



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

July 2015



From the President...

Dear Fellow Artists and Friends,

The Eleventh Biennial IAPS Convention came and went in the blink of an eye and what a delightful event it was. As I stated previously, being the "Host Society" is quite an honor, but carries with it several multi-leveled responsibilities. It was with grateful pride that there were so many people in PSNM who were up to the task and worked hard without complaint.

As I stated at our June meeting when we honored Mack West for his work, the convention might have taken place without his help, but the wonderful PastelWorld painting exhibition would have been one large room with four empty walls on which to put several times more paintings than four walls could hold (without being able to hang paintings directly on them). The months of planning and preparation that went into building enough new panels to hold 40 more paintings was a Herculean effort on Mack's part. Then he oversaw the installation of the panels while laying down the protective plastic floor covering in all of the rooms in which workshops would be held. If all that wasn't enough, he was around throughout the convention to make sure everything ran without a hitch.

Many thanks to Sally Prince for organizing the Show-Sitters for the PastelWorld Show and to all who sat the show, many taking multiple shifts. Thanks to John Boedecker for overseeing the Demonstration Projection duties and to all who operated the cameras in that regard. Thanks to John Philbin Dolan for running the IAPS booth at the trade show and those who helped him. Thanks to the people manning the information and registration booths. Too numerous to mention are the people who helped for the two and a half days of setting up the exhibition panels and the time to take them down and we thank them all. Thanks to the artists working with their respective merchants to create wonderful demonstration paintings during the trade show. All in all, I must say I was beaming with pride for our Society and its members. Thank you!

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Monthly Meeting at the Albuquerque Museum

Saturday, July 11

Critique Program: with Bud Edmondson & Lee McVey

With the deadline for entries to the National Show coming up in August, once again a critique program has been scheduled for the July meeting. A critique by our esteemed critiquers is simply an analysis or evaluation of a painting where they look for areas, which if attended to, would improve the painting.

Both Bud and Lee are signature members of PSNM as well as other art societies. They are also instructors who currently teach classes at The Artist Studio in Albuquerque. They will be offering helpful hints when observing artwork members bring to the meeting.

Lee considers the concept or reason for the painting, composition, value, color harmony to a degree, and mark making.

Bud evaluates drawing, composition, value and color in a painting. He also takes into consideration the content, what the artist has to say, and if the painting displays a spark of feeling that is communicated to the viewer.

Members may bring one or two paintings for critique. Paintings do not have to be framed.

EDITOR'S NOTE: Besides reading Pat Oliver's excellent reviews of our monthly programs, please remember you can watch videos of our monthly presentations put together by Nicholas Tesluk.

They can be found on the PSNM website under VIDEOS. Once there, you will be able to see and access each of the videos as they become available and are archived.

PSNM Officers & Committee Chairs

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Signature Membership ..	VACANT
Small Works Show	Louisa Roberts
Website Manager	VACANT

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

Member News

(upcoming receptions & demos highlighted in red)

Mike Mahon won 3rd place for “High Desert Sculpture” at the 2015 Plein Air Painters of New Mexico Santa Fe Plein Air Festival. He’s pictured here accepting his award from Jill Carver, show judge. PSNM members **Lee McVey** and **Bud Edmondson** were 2 of the 3 jurors of selection for 50 artists chosen as participating painters.



Tobi Clement was the show’s co-chair. Many PSNM members who are also members of PAPNM took part in the show. You can see all the paintings at: <http://www.papnm.org/2015-Santa-Fe-Plein-Air-Festival>

Bud Edmondson was honored with a solo exhibition at the Los Lunas Museum of Heritage and Arts, located at 251 Main St. SE. The show runs until July 11 and is open from 10 - 5, Tuesday - Saturday.

Percy Yu hosted an opening reception at his gallery Studio 606, located at 606 Broadway SE, Albuquerque for works by Yu, **Gaye Garrison**, **Les Lamkin**, and **Elisha Schmid**.

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A Big Congratulations to Donna Aldrich and John Philbin Dolan for achieving the prestigious Master Circle status of IAPS. They received their gold medals during the awards presentation at the gala banquet.

Now, onward to our own 24th Annual National Pastel Painting Exhibition. Entry via the CaFÉ online entry system is open and we’ve already had a few entries made. I’m looking forward to seeing the many fine works that our artists will be submitting.

~ Nicholas

Rita Kirkman won Best of Show with her painting “King’s Guard” (8x6 inches) at the Austin Pastel Society 15th Annual Juried Exhibition this past spring, 2015.



Michael Chesley Johnson has published a New Book! *OUTDOOR STUDY TO STUDIO: TAKE YOUR PLEIN AIR PAINTINGS TO THE NEXT LEVEL*. Do you wish you could

do more with your plein air paintings? Michael (author of Backpacker Painting: Outdoors with Oil & Pastel, frequent contributor to *Pastel Journal* and contributing editor for *The Artist's Magazine*) will show you how to take your field work to the studio where you can enlarge your canvas, widen your scope and deepen your thinking. 114 pages, 146 images with 13 demos in oil and pastel. \$24.95 print, \$19.95 Kindle. Available at www.amazon.com/author/johnson or visit Michael's website: www.MichaelChesleyJohnson.com

Janice St. Marie will have a **reception on Thursday, August 6, 5-7 pm** at the Tybie Davis Satin Gallery in the Santa Fe Main Library (downtown), 145 Washington Avenue. The exhibit of her work runs August 1-31. Shown at left is her painting “Paradise Found”.



