



HIGHlight

January 2007

From the President...

Dear PSNM Friends —

Well, here we are in a New Year with new challenges and opportunities facing us. I can hardly wait to find out which of you talented, creative individuals is going to be our next National Show Chairperson! This is the biggest hoo-ha we put on every year and, with all of us pulling together, I hope this next show will be our biggest and most exciting yet. In January we will meet the next great organizer.

Life is busy and full of other demands on our time, but our art has to find its place, and PSNM has been a

source of great inspiration for me (and for most of us, I suspect). The chance to mingle with other dedicated - if time challenged - talented people is so important and so special. The great opportunities for workshops and sharing is invaluable. It's hard to carve out a few hours sometimes, but the hours spent with all of you have been so rewarding.

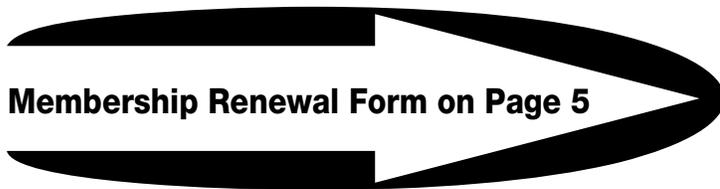
Please, if anyone cannot continue in their committee positions, let me know as soon as possible. Also, if anyone feels the great desire to work a little harder for PSNM, let me know and we will find you a nice, cushy job.

Looking forward to our year together.

—Gaye Garrison

MasterWorks Advisory!

For those who do not have internet access for email, or are having someone else emailing their digital files, please make sure that whoever emails them to Hank Schuyler (hank.schuyler@comcast.net) puts **your** name on the Subject line of the email and *not his/her own*. As the Prospectus indicates the Subject line should be: MasterWorks Entries *Smith* (Use YOUR LAST NAME). On the Mail-In Entry Form, please write the email address of the sender on the line provided for an Email Address. If you have any questions or need further help, please contact Hank at (505) 856-7090. Thanks!



Membership Renewal Form on Page 5

Member News

Congratulations to all the new PSNM Signature Members **Jeanine Allen, Karen Cooper, Lynn Hartenberger, Bonnie Williams, and Seung Youn.**

Sarah Blumenschein won the National Show's People's Choice Award for her painting *Sunflowers on the Rocks*.

Monthly Meeting at the Albuquerque Museum

Saturday, January 13, 10am

Conquering Creative Hurdles

Randy Gleason, Past District Governor of Rotary International District 5520 (New Mexico and part of west Texas), motivational trainer of bank presidents and a noted private consultant to various arts and non-profit organizations will be our speaker. His inspiring presentation will focus on creative ways to parlay membership in PSNM into personal growth as an artist. After all, while art can be a solitary business, it can also be a rewarding group activity.

Gallery Pages on PSNM Website

PSNM members of record as of January 31 are eligible to have their own page in our online gallery or renew an existing page. The gallery is updated three times a year, in February, June, and October. Your page may include a brief resume, artist's statement, and one to four images of your work. It must also include an email address or other contact information.

continued on page 5

Nov. Program Review by Gail Murray Colette Ody Smith

We were lucky to have Colette Ody Smith, one of the jurors for the 2006 PSNM National Show, as our November meeting presenter. In addition to a demo, we were also treated to a slide show of her recent works. Colette came all the way from her home in the Milwaukee, Wisconsin area. A fine art, education and humanities major in college, she hit 40 and decided to become an artist. After taking pastel and mixed media classes in 1990-94 in Milwaukee, she became hooked. Her first *plein air* painting of a field in Wisconsin took her two full days. Now she usually begins a painting by taking digital photos while hiking or traveling with her family in Michigan and Indiana. Many of her paintings are about her journey through life. Her journey asks her: *What do I take photos of?* and *What do I do with the photo?* Rocks and trees are her favorite subjects to paint, in an abstracted form. Water, pond and sky scenes are also strong themes in her work, and she will work from composites of many photos in a painting. She prefers close up scenes that encompass the image without a horizon line. She created 30 paintings for her "Standing Water" series. Colette refers to this as "wallowing" in the scene. The reference photos for this series were made possible by a Christmas gift of hip waders! A trip to France resulted in images of old walls and buildings. She uses her digital camera and computer to crop and compose images. Still discovering the composition on the square, Colette enjoys working with squares more than rectangles.

