



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

July 2014



From the President...

Happy Summer Solstice Everyone.

At this writing I find myself taking a mandatory break from a pastel I began several days ago. It's a 15 x 36. The largest format I have ever attempted in this medium. The idea is to try to get it into the National Show this year. Somebody tell me why it is, that without fail, I step into unknown territory when there is something on the line. I'm a risk taker I guess. That quality of my character can be a double-edged sword for sure. But I just try to stay focused and trust the process.

What I am finding is, that I am spending a lot of time looking and thinking; a slower method of process for me than usual. The voice in my head keeps popping up reminding me not to over think. Now I am trying to decide what THAT means! Lol! I find that I can fall in the well of confidence in a subject. When I've done it so many times it feels tattooed in my brain it spills out onto the canvas with relative ease. I love painting the subjects that I do. I hope to keep painting them until the desire shifts to another object of my affection.

Just for today though, I will step back. I will look and scrutinize. My mission? To raise my own standards of an already too familiar subject. Each day I have worked on this painting I have held this idea. The work is getting better, more involved. What was once ordinary to me, is becoming something of a milestone of accomplishment.

I am in love with the process. I get too hung up on the product sometimes especially when there are deadlines over my head. I may have worked this painting as completely as I possibly can and in the end, still not have it accepted into the show. But if I was in love with the process every step of the way, then the journey was successful regardless. It's about being an artist, not merely creating art.

Think about it. Back to the easel...

Namaste, Natasha

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Monthly Meeting at the Albuquerque Museum

Saturday, July 12 • 10 - Noon

Painting Critiques by Mike Mahon and John Philbin Dolan

Both these talented PSNM signature members live in Santa Fe and have each presented excellent demonstrations for us in the past.

Mike said when he critiques artwork he looks first to see if the painting has a strong design when seen from a distance. Then he looks for how the artist handles the following, in order of priority: design & drawing, value structure, shapes, edges, temperature, unity, and perspective.

John, who considers himself to be more of a representational painter, recognizes that critiquing someone else's work can be a touchy subject because we take our work seriously and tend to take it personally. He has always been of the mindset that the harder the critique of his work, the better. He wants to be the best painter he can be and a fresh set of qualified eyes can only help, even if it isn't always easy to hear.

That being said, what he looks at when critiquing begins with the overall 1st impression. Does anything glaringly out of place jump out immediately? Second, the drawing, which includes proportions and accurate representation of what the body or object is/does in nature. Next he looks at edges, which are so important to the accurate representation of nature. Finally, he looks at composition, color and value structure to again see if they accurately represent nature and are balanced.

This is a good opportunity for you to get feedback on paintings you may want to submit for the National Show, so please bring your paintings to the meeting for a critique!

PSNM Officers & Committee Chairs

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To communicate with people on this list by email, go to www.pastelsnm.org then click on Contacts.

National Show News

from Nicholas Tesluk, Show Chair



After a slightly rocky start, where we tried something new to make it easy to submit images within the website form and having it malfunction in practice, we returned safely back to the original system and it is functioning well. When we do eventually get the new system in place, it will streamline the system wonderfully.

This will be the month I start calling the Sponsors who have yet to donate to the Show. Fortunately, our sponsors who have donated before are kind about this telephone reminder and as sometimes happens, the snail-mailer we sent in February went to a person who no longer works at the business or somehow got misplaced.

As you read this, our second "Call for Entries" ad will be appearing in Pastel Journal (July/August issue) and we are also listed on www.artshow.com. These are in addition to the many free ads placed by Judy Robbie where available. Before we know it, the deadline for entries of August 15 will be upon us.

Member News

(upcoming receptions & demos highlighted in red)

Many PSNM artists not only participated in the Plein Air Painters of New Mexico "Plein Air Santa Fe 2014 Paintout and Exhibition", which began June 13 with a quick draw in the Alameda River Park, but many also won awards. The exhibit runs until July 6 at the InArt Gallery located at 219 Delgado St. All the paintings can be seen online at:

<http://www.papnm.org/>

Best of Show: Mike Mahon, *Chama Escarpment* (at right)

Award of Excellence - Pastel: Maryann McGraw, *Velum and Virga*

Honorable Mention - Pastel: Nancy Silvia, *Looking Towards Los Alamos*

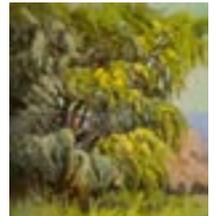
Best Nocturne: Tobi Clement, *Venus Rising* (at right)

Quickdraw 2nd Place: Tobi Clement, *River Journey*

Quickdraw 3rd Place: Mike Mahon, *Blue Door* (at right)



Tobi Clement's painting "Whirl-Wind-Whipped" was selected by Juror Albert Handell for the 10th Annual Mile High International Pastel Exhibition. The show runs from July 14 to August 30 at the Denver Public Library Gallery.



