



HIGHlight

July 2007

From the President...

Dear PSNM Friends —

Wasn't it an eye-opener to jury your own show? If you think jurying was tough, imagine the job the show chairs have tallying the scores! It was great to see how many of you came to participate; I hope you can now appreciate the process a little better.

A big thanks to Marilyn Drake for handling the presentation complexities (the museum always seems to give us the front room when we plan to view slides – go figure). And to both Marilyn and Lee for all the planning and hard work that has already gone into this show – and it isn't over yet.

I had the pleasure to speak with Urania Christy Tarbet from IAPS this morning. She graciously contacted me after hearing from Maggie that we were having problems updating our information with IAPS. I was impressed that she cared enough to make contact.

The correct information is now on their site. She also gave me a couple bits of information to inspire your creativity.

We will be receiving information about an exhibit in the Giffuni Gallery in Youngstown, Ohio that will take place next year. (Flora Giffuni was the founder and first president of the Pastel Society of America.) This will be a juried exhibition with no prizes - but an excellent entry in your artist resume. Equally as exciting is the fact that Ventana Gallery in Santa Fe has agreed to host an IAPS exhibit in conjunction with the next convention in 2009. That should give everyone enough time to create something amazing. It'll certainly make delivery simple for those of us in PSNM.

Remember that we will be giving some samples of Terry Ludwig pastels as part of the 50/50 drawings at the next several meetings. You must be present to win so get us on your calendar.

"Color is the place where our brain and the universe meet." — Paul Klee

— Gaye Garrison



Time Tested, a painting submitted to VISIONS by Jacquelyn Cattaneo.

Monthly Meeting at the Albuquerque Museum

Saturday, July 14, 10am

Prince of Prints

Bruce Shortz, owner of 10000 Cranes Studio, a design and printing facility for artists and photographers will present, "Giclée Printing for Artists" at our July meeting. Bruce will describe the process from input to output in the creation of a fine art giclée.

The studio, in addition to printing for artists and photographers in the Albuquerque area also provides additional marketing tools such as web sites, portfolios and other promotional aids.

May Program Review by Gail Murray

Darryl Willison, Jr., “America’s Drawing Cowboy”

gave a very interesting talk and slide show for our May meeting. If you hadn’t heard of Darryl or seen his work before now, you will soon be exposed to it this fall at the Albuquerque International Balloon Fiesta.



His pastel painting, “Dare to Dream”, won the print competition for the 2007 Fiesta. The image will be reproduced as a serigraph (silk screen) so it will be interesting to see how the cross over interprets the original pastel. This will be huge exposure for a pastel image, and by one of our local artists. Darryl will also be the poster artist for this year’s Bernalillo Wine Festival over the Labor Day weekend, as well as the Albuquerque Humane Association’s “Doggie Dash” event. Darryl’s work is exhibited in 12 galleries, among them locally are Weems Gallery, Art is OK, both in Albuquerque and Art Gallery 66 in Bernalillo. His websites are:

www.americasdrawingcowboy.com and www.whimsicalwest.com.

Darryl began his talk by telling us he is an advocate of the business of art. Owning an art gallery has opened his eyes to the business of art, since artists are not typically good business people. His view is that artists need to be treated with the same respect as any other business person.

Born in Frankfurt, Germany, son of an Army dad and artist mother, he moved to Texas when he was three. The family moved around a lot as he grew up. Eventually landing in Wisconsin, he attended the University of Wisconsin at River Falls for two years, where an art professor saw his ability and gave him a box of pastels. “It was magic”, he said. He found pastels very freeing and easy to fix mistakes. Oil and acrylic paint was just too frustrating. He always worked large and likes “in your face” vibrant colors. Cowboys and other icons of the American West are his main subject matter. His inspiration comes from many sources: his mother, who is an abstract surreal artist; Peter Max, Heinz Edelman, and Luis Jimenez.