She starts with a pencil drawing, then lays in a watercolor underpainting on a soft surface 4 ply museum board. She also likes to apply copper or gold leaf, then seals the leaf with a thin coat of acrylic matte medium. Sometimes the pastel will stick to it and sometimes not. Her underpainting serves as a compositional layout and her choice of deeper or contrasting hues supports the first strokes of the pastel. She has also used unsized 100% rag paper and high quality printmaker's paper, starting with a pencil sketch and transparent watercolor or washed down acrylic underpainting, which opens the tooth up a bit. Colette buys 32x40 or 40x60 board or paper because it cuts down to six 20x20's with no scrap or waste. Schmincke, Unison, Sennelier and the dark tones from Terry Ludwig are her favorite pastels. Ludwig says that "deep purple is the new black." She has an air purifier in her studio and uses finger cots, which are her "nod to health and safety."

In the studio she generally makes thumbnail sketches to test, combine or refine compositions. A lot of the mental part of the painting happens while doing the underpainting as she establishes her values and shading. She doesn't know what the final color will be but starts from dark and goes lighter. Her demo was of a wall in France. Once the underpainting is done, she starts out working very loose. She refers to this as the "ugly stage" of a painting. She will put a dark purple or blue under bright yellow leaves to make them pop, and likes to layer many colors on top of her darks which doesn't totally cover them, but gives an interesting depth to the painting. Sometimes using her fingers, she does little blending, preferring to let various colors scumbled together create a lively, but dense surface. She will only spray with a workable fix if it is really necessary to build up a thicker surface or to contrast a rough surface against a smooth one.

In the paintings, *Current State* and *Emergence*, snow and frost areas were sprayed and layered multiple times. Masking protected the open water areas of the image.

For framing, Colette mounts the work with acid-free hinge tape on the back and creates a surrounding well with acid-free foam core. She uses good quality wood moulding and UV protection glass. If she doesn't use a mat, she always uses spacers to keep the glass away from the painting's surface.

Learn more at Colette's website: www.ColetteOdy@Smith.net

Dec. Program Review by Gail Murray

Lee McVey, presented a demo, following her installation for a second term as Secretary of PSNM.

Lee was an elementary and middle school art teacher for 32 years in central New York state. She moved to New Mexico in late 2004. She is a signature member of PSA, Plein Air New Mexico, and Pastel Painters Society of Cape Cod. She has been featured in, and written, 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*.

Lee began her talk by telling us about the Colby Index of Problem Solving, which she completed based on the advice of an art marketing consultant. There are 4 ways of problem solving that the Colby Index measures: Fact Finder, Follow Through, Quick Start and Implementer. Lee scored higher on Fact Finder and Follow Through and lower on Quick Start and Implementer. This reinforced that she spends a lot of time thinking, looking and gathering facts when painting, thus making it difficult for her to do demos. She prefers to work, pull back, and work and pull back to study her progress.

Lee came into art as a toddler, and knew by age five she wanted to be an artist. As all parents advise their children to choose a career to support themselves, Lee's were no different, urging her to become a teacher "to fall back on." For three decades she did that. Still wanting to paint professionally, she first started in acrylics, until a back injury in 1989 led her to working in pastels. The injury limited her range of motion in her painting arm, and pastels seemed to be the perfect medium. She started with pencils and a beginner set of "Pastelos" which she brought to the meeting. She started taking workshops at Bennington with Wolf Kahn and brought some of her earliest paintings to show us. She likes Sennelier pastels, but admits she cannot organize, so her colors are not organized by color or value as other artists do.

She started her demo by first blending and blocking in colors using a piece of styrofoam. She has been using Kitty Wallis paper, mounted on Crescent museum board. She is still working out a solution to the problem many artists have been having with the Wallis paper recently. Lee spent a few minutes of self-evaluation of previous pieces and shared some of the critiques Richard McKinley had given her about center of interest and more contrast needed in a scene of the Bosque.

