquelyn Kammerer Cattaneo had some of her work shown during December at the Schacknow Museum of Fine Art in Plantation, FL and she's been asked to show again in April, 2011. The museum's website is: www.schacknowmuseumofflineart.com Jacquelyn has recently accepted the offer of representation by the Amsterdam Whitney Gallery of Fine Art, which is located at 511 West 25th Street, New York, NY in the trendy Chelsea area. If you go to the gallery's website: www.amsterdamgallery.com you can see her work by going to "artists" and then clicking on "C". Her name will appear and you will see some of the images in the show.

Marilyn Drake, Elaine Koehler, Mike Mahon, Lee McVey, Nancy Silvia, and Gwen Wilemon will have paintings on display from February 4 - March 31st in the display cases in the passageway between the parking structure and the terminal of the Albuquerque Sunport. These PSNM members, who are also members of Plein Air Painters of New Mexico, won awards for their work in either the PAPNM "Spirit of Place" Show at the Millicent Rogers Museum in Taos this past summer or the "Arts in the Parks Show" at the New Mexico Art League.

To see more about this exhibit or the past shows, go to: www.papnm.org and look for Public Exhibitions.

Workshops

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings will be abbreviated. Deadline for submissions is 15th of month preceding next issue. Please send your listings for classes, events, workshops, or news via email to: psnm.news@gmail.com

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

TAUGHT BY PSNM MEMBERS

Michael Chesley Johnson Workshops

January - April 2011 • Sedona, AZ

A wonderful opportunity to study Plein Air Painting with Michael Chesley Johnson PSA, MPAC, PSNM. Workshops will include Traditional workshops; Advanced Topic workshops (this year's topic, Large Format painting); Mentoring workshops. Open to artists working in all media. Tuition \$300. For details, visit www.PaintSedona.com

NEW! Marilyn Drake Workshop

March 10 – 31, 2011 • Albuquerque, New Mexico

4 Thursdays, 1 - 4 pm at The Artist Studio, Hoffmantown Shopping Center at Wyoming and Menaul.

Basic Figure Drawing, including learning about artistic anatomy and proper proportions, how to measure, dealing with foreshortening and contouring of the form. Tuition: \$110, including tax. To register call 505-400-2571 or email: marilyndrake@comcast.net

Jakki Kouffman Workshops

Master Pastellist, PSA; PAPNM, Signature Member

May 7 – 12, 2011 • Abiquiu, New Mexico

Saturday – Thursday Outdoor Painting (all media)
Registration: Jakki Kouffman, (505) 466-1800 or art@jakkikouffman.com

Maggie Price, PSA Workshops

Painting the landscape in pastel; beginning to advanced students are welcome. Indoor classes are designed to help create better paintings from photographic reference; outdoor classes specialize in plein-air techniques. Workshops include demonstrations and personal assistance at artists' easels, with an emphasis on technique and information about working in pastel, and encouraging students to develop their own painting styles. For information about Maggie, see www.MaggiePriceArt.com

At the New Mexico Art League • Albuquerque, NM

Mar. 12 - Apr. 16, 2011 (weekly) Saturday, 9-4

Move beyond simply copying a photo. Learn how

to edit, revise, and restructure the elements of the composition to create effective focal points and direct the eye through the painting, the use of color temperature and aerial perspective.

April 25 - 29, 2011

Five-day technique-intensive workshop focusing on painting from photographs. We'll cover techniques of using pastel, design and composition, value structures, creating focal points and direction, color temperature and aerial perspective, etc.

www.newmexicoartleague.org

June 2 - 5, 2011 • Albuquerque, New Mexico

Two sessions at the Ninth Biennial Convention of the International Association of Pastel Societies. For more information about the convention, classes, or to register on-line: www.pastelinternational.com

Aug. 27 - Sept. 7, 2011 • Anstruther, Scotland

We're excited to be returning to one of our favorite places in the world to paint! We'll base in the small village of Anstruther (near St. Andrews), and take day trips to fishing villages and castle gardens. Sponsored by Jack Richeson & Co. All supplies, from easels to pastels to sketchbooks and more, will be shipped to the destination and back to your home, so traveling to and from the workshop will be hassle-free.

www.MaggiePriceArt.com

September 15 - 17, 2011 • Hot Springs Village, AR

Three day indoor technique-intensive workshop, focusing on creating lively paintings using photographic references. Learn the problems of working from photographs as well as methods to take advantage of their positive points. Sponsored by Brush Strokes; contact Teresa Widdifield, 501-922-9292.