Wisconsin gave him pastels, but he didn’t succeed there academically, so he moved back to Texas, where he got a degree in commercial art at a community college. Darryl likes to create humor in his work. He started painting landscapes, then one day decided that painting cowboys was a good idea. He showed his work to some friends who thought the cowboy painting was the best one. Living in Texas, he started learning more about Texas history and the way of the West. Self-taught in pastels, Darryl liked the outfits the “movie cowboys” wore, so started including their fancy outfits in his paintings, which are often described as whimsical. He started to create a body of work and he sold his first painting for \$100 to a friend who told him to take them to the best gallery in town. This advice landed him at Olga Pena’s gallery in Austin. He brought in several unframed pieces, all 30x30 or 32x40, laid them on the floor, and she picked out five or six and said “frame them and we’ll have a show”. His first big mistake was not charging enough money for the paintings to pay for the framing, but this launched his career and the show was a success. Selling that first painting gave him the bug, and he has always made his living at art. He has had some lean times, as art is often feast

or famine, but he says “he married smart” 11 years ago. His wife is not an artist, but is very supportive and has a great job that provides health benefits. They have two daughters, ages 6 and 7½.

Darryl was also inspired by two of America’s favorite cowboys, Gene Autry and Roy Rogers, who were both good businessmen. In trying to create a career for himself he hopes to inspire others. He is known as “America’s Drawing Cowboy” and people remember his clothes and boots that he wears to art events. This gives him a presence - or hook - as the art by itself is not always the only thing to attract attention. This is part of branding and marketing of his art. At the meeting he wasn’t wearing his signature hat, boots and scarf, but did have a low-key demeanor in a vintage looking red Western print shirt. He says that you are only as successful as the energy you put in to it. The theme of his work will always include these elements: humor, energy, color, passion, and whimsy of the West.

On the technical side, Darryl likes to paint on “Rising Board” which comes in 2- or 4-ply in 32x40 or 40x60 acid free sheets. This is the board that professional framers use to back artwork and comes in a variety of colors. O’Malley’s Glass in Albuquerque sells it locally. It gives a great deckled edge if you rip it, is very strong and durable and has a nice tooth. It will stand up to a lot of pastel. He frames with a non-glare glass which doesn’t hamper the vivid colors in his paintings.

Darryl’s ideas are hatched in the tons of sketch books he always has around. He has a projector and staples the paper to the plywood on the easel. Because he doesn’t draw in the faces of his subjects, he evokes the character, mood and emotion with body language. Darryl likes to do big scribbles over his pieces, which he calls Energy Lines. He likes to paint stylized images of cowboys and Indians, with authentic bits of history and artifacts. His paintings have lots of energy, like the bucking bronc, filled with emotion and energy with the lines. He loves working on black paper and is amazed at how bright colors can be on black paper, recalling Karen Cooper’s presentation this spring on painting on a black surface. He likes to use the paper as part of the painting. Three of his favorite pieces all have a bright red background, and he goes through a lot of red pastel. He even used print makers ink on the background that he spread on with a pallet knife. He uses a lot of Rembrandt and Schmincke pastels. He will transfer the image to tracing paper by drawing in pencil, then projects it up, where the final piece is completed on the easel, as he stands and paints. Because he paints so large and so vividly, he finds Grumbacher’s Workable Fix and Final Fix work to his advantage. If fix works for you then use it. He finger blends without blending sticks, but wears latex gloves. He wears a mask and has good ventilation, but steps out of the room when he sprays fixative.

Because Darryl’s work is so graphic and whimsical, it lends itself to other products for the home. He has an agent in New York that is developing his work for a rug, fabric, and other products. If you want to talk to Darryl more about the business of art, he can be contacted through his websites, or the Art Gallery 66 in Bernalillo, north of State Road 550 on Rt. 66. He wants to see artists thrive, and is always willing to critique (gently, I’m sure), other artists.

June Program Review by Gail Murray

Jury of Our Peers: VISIONS

In June we got a peek behind the scenes of the art show jurying process. We have done this in the past, and it is always a great learning experience for us to be on the other end of the ballot. The most important thing to learn is that jurying into any art show or contest is always a crap shoot. One cannot take it too personally if they didn't get in, and the results will always be different with a new set of jurors. It was also interesting to be part of the process as we migrate from 20th Century slide technology to 21st Century digital entries. The exhibit we juried was for the "Visions" Show to be hung in August at the Mark Zoeller Gallery on Canyon Road, Santa Fe.