She also has seven pieces from her "Leap of Faith" collection in the New Mexico Cancer Center foundation's summer show titled, Expanded Horizons. Their gallery is located at 4901 Lang Ave NE, Albuquerque.

Albert Handell received the Bronze Medal Award from the Master Signature Division at the 23rd National Annual Exhibition of the Oil Painters of America for his oil painting "In the Cedar Grove of Mendocino". The exhibition is held at the Bennington Center of the Arts, Bennington, VT from June 7 - July 27.



Mike Mahon's oil painting, "Delgado Crossroad", done *en plein air*, was chosen to be the cover image of the Santa Fe annual publication of "Hacienda Magazine" which comes out in late July.



May Program Review

by Pat Oliver

“Water in the Desert”

Margi Lucena is a PSNM Distinguished Pastelist, a Signature Member of Plein Air Painters of New Mexico, an Associate Member of the Pastel Society of America, and a member of the American Impressionist Society. Galleries representing her work are Selby Fleetwood Gallery in Santa Fe, NM; Cobalt Fine Art in Tubac, AZ; and RS Hanna Gallery in Fredericksburg, TX. For more information, Margi's website is: <http://margilucena.com/>

Margi's background in art, before she became an artist herself, was watching her father work in oils and taking a few classes as a teenager. Beyond that, she has been self-taught and is now doing what she always wanted to do, which includes plein air and studio art. Her subject matter is largely desert landscapes, but for this particular demonstration, she chose a scene with moving water showing rocks and limbs beneath. Her recommendation was to “not think too much, but paint what you see.” In painting water, you are working with the surface, what is beneath the surface, shadows, and reflections.



Her setup was a very large Heilman box filled with pastels sitting on a fish-cutting table — which she finds to be very sturdy and puts her pastels at a good height. “I really like the box and the number of pastels it stores.” Her easel supported a Jack Richeson board she had coated with Colourfix primer. Asked about the color of the primer, she said she was using storm blue, and also likes terra cotta.

Question: Do you sand [the board] first?

Answer: No, I just brush it on. When I'm ready to paint, I have no patience with stuff—you know, rules and things like that.

She began working quickly and easily with pastels. She said she “likes it messy, showing the brush strokes.” She blocked in the color loosely, covering broad areas to “at least get the values... you can work on color later.” She “scribbled in” color, beginning with the lighter areas.

In the stream area, she put in the very light areas, a peach that showed up in some areas, and blue, working toward very dark tones. Every once in a while, she would walk away from the painting to see whether it was working. She did not always follow the source photo, saying that sometimes it is better for the composition to change it from the photo.



Margi continued using large strokes over different areas until much of the board was covered, and then added extra blue for water that was not in the source photo, but that was

“needed for composition.”

Question: Do you use hard or soft pastels?

Answer: So far, everything I've used has been soft. Honestly, I just grab the color. It does help to not worry too much.

Question: But that board will take soft to begin with?

Answer: Oh yes, it will.

Question: How many coats of primer?

Answer: One is enough.



As she continued, Margi noted, “there are trees at the top that you can't see, but you'll see the reflection—just blocking it in, trying to find the shapes.” The picture began to take on more distinct shapes — not yet discernible, but not just strokes. She began adding darker colors to show rocks and other objects.

Question: What kind of pastels do you use?

Answer: Everything, and I could not tell you what is in that box. I have Rembrandts, and I love Art Spectrum. Art Spectrum has all the whites, cool and warm. I can't do without them. You can get the lightest, almost white, blue sky, and they're not expensive.