Daniel Smith's Protective Cream is what Lee uses on her hands, and is the cleanest pastelist we have seen, not even wearing an apron! She prefers 9x12 and 11x14 for her *plein air* paintings. She uses

continued on page 3

WAIT!!! What Happened To My Painting Time??

by Nance McManus, CPS

I consider myself a full time painter. Many of you who know me more personally also know that I leave periodically to fly to engineering work. It is something I enjoy. And even being on the road, I still take my pastels, set them up, and paint in my hotel room.

However when I am home I find that diversions are hiding all over the place...just waiting for a sabotage. Somehow in my mind I think I should be painting 4 to 7 hours a day to be a REAL painter. Delacroix is quoted as saying "We work not only to produce but to give value to time."

So, many...WAY too many times...I would find myself with a 2 hour widget of time and, for some reason, think, "Well, it's not 4 hours so I won't go to the studio. I will just start the laundry, clean stalls, and water the plants".

To digress for a moment, as a gallery and museum artist I also do all my own marketing (BANG! there goes 40% of my time). And, just because I like to, I also frame all my work.

I had a huge change this week: TWO hours of painting a day is GREAT! What a relief! I have honed down my morning chores to make sure I can get into the studio when I still have good sunlight and paint for 2 hours before lunch.

The really interesting part of this story (and I would have lost THIS bet) is that I am getting a LOT done in those 2 hours. AND because I am feeling good about myself I even get back in the early evening to work on sketches and plans for future paintings.

Talk about a win/win situation!!!!

Whilst I am on the subject of studio revelations I will offer one more: Have more than one painting going at a time.

I was e-mailing Alexandrine Bartlett (one of our signature members living in Germany) about how I am really enjoying the front end of my paintings nowadays. I have worked hard on my drafting skills the last few years and the pay off is that I am REALLY liking the early drawings of my paintings and I am almost afraid to put pigment to them.

"I don't like what I call the middle game.....of my painting," I told her.

Alex suggested that if I had more than one painting on the go then there wouldn't be so much pressure or focus on the ONE painting to finish. BRILLIANT!!!! This is an idea foreign to such a goal oriented person.

So now I have a still-life of cherries in a hand-made bowl (very realistic for me) going as well as another horse painting (back to my more abstract mode).

Now there doesn't seem to be that voice in my head saying, "Ohhhh...sigh...I am not liking where this painting is going."

Instead: FINE...I DON'T MIND THAT IT'S NOT WORKING HERE...I WILL JUST PULL OUT ANOTHER PAINTING...HA!!"

Robert Henri pointed out: LOTS of starts...don't worry about the finishes. Now THAT makes sense!

Happy Pastelling!

Dec. Program

continued from page 2

an adjustable view finder when working outside to help compose a scene. She doesn't do any watercolor underpaintings outside and paints only on white paper now. She discussed the problem of "simultaneous contrast", where a color will look different depending on what it is next to. This is why she doesn't do any test marks on the edge of her painting, resulting in very neat edges too.

Lee advises that artists should not be afraid to start all over or make mistakes. Every painting does not have to be a finished painting and you do learn from your mistakes. If you change one thing in a painting, it will help you notice other things. Be willing to experiment and not be afraid to make changes. She darkened the sky of a painting she had entered into the National Show, but was rejected. She also changed the shape of the clouds a bit and re-worked the foreground and trees to punch them up with more contrast. These simple steps made a huge difference in that painting. Sometimes an artist can over analyze a piece. Resist the temptation to "chase the light". By being in a hurry, you can ruin a painting, so take your time with it. Her favorite pastels are Schmincke, Unison, and Terry Ludwig's, but also uses Girault, Diane Townsend, Rembrandt, and Mt. Vision.

Workshops

SPONSORED BY PSNM

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

Deborah Paris Framing Workshop

January 20, 2006 • 9 - 11:30am • Albuquerque, NM

Held at the Artist Studio, Hoffmantown Shopping Center.