Visions is comprised of those artists who have not yet achieved PSNM Signature status but are beyond "emerging" level. We viewed 138 images: 18 slides and the rest digital. After seeing the problems with the slide presentation, (image focus, projector balanced on a mountain of books, slides not dropping down) it is easy to see why digital entries are far superior and the way to go to jury future exhibit entries. Marilyn Drake ran the computer with the digital entries and they projected very smoothly. This is not to say digital entries were not without problems in submission. Marilyn, co-chair of the exhibit with Lee McVey, reported that some folks did not follow the prospectus, with the most common mistakes being digital files not named; wrong resolution size; no SASE enclosed; SASE with wrong postage; entries by non dues-paid members. The last three had nothing to do with digital! In spite of that, all images received were loaded and juried. Marilyn stressed that due to computer monitor variances, color accuracy is always a problem, but to my eye, all the images presented looked pretty good on that issue. Once the kinks are ironed out on digital submissions, future show organizers and jurors should be very happy with the process. Digital is here to stay.

The first step was to do a quick run through, as all the images were flashed on the screen for 3 seconds. We only had to look at them, and not comment, vote, or write anything. The second viewing was for voting. Marilyn adjusted the viewing time to 10 seconds per image. Once the image was projected, we voted on paper ballots by scoring each image from 1 (lowest) to 5 (highest). Only the painting's title and the numbers 1 2 3 4 5 were next to the title, so all we had to do was circle our vote anonymously. It was painless and quick. Once the ballots are tallied, the results will be mailed to the entrants in the SASE. By the time you read this, you should probably know if your painting(s) was accepted or not. If your painting was accepted, please take a few minutes to review the hanging and delivery instructions that will come with your acceptance letter. This will help the hanging committee a lot. Jury of Our Peers gave everybody a chance to create an art show. Our many thanks to Marilyn and Lee for taking on this project and steering us through the many steps for a successful event.

Everyone is invited to attend the opening reception

Mark Zoeller Studios/Gallery

Friday, 5 - 7pm

717 Canyon Road • Santa Fe, NM

Show will be open from August 10th - 16th

Member News

Award-winning landscape painter, **Michael Chesley Johnson**, has published a new book. *Through a Painter's Brush: A Year on Campobello Island* is a collection of landscapes featuring Franklin Delano Roosevelt's "Beloved Island" in the Canadian Maritimes and meditations on the process of painting. Intended to please both art student and collector, the book features 75 paintings in oil and pastel with accompanying essays and two painting demonstrations.

Through a Painter's Brush has 140 pages with 150 color images. The paperback costs \$30, and it is also available as a download for \$20. The hardcover will be available soon for \$45.

Besides being a member of PSNM, Michael is a Signature Member of the Pastel Society of America and a member of Pastel Artists Canada and Oil Painters of America. A popular workshop teacher, he gives workshops both in the US and Canada. Johnson is also the author of *The Art of Ann Templeton* and a longtime Contributing Writer to *The Artist's Magazine* and *The Pastel Journal*. Michael now lives on Campobello Island, N.B., where he paints and teaches at Friar's Bay Studio Gallery.

About his book, Michael says, "I've spent the last year painting the beautiful scenery of Campobello Island and neighboring Lubec, Maine, just across the border. My book is a compilation of the paintings and observations on the painting process as they relate to this grand adventure. I wanted to write a book that offered useful advice without ending up as just one more art instruction book. I also wanted a book that offered a bounty of paintings for the collector's eye without ending up as a 'coffee table' book with very little textual reference. So, I've created this book to please both student and collector."

For more information or to order, please visit:
www.MichaelChesleyJohnson.com
and www.FriarsBayGallery.com

Maggie Price has donated a copy of her new book, *Painting With Pastels: Easy Techniques to Master the Medium*, to the PSNM library. It is also available for \$24.99 at www.northlightbooks.com and www.MaggiePriceArt.com.

Encantada 2007

presented by the RIO GRANDE ART ASSOCIATION

Arts Alliance Gallery

1100 San Mateo NE • Albuquerque, NM

Open daily from 10am to 5pm

July 27 to Aug. 26

Friday Evening Receptions: July 27 & Aug. 3 • 6 - 8 pm

FREE ADMISSION

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

Michael Chesley Johnson Workshops

July-September 2007 • Campobello Island, New Brunswick
Weekly outdoor painting workshops in the scenic Fundy Isles near Downeast Maine. For info, see www.FriarsBayGallery.com or contact Michael at 506-752-2482 (Atlantic Time!) or mcj@sff.net.