Margi was adding very dark, soft areas, defining shadows and shapes that “stand out and recede. Before you know it, you start seeing stuff. The color isn't as important at this stage as the value because things will change a whole bunch.” The painting was becoming lighter as objects emerged in the foreground. She said, “I'm going to start faking in some rocks here — just the colors, the shapes. The reflection of the sky changes the color of the water. Shadows continue. The color of things under water is different, and the water may be moving. There's a lot going on.

Question: What are the clips holding your reference photo?

Answer: I got a bag from Walmart, in the hardware department. They are very inexpensive.

Question: Have you tried Pan Pastels?

Answer: I picked up one and dropped them. I'd rather do this. I can't be that organized — taking off lids and stuff.

Margi moved the reference photo and filled in color to the edge of the board, saying “This is from a set of Terri Ludwigs — the greens. These I put back in their box. There are three boxes of greens, and I use all of them.” She was adding darks in smaller areas as she talked. At this point, the painting looked like a looser version of the reference photo. Areas and objects were becoming more defined.

Question: Do you normally work from photos or do you work outside?

Answer: Both. When working in *plein air*, I prefer working from the view-finder of the camera to get shapes and darks and lights.

Margi was adding darks and lights to the painting, saying

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she “sort of tries to use the shapes” even though she does not necessarily see them in the photo. Even when grabbing pastels, she is not 100 percent sure of the color — “just making lights and darks happen.” “You can really get a lot of detail without getting the actual detail, but playing with how the darks and lights work.”

Question: Where do you find pastels?

Answer: I just buy them wherever. I never know what color I’ll run out of.

As she added the highlights and shadows, she would use one color in different places throughout the painting and then do the same with the next color. Regarding the textured surface, Margi referred to Robert Frost’s “happy accidents,” saying “sometimes some cool things happen and you didn’t plan them.” “Don’t be afraid to lay it on there because it may turn out pretty good. Doing this is the most soothing thing in my life.”

Question: Who had the most influence on you in art?

Answer: Probably my Dad. I was just in awe of him. He loved painting. Financially, our family struggled. In my house, art was a big deal. Dad was also a musician. That sort of thing was encouraged in my house.”

Margi backed up to take a look. “It’s coming, but doesn’t look like it up close.”

Question: What is your best advice?

Answer: Maybe paint what you see and not what you think should be there. When you’re first laying in your work, I think shapes and values should be most important.

Question: When do you put your glasses on? (Margi’s glasses were on her head.)

Answer: This (glasses on head) helps because I see large shapes.

Question: How did you learn this process of painting what you see?

Answer: You know, you just have to try it out.

Question: Do you keep a sketch book?

Answer: No. I’m not that good at drawing. I’m not patient with drawing.

Question: If you don’t use a thumbnail, do you use your camera to find the composition?

Answer: Yes, I go directly from what is in front of me and my reduced size. Get out there and paint what is in front of you.

At this point, Margi seems to be using a lighter touch and blending colors. She continued, adding more definition to rocks and other objects, adding lights to water, and adding objects in the water. She talked about positive and negative space, push me/pull you. There is just some color there that you can bring out or push back.

Comment: You didn’t have any lines to start with.

Answer: Even when doing people, its fun to do that — to focus on light, shapes, cast shadows, etc. It’s so fun to find

that. When you come up [close] and see this, you’re going to say, “What did she do? There’s nothing there.” Just light and dark, and your head tells you what it is. You can add little details like leaves to make it look like it is detailed. Also, brush strokes can fill in things that seem to be under water. For example, I can suggest there’s water here — just barely rub a little water over, barely touch over (and she is doing this as she talks). Just feel comfortable.

Question: How do you store finished artwork?

Answer: I have a huge metal map table with nine big flat drawers. Also, in a Dollar Store closeout sale, I got huge racks on sale. Other than that, I just frame them.

Question: What about fixative?

Answer: I always finish with Lascaux fixative. I pound the back of the board and then give it a light spray.

Question: The colors don’t change?

Answer: No. It’s a very light dusting just before framing.

Question: Do you ever use paper to paint on?

Answer: Yes, but the board suits what I do with a brush on of Art Spectrum (Jack Richeson board takes gesso really nicely).

At the end of the demo everyone went up to see how the painting looked at different distances, and indeed, the view from a few feet away brought the looser elements into a very clear and compelling focus.

Introductory Offer

ProArt Panels is offering PSNM Members a special 15% discount on ALL their **Fisher 400** products and Free Shipping!