Cost: \$20 (payable to PSNM)

Mike Mahon Workshop

February 1, 2 & 3, 2007 • Albuquerque, NM

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

Frank Federico Workshop

at Masterworks

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

Cost: \$240 - \$100 deposit required (payable to PSNM)

TAUGHT BY PSNM MEMBERS

Deborah Secor Workshops

January 9 - February 27, 2007 • Albuquerque, NM

Painting the Expressive Landscape in Pastel - Tuesdays from 11:00AM to 2:00 PM at Harwood Art Center, 7th St. and Mountain Rd. Harwood members \$165, Nonmembers \$175. Please call Harwood to enroll, 242-6635

January 11 - March 1, 2007 • Albuquerque, NM

PASTEL MASTER CLASS - Thursdays at Paradise Hills United Methodist Church from 11:30-2:30.

continued on page 4

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: Alice Flitter - awflitter@aol.com

To find out about other workshops, shows, etc. check magazines and online sources. If you have internet access, use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

Deborah Secor Workshops

January 13 - March 3, 2007 • Albuquerque, NM

BASIC PASTEL LANDSCAPE CLASS - Saturdays from 1:00 to 4:00 PM at the Artist's Studio in Hoffmantown Plaza.

Cost of Master Class or Basic Class is \$200.00 (tax included).

\$75.00 deposit holds your space. Balance due at first class. Please send check, made out to Deborah Secor, to 81 Pinon Heights Rd, Sandia Park, NM 87047. For more information: 505-281-0194, email: dsecor@peoplepc.com Website: www.deborahsecor.com

Deborah Paris Workshops

February 2 - 4, 2007 (Fri-Sun – Full Moon!) • Placitas, NM

Painting The Night - Pastel and/or Oil – Studio class

\$295 (\$150 deposit reserves your spot). Class limited to 12.

NEW! Three One-Day Studio Workshops • Placitas, NM

Composition Intensive – Saturday, January 27, 2007; 9-5

Values Intensive – Saturday, February 17, 2007; 9-5

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

One class - \$90; two classes \$180; three classes \$270

To register for her workshops call Deborah at 505-715-1991 or email: deborahmparis@aol.com

Jane Shoenfeld Workshop

February 6 - March 13, 2007 • Santa Fe, NM

Series of six classes, 5:30 to 8:30 PM on Tuesdays.

Cost of series \$210. To register, send a check made out to Jane Shoenfeld at PO Box 5912, Santa Fe, NM 87502.

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

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

April 23 - 27, 2007 • Mt. Vernon, WA

Tuition \$375. Contact LaConner Art Workshops: Robyn, 888-345-0067, ext 5, or robyn@laconnerartworkshops.com

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

Or for more information, go to: www.margotschulzke.com

Jakki Kouffman Workshops

Landscape Painting in Pastel or acrylic paints and mediums.

March 26 - 30, 2007 • Palm Springs, CA

Cost: \$500 (non-members) or \$400 (members), payable to the Artists Council of the Palm Spring Art Museum

Contact: Lina Wilson, Artists Council Coordinator

101 Museum Drive, Palm Springs, CA 92262

(760) 325-7186 ext. 150

April 14 - 15, 2007 • Amarillo, TX (Palo Duro Canyon)

Tuition: \$200, payable to the Amarillo Museum of Art

Contact: Megan Easley, Asst. Curator of Adult Programs

Amarillo Museum of Art, 2200 S. Van Buren, Amarillo, TX 79109

(806) 371-5050 or easley-mm@actx.edu

www.amarilloart.org

May 13 - 17, 2007 • Abiquiu, NM

September 24 - 28, 2007 • Taos, NM

Tuition: \$530 (inc. \$30 NM tax), payable to Jakki Kouffman

Contact: Jakki Kouffman, Easels on the Move

21 Chapala Rd, Santa Fe, NM 87508

(505) 466-1800 or art@jakkikouffman.com

www.jakkikouffman.com

Michael Chesley Johnson Workshop

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

Doug Dawson Workshop

March 5 - 9, 2007 • Tucson, AZ

Sonoran Landscapes in Oil and Pastel at the Arizona Sonoran Desert Museum Art Institute. The class is for the beginning

to intermediate pastel or oil student. Cost: \$675 Museum

members or \$715 nonmembers. Register online:

www.desertmuseum.org/arts or call 520- 883-3024

IAPS Pre-Convention Workshops

May 9-10, 2007 • Albuquerque, NM

IAPS 7th BIENNIAL CONVENTION May 11-13, 2007 at Hyatt Regency. Download calendar of events and entry form at: www.pastelinternational.com

TERRY LUDWIG PASTELS End of Year Sale!