October 8 - 17, 2011 • Andalucia, Spain

The Genal Valley in the Andalucian mountains of southern Spain has been mostly unspoiled by tourism or industry. We base in a small village at a lovely hotel and take day trips to surrounding villages, cities and painting spots. www.MaggiePriceArt.com

October 21 - 23, 2011 • New York City, NY

Three day indoor technique-intensive workshop,

continued on page 6

Workshops

continued from page 5

focusing on improving your paintings done from photographic reference. We'll cover techniques specific to pastel as well as concentrating on important elements such as value, color temperature, aerial perspective, composition, design and compensating for the flaws of photography. Sponsored by the Pastel Society of America, www.pastelsocietyofamerica.org
November 7 - 11, 2011 • Sautee, GA
Five-day workshop, both plein air and studio techniques, in the mountains of northern Georgia. We should have spectacular fall color and lovely weather, but the indoor facility is exceptionally spacious and comfortable as well. Special for this class: work in pastel and/or water-soluble oils. Sponsored by Art Immersions; email Cynthia Whitney at: cwhitney@hemc.net

Nance McManus Workshop

May 14 - 21, 2011 • Big Island of Hawaii

Pastels, Both Fun and Serious.

6 sessions, 3-5 hours per session.

Held at the Kona Village Resort. \$2545.00 pp for a one week stay in a double occupancy hale.

If you have any questions or would like more information, please contact Hawaiian Art Journey at: hawaiianartjourney@gmail.com or 510-808 - 4424, or contact Nance McManus at: nance@avianambassadors.com

WORKSHOPS TAUGHT BY OTHERS

Sally Strand MasterWorks Workshop

April 14 - 16, 2011 • Albuquerque, NM

More complete description can be found on page 2 of this newsletter.

Held at EXPO New Mexico. Maximum of 16 students.

PSNM members \$385 Deposit of \$150 to hold your spot.

Contact Peggy Orbon at: morbon113@comcast.net or call 505-250-9394

Alicia Sotherland Workshop

September 20 - 23, 2011 • Killarney, Ireland

4 day Pastel Portrait Workshop, using her personal approach and working on suede matboard, students learn her process to create atmospheric portraits. The workshop is held at the beautiful Lake Hotel.

Call for Entries

IAPS 2011 Convention Poster Competition

CD Deadline: February 1, 2011

Only one piece of art will be selected, and it will appear on the poster to be sold at the 2011 Convention and on the IAPS web site.

IAPS 18th Juried Exhibition

CD Deadline: March 30, 2011

There will be lots of local publicity for this event and a good turnout of art collectors is expected. The 1st Master Circle Exhibition (only open to IAPS Master Circle members) will hang at the same time and place, increasing the interest for potential buyers.

Download prospectus for either event on IAPS web site: www.pastelinternational.com/COMPETITIONS/exhibitions.html

For prospectuses of other member societies shows, go to: <http://www.pastelinternational.com/COMPETITIONS/pastel-society-competitions.html>

Rive Gauche Art Gallery Miniature Competition & Sale

CD Deadline: Revised to February 20, 2011

March 17 - April 6, 2011

Look for the pdf of the prospectus in the email sent with this newsletter. To learn more about the gallery, go to: <http://www.rivegauchegalleries.com>

Other instruction sources you might want to investigate

Anderson Ranch Arts Center

5263 Owl Creek Road, PO Box 5598

Snowmass Village, CO

andersonranch.org

Armory Art Center

1700 Parker Avenue, West Palm Beach, FL

www.armoryart.org

Fallbrook School of the Arts

310 E. Alvarado St., Fallbrook, CA

www.fallbrookschoolofthearts.org

Weehawken Creative Arts

PO Box 734, Ridgway, Colorado 81432

www.weehawkenarts.org

Woodstock School of Art

PO Box 338, Woodstock, NY

www.woodstockschoolofart.org