Use Coupon Code PASTEL SOCIETY

Developed by Tim Fisher specifically for painting with pastels, this artpaper is one of the most popular pastel papers in Great Britain and Europe. The paper is coated with a fine abrasive grit with no surface pattern which might show through on your painting.

Suitable for both fine, detailed work and also for more impressionistic painting.

- Highly durable 360gsm pH7 (neutral) backing paper
- Electrostatically coated for perfect grit spacing
- Will hold more pastel than any other paper for superior multi layering
- pH 7 waterproof glue
- Pale buff light-fast surface can be tinted with inks, acrylics or watercolors
- Reduced dusting when working
- Ageing tests saw no change in pH
- Ideal for soft and oil pastel, mixed media, and colored pencil

To order, contact: matt@proartpanels.com
or go to: <http://www.proartpanels.com/>

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

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

Doug Dawson National Show Workshop

REGISTER TODAY! Tuesday, Wednesday & Thursday
Oct. 29, 30, 31 • Albuquerque, NM

Held at Hispanic Arts Center on grounds of EXPO NM. Don't miss this opportunity to study with award-winning artist, noted author, and amazing instructor Doug Dawson! Tuition: PSNM members \$395/ Non-members \$425

\$100 DEPOSIT HOLDS YOUR SPOT!

Send check (*payable to PSNM*) or use PayPal. *Please add a 3% convenience fee (\$100+3=\$103) if using PayPal.*

See page 12 of Policies & Procedures at: www.pastelsnm.org/misc/2013_policies.pdf for workshop cancellation policy. Questions, including instructions about mailing check or how to use PayPal, should be sent to Marilyn Drake at: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

Michael Chesley Johnson, PSA, PSNM, MPAC Workshops

July through mid-September • Campobello Island (NB, Canada)

Now taking reservations for his popular "Paint Campobello" *plein air* painting workshops. Included is a special "Maine-Only" week in nearby Lubec for those without passports. Limited lodging in Lubec is also offered for any week. Each week offers 20 hours of instruction and painting time. Price: \$300. Workshops limited to 4 students. Will do special Pastel-Only workshop if I have 4 people. For full details, schedule and to register, visit www.PaintCampobello.com or contact Michael at: mcj.painter@gmail.com or 575-267-2450.

NEW! NM Art League Classes • Albuquerque

Bill Canright • July 14 - 18

Discoveries in Pastel 5 days, 9:30 am - 4:30 pm

Using thumbnails to simplify and compose. Practicing the essential, "fast and furious" technique for success outdoors. Equipment recommendations and precautions, garnered from years of experience will be included. Learn how to get maximum benefits of under painting. Working on white for the strongest colors and maximum brilliance where it's most needed. How to create realistic shadows instead of dark blobs. All levels of experience are welcome. The beginner will leave with a wealth of possibilities to explore, and the more experienced will enjoy tuning in to techniques, tricks and tips from a painter who does not enjoy tedium. Please sign up early as class size is limited. NMAL Members - \$260; Non-Members - \$280

Vasili Katakis • July 28 - August 1

The Visual Diary 5 days, 10 am - 4 pm

On location and in the classroom.

Artists think on paper. And each artist approaches a painting differently. This workshop will help you develop the relationship between your sketches and your finished work. You will develop insights into the mechanisms of visual perception, and will also develop observational skills rooted in traditional drawing media. Topics include: perceptual drawing, intuitive gesture, pochade, intuitive perspective, diagramming... and just plain fun! All levels welcome.

NMAL Members - \$275; Non-Members - \$295

Complete details for these and other classes on NMAL website: newmexicoartleague.wildapricot.org or call the League to register: 505-293-5034

Mike Mahon Workshops

July 16 - 18 • Santa Fe, NM - Portrait

Aug 11 - 15 • Cloudfcroft, NM

Sept 25 - 27 • Amarillo, TX

Oct 8 - 10 • Taos, NM - Plein Air

Nov 2 - 4 • Houston, TX - Figures in Pastel

Learn about Mike's *DiVine Setup™*, a 7-step systematic approach to painting based on classic principles of art which are logical, memorable, and freeing. Gain more control of your painting while developing genuine spontaneity.

To register or ask questions, contact Mike at:

505-795-4639 or by email at: art@mmahon.com

Paint Southern France with Mike in 2015!