Maggie Price Workshops

2007 • US and International locations
July 16-20, Marshfield Hills, Massachusetts
July 30-August 3, State College, Pennsylvania
September 1-12, Scotland
September 15-22, Cortona, Italy
October 13-22,, Juzcar, Spain
October 28-November 1, Honolulu, Hawaii
November 8-10, Raleigh, North Carolina

Jakki Kouffman Workshops

Painting in Pastel or Acrylic paints and mediums.
September 24 - 28, 2007 • Taos, NM
Tuition: \$530 (inc. \$30 NM tax)
Contact: Jakki Kouffman, 21 Chapala Rd., Santa Fe, NM 87508
(505) 466-1800 or art@jakkikouffman.com
www.jakkikouffman.com

Margot Schulzke Workshops

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

Lorenzo Chavez Workshop

Oct 1 - Oct 5, 2007 • Taos, NM (Fechin Art Workshops at Donner Ranch) Covers all the fundamentals of landscape painting.
Tuition: \$550 To register: Contact Mark or Nikki Donner at: barkr@fechin.com or call 505-776-2622

Terri Ford Workshops

October 15 - 18, 2007 • Beaune, France (Burgundy Region)
Plein air techniques. For more info: tford@terrifordart.com, 408-286-3801, or www.terrifordart.com

TAUGHT BY OTHERS

Bob Rohm Workshop

October 26, 2007 • Aspen, CO
Held in conjunction with the Pastel Society of Colorado's Mile High National Exhibition. Primarily *plein air* in the beautiful surroundings of Aspen, but classroom available if the weather is inclement. Meet at the Red Brick Art Center on 110 East Hallam St. first day. Lodging available at the Aspen Inn. Information and Registration Form online at: www.pastelsocietyofcolorado.org/events
Or email Diane Edwards at: Diaedwards@cs.com.
Cost \$550.00 for PSC members, \$575.00 for non members.
Deposit of \$100.00 due with registration. Balance due by September 15th.

Ann Templeton Workshops

Now taking \$500 deposits. See www.anntempleton.com and click on Workshops Abroad for details.
November 24 - December 3, 2007 • Guatemala
Book directly at: www.exploreguatemala.com
Contact Gino: gino@anntempleton.com or phone 505-378-4262. Deposit checks payable to Ann Templeton. Mail to: POB 651, Ruidoso Downs NM 88346

Call for Entries

Slides due August 17, 2007

3rd Annual MILE HIGH NATIONAL 2007 EXHIBITION
Sponsored by the Pastel Society of Colorado. Show opens October 5, 2007 and runs through October 31, 2007, at the Red Brick Center for the Arts, 110 East Hallam Street, Aspen, Colorado 81611.
The juror is renowned pastelist Bob Rohm of Flower Mound, Texas. He is a signature member of PSA and teaches workshops worldwide. He has been featured in many national books and art magazines including *Pastel Journal*. See above for details about the workshop Bob will be conducting prior to the opening of the show.
For details and prospectus go to:
www.pastelsocietyofcolorado.org/events
Or send a SASE to: Susan McKelvy
PO Box 217, Buffalo Creek, CO 80425

Arts Alliance Workshops for Visual Artists

Photographing 2-D Artwork

Saturday, July 21, 9 a.m. – Noon

Presenter: Pat Berrett

\$30 per person

This 3-hour workshop covers lighting, physical set-up (including background considerations), camera settings and general “dos” and “don’ts” for photographing your artwork.

Bring your camera and a sample of your artwork.

Going Digital for Beginners

Saturday, July 28, 9 a.m. – Noon

Presenter: Pat Berrett

\$30 per person

This 3-hour workshop addresses the question: What equipment and skills do I need to take and prepare photos of my artwork for show entries and other uses? Topics include understanding vocabulary, camera equipment, computer hardware and software, and printing options.

Making the Most of Your Digital Images

Saturday, July 28, 1 – 5 p.m.

Presenter: Pat Berrett

\$35 per person

This 4-hour workshop is for artists who already take photos of their artwork but want to know more about how to work with them on a computer. Topics include workflow, image acquisition (either with a camera or through scanning prints or film) transfer from digital media to the computer, image processing, preparing images for show entries, preparing images for other output, and filing and organizing digital files. If available, participants are encouraged to bring laptops with photos and software.

To Register:

Call the Arts Alliance, 505-268-1920, to reserve your space with a credit card, or

Download and print the registration form and mail it with your check, or

Go to www.abqarts.org/resources.htm and download the information.

**All sessions held at Arts Alliance Gallery
1100 San Mateo NE, Suite 10 • Albuquerque, NM 87110**

Cost of all workshops includes supporting handouts and refreshments.