20% off Every Set - Valid for orders placed by Jan. 5, 2006

Call Terry at 1-888-795-1232 or 303-795-1232

Membership Renewal Form

Name _____

Address _____

City, State, ZIP _____

Phone (home) _____

(work) _____

(cell) _____

Email _____

Please check amount enclosed

\$30.00 - New & Active Member (with voting privileges)

\$10.00 - Student Member (17 & under)

Mail Completed Form with Your Check (payable to PSNM) to:

MEMBERSHIP

PASTEL SOCIETY OF NEW MEXICO

PO BOX 3571

ALBUQUERQUE, NM 87190-3571

NOTE:

MEMBERSHIPS ARE FROM JANUARY TO DECEMBER AND ARE PAYABLE THE 1st OF JANUARY EACH YEAR. To be included in this year's Membership Phone List your dues must be paid in full by February 17, 2007.

Gallery Pages on PSNM Website

Time to Renew or Apply!

The cost of having a web page is \$75 per year, payable annually at the time you renew your PSNM membership. This fee covers the setup of a new page, including text and up to four correctly formatted digital images and allows you to change your images in May and September if you desire at no additional cost.

Go to www.pastelsnm.org and follow instructions to apply for, or renew, your Gallery page.



Call for Entries

Fillmore Jazz Festival, San Francisco, CA. June 30 - 31, 2007
Applications being accepted for Exhibition Booths. Information:
800-731-0003

Digital Images due Jan. 12 • Austin Pastel Society's 7th Annual Juried Membership Exhibition, March 4 - May 6, 2007. Juror: Richard McKinley, PSA, PSWC-DP. Prospectus and membership information online at www.austinpastelsociety.org

Slides due Jan 26 • Texas and Neighbors Regional Art Exhibition Apr 22 - May 12 Prospectus online: www.irvingart.org

Slides due Jan 30 • IAPS 10th Juried Exhibition, Mar 23 - Apr 29 at von Liebig Art Center, Naples, FL. Prospectus online: www.pastelinternational.com

Slides due Jan 31 • Northern Colorado Art Assn. 16th Annual National Juried Show. Apr 7 - May 11. Juror: Lorenzo Chavez. For prospectus send SASE: NCAA, P.O. Box 1039, Fort Collins CO 80522 or go to their website: www.ncaa-bensongallery.com

Slides due Feb 1 • Springfield, Massachusetts. Academic Artists Assn. 57th National Exhibition. April 8 - May 18 Paintings, Pastels, Graphics, Sculpture. Prospectus: SASE to B. Gillette.

18 Bobolink Lane, Fairfield CT 06082

Slides due Feb 1 • 3rd Annual Northeast National Pastel Exhibition, Jun 9 - Jul 12, Old Forge, NY. Prospectus online: www.artscenteroldforge.org

Slides or Digital Entries due Feb 2 • 4th Alexander Rutsch Award and Exhibition. May 11 - Jun 7, Pelham Art Center, Pelham, NY. Prospectus online: www.pelhamartcenter.org

Slides due March 1 • Pastel Painters of Maine 8th International Juried Exhibition for "Pastels Only" June 2007, Kennebunk, ME. Judge: Richard McKinley. Prospectus: Send #10 SASE to: Caren Michel, 149 Mechanic St, Westbrook ME 04092 or e-mail: cmichel@maine.rr.com

Slide due March 3 • Pastel Society of the West Coast, "Pastels USA", 21st Annual International Open Exhibition. May 8 - Jun 2 Juror of Awards: Doug Dawson. For information contact: Maria Sylvester at P.O. Box 923, Auburn, CA 95604 or sylvester2666@sbcglobal.net

Slides due April 1 • MidAmerica Pastel Society of Greater Kansas City National Open Pastel Exhibition. June 15- Sept 9 Albrecht-Kemper Art Museum, St Joseph, Miss. Judge: Albert Handell. Send #10 SASE to P.O. Box 40369, 8010 Conser, Overland Park KS 66204 or download prospectus at midamericapastel.org