Aug 8 - 17, 2015 • Domaine du Haut Baran, France

Plein Air Painting Workshop. To see more about this amazing art location, you can visit <http://hautbaran.com>

Paul Murray Workshops

July 27 - August 2 • Taos, NM

Paint Northern New Mexico's incredibly rich variety of subject matter, including the Rio Grande, intimate gardens, ancient missions, Taos Pueblo, patchwork fields of hay and corn, adobe architecture, lovely tended vineyards, and improbably vast skies. Tuition: \$480

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Limited to 12 participants. All levels of painters welcome. Details at www.taosartschool.org or call 575-758-0350

October 16 • Santa Fe, NM

Artisan Art Expo one-day class. Contact Margaret Davenport to register: megdavenport@earthlink.net or 505-954-4179 ext. 117

NEW! Lee McVey, PSA Workshop

Aug 15 - 17 • Los Lunas

2½ day pastel studio workshop at Los Lunas Community Center.

To register, or for more info: contact Lee at 505-417-3516 or lee@leemcvey.com

See more of Lee's paintings at www.leemcvey.com

NEW! Natasha Isenhour Classes

Aug 20 - End of Fall Semester • Socorro

Held Wednesdays at New Mexico Institute of Mining and Technology. Two time blocks are 2 - 5 and 6 - 9.

Open to enrolled University students as well as the community. Will cover basics of Pastel, emphasizing perspective, color use for shape and value. Time will be spent understanding painting animals in pastel. If you are interested, please email: natashaisenhour@gmail.com with "NMIMT Fall Class" in the subject line, or go online to www.nmt.edu

Christine Debrosky Workshop

September 20 - 27 • Chianti region, Tuscany, Italy

Start planning now for "Tuscan Impressions"! Learn 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, by browsing through website at: www.ilchiostro.com

August 2015 • Domaine du Haut Baran, France

Contact William Haas at: hautbaranfrance@gmail.com

Terri Ford, IAPS Eminent Pastelist, PSA Master Pastelist, PSNM/DP Workshops

Terri's workshops focus on creating luminous paintings with Deeper, Darker, Richer underpaintings and pure pigment, vibrant light.

September 26 - 29 • Ojai, CA

Contact: Lori Corradi at: lori.corradi@sbcglobal.net

October 8 - 10 • California Coast

Contact Terri at: tford@terrifordart.com

Terri also offers private instruction by appointment.

Denali Brooke & Bill Canright Workshop

Oct 15 - 25 • Juzcar, Andalucia, Spain

The villages of the Genal Valley offer a unique painting experience and taste of the local culture. Our workshop

bases in tiny Juzcar in a modern hotel with a rustic feeling, rooms with bath and an outstanding chef. Instructors combine diverse backgrounds in landscape and figurative painting. Beginning to advanced artists are welcome. Contact Bill at pcestudios@cablone.net or 505-294-7752. More details at: www.billcanright.com

TAUGHT BY OTHERS

Sally Strand Workshops

August 1 - 4 • Telluride, CO

Held at Ah Haa School for the Arts. Coincides with world famous Jazz Festival. What could be better? Art by day, music at night! Contact: Jessica Newens at

970-728-3886 or jess@ahhaa.org

October 8 - 17 • Domaine du Haut Baran, France

Personal mentoring workshop. Only two spots left.

Contact: William or Rosalie Haas: 513-533-0511 in US

or call 011 33 565 246324 in France

Email: hautbaranfrance@gmail.com

NEW! Valdes Art Workshops • Santa Fe, NM

Robert Carsten • July 14 - 18 •

Stunningly Gorgeous Skies and Landscapes in Pastel
Intermediate to Advanced

Roberta Remy • August 18 - 22

Portrait: Drawing, Pastel, and Oil Painting
All Levels

Lorenzo Chavez • August 25 - 29

Landscape in Pastel and Oil

Intermediate to Advanced

Tuition for each workshop: \$595, plus tax

Classes are from 9:30 am - 4:30 pm at Valdes Art Workshops, 1006 Marquez Place in Santa Fe.

For more details, go to: http://www.valdesartworkshops.com/workshops_pasteldrwg.php#carsten

To register, call: 505-982-0017



Call for Entries

Off the Cuff

Deadline - July 11

Fuller Lodge Art Center • Aug 8 - Sept 20

Opening Reception: Friday, August 8 from 5 - 7 pm

2132 Central Avenue, Los Alamos, NM

Once again we leave it up to you, the artist, to interpret. Maybe it's the study for a more formal piece or sculpture. Maybe it's the painting that has no road map, one that develops as you paint it. Or maybe it's a part of a very planned and deliberate piece, but it's a step along the way, like the stencil or block for a print.

Download the application for Off the Cuff:

<http://fullerlodgeartcenter.com/Call-for-Artists.shtml>

Still confused? Call and ask for Ken or Amy: 505-662-1635

Connecticut Pastel Society 21st Annual National Exhibition

Deadline - August 6

“Renaissance in Pastels” at Slater Museum, Norwich, CT
Oct 8 - Nov 9. Over \$10,000 in awards.

Jurors: Liz Haywood-Sullivan and Janet Cook.

Soft pastels only. Easy online submission opens June 1.

Download Prospectus from www.ctpastelsociety.org.

PSNM 23rd Annual National Pastel Painting Exhibition

Deadline - August 15

November 1 - 30 • Tuesdays - Sundays • 10 am - 5 pm

Hispanic Arts Center • EXPO New Mexico • Albuquerque

JUDGE: Doug Dawson; JURORS: Mike Beeman,

Barbara Jaenicke and Stan Sperlak

Download Prospectus from: www.pastelsnm.org

2014 “Face the Muse” Biannual Portrait and Figure Exhibition

Deadline - August 27

Sponsored by The Portrait Society of America and
The New Mexico Art League

October 11 - 31 at New Mexico Art League,

3409 Juan Tabo NE, Albuquerque

Judge: Iva Morris; Jurors: New Mexico Art League
Exhibition Committee

The Muses in Ancient Greek Mythology were the goddesses of inspiration in literature, science and the arts. Euterpe is the muse of song and poetry and Polyhymnia is the muse of hymns. The theme of this year's exhibit is 'Face the Music' in which each painting must include a reference or response to music. The artist is free to interpret this theme in any way they see fit!

Awards: Best of Show, 1st Place, 2nd Place, 3rd Place,

Honorable Mention and People's Choice.

Questions: Email Face the Muse Entry Director,

Nancy Davis at posa2014nm@gmail.com

Prospectus available at: www.newmexicoartleague.org

PSNM 6th Annual Small Works Exhibit

Deadline - August 31

Members' Only Show - 1st, 2nd & 3rd Place Cash Awards

(Held concurrently with PSNM National Show)

November 1 - 30 • Tuesdays - Sundays • 10 am - 5 pm

Hispanic Arts Center • EXPO New Mexico • Albuquerque

JUDGE: Doug Dawson; JURORS: Eileen Casey, Aline E.

Ordman, and Alain Pickard

Download Prospectus from: www.pastelsnm.org

¡Encantada! 2014

Entry Deadline September 2, 2014

November 2 - 23 • Sheryl Stapleton African American
Performing Arts Center & Exhibition Hall, Albuquerque
Annual national juried painting exhibition open to all
artists over age of 18.

Sponsored by the Rio Grande Art Association

\$1000 (1st place), \$800 (2nd place), \$600 (3rd place),

\$400 (4th place), plus Awards of Excellence cash and

merchandise awards!

Entries must be original work completed since Sept. 2012

Entries are limited to two-dimensional works not under glass and include oil, acrylic, casein, egg tempera, mixed media, encaustic, and oil pastels.

See Prospectus for more details at: www.RGAANM.org

Judsons Weekly Specials

Visit www.Judsonsart.com and subscribe to their email newsletter to receive notification about weekly specials. The site also has a clearance page, where you'll find a wide range of things they guarantee to be the LOWEST prices on the web! Take a look and see if there's something to tempt you.

Also... Carl Judson will have one more big road trip this fall that will take him to the Santa Fe and Sedona areas. A lot of Carl's plans will revolve around meeting artists and groups on the road, so give him a call and he'll do what he can to visit you or your group!

Carl's contact info:

cell: 970-217-5759 (PLEASE leave a message if he can't answer or feel free to text him)

email: carl@guerrillapainter.com

Judsons Art Outfitters

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www.Judsonsart.com