Colette Ody Smith has two shows opening in July. First is at Woodwalk Gallery, located at 6746 Co Rd G, Egg Harbor, in Door County, WI on **July 12th from 4:30 - 7pm**, with an artist talk at 5:15pm. The second is at St. John’s on the Lake, which is the Milwaukee location of MOWA (the Museum of Wisconsin Art) from July 23 - October 7. Located at 1800 N. Prospect Ave. There will be an Artist Talk on **Thursday, July 23 at 7pm**.



June Program Video

by Pat Oliver

Expressive Pastels: How to Loosen Up & Add Spice to your Paintings

Karen Margulis, one of the instructors at the IAPS convention, is an IAPS Master Circle member and Signature Member of the Pastel Society of America (PSA). A year ago, she appeared on the cover of the Pastel Journal as one of three in the “Flower Power” article. She attends a lot of workshops and shows her work in galleries in the Southeast and online. She is always striving to interpret her subject with her own personal touch, rather than copying a reference exactly. Karen notes that it has been said that, as artists, we are either moving away or towards abstraction. We can all benefit from ideas to help us create more expressive paintings. For more information, see Karen’s website at www.karenmargulis.com

Early in her career, Karen became a “daily painter” and blogged her results. This has now become a teaching tool. In this presentation, she wanted to talk about how to loosen up and add spice to your painting and maybe to your life. She recommended daily painting. She was working full-time when she started pastels, and she painted once a week. Friends challenged her to paint small paintings in 15-20 minutes. When she started blogging, it helped her focus on painting. Small, fast paintings helped her focus on getting the idea across quickly.

She recommended loosening up—using broad strokes, increasing creativity, etc. “Paint with more expression—fresh, not overworked, looks spontaneous.” At the same time, use the basics of composition, drawing, colors, etc. Karen likes to paint landscapes in particular. “I paint with more expression, leaving out unimportant details. I make a plan, but then plan to let go.” This allows her to slip into a more intuitive zone.

Karen always has a plan for her painting. She said thumbnails help, but she doesn’t always do them. She likes to plan on a dry erase board and ask, “Why am I painting this?” She likes working from small photos where she cannot see detail.

For the demo, she used a photo she liked because of the golden glow on the grass. She gave it a name, “Afternoon Flash.” Her method was as follows:

- Do a black and white thumbnail. She used gray-scale markers. She put in a few simple shapes to show the composition. The idea here is that she is “building a foundation to her house.”
- Assign each shape a value using the thumbnail. She used four values: The sky was the lightest, the upright plane was the darkest, the slanted landscape was dark, and the ground was next lightest (compared to the sky).
- Pick out colors. She picks the colors in advance, looking at the photo. She starts in the back and works forward. This

is by element of landscape. Having a plan allows her to let go. Also, she doesn’t have to keep hunting for a color. She said she also chooses four values for each of those colors.

- Put the thumbnail up (for reference) to start. Then do a simple drawing using pencil. She included
 - horizon line
 - tree block shape
 - smaller shape behind that
 - and another level to the left

She said she would include the big sky area to make the composition interesting, but would not make the sky too interesting because it was not her main theme.

Karen began the painting on UART 400 grit paper. First she put in the two dark tree areas; then she put in the lighter sky. Next she added the middle-value flat ground, and finally, the slanted lighter middle value. The last was the darkest block—the foreground.

Question: Is the color for the trees complementary?

Answer: No, I chose warm colors (for the trees) because I want a warm glow. If you’re not sure, do a little color block to see the effect (for example, purple is more moody for blocks of trees).

Karen darkened the foreground and put in a middle-value light across part of the sky to point to her main area of interest. She blended it with insulation foam. She blended both colors of the sky to make them soft. She commented that she did not care for colored paper beneath. At this point, she started to suggest foliage, grasses, etc. She said she likes to evaluate at this stage—*Am I happy with the composition and design?*

Karen had been working from the thumbnail up until this point, but now she took out the small photo. She checked the sunlight to make sure everything was on track.

She started the trees, but was not sticking with local color. She said she “likes to layer like fine wine.” She said to make sure that the colors you blend are close in value. She used a light touch of purple over the trees. You could still see the red beneath. She said, “For the last layer, I will put in heavier marks—shout rather than whisper.” Then she added another layer of red. She put a third layer of dark green on the trees, trying to make marks to show the shape of foliage. All the layers showed portions of other layers beneath. She also added some darks in the foreground and shadow area.

Next came the lights. Karen said she liked to address the sky at this point. She started with the darkest sky color, brushing the blue into the cloud bank and down into trees to get sky holes and silhouettes. She added more sky colors, going into mid-to-light blues.

Question: What size paper do you use?

Answer: Typically, I use 8” x 10” but lately I have enjoyed painting big.

Adding some more blues, she said “I’m using the same colors I picked (at the beginning) all over the painting. Stick

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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.**

Liz Haywood-Sullivan National Show Workshop

**October 27, 28 & 29 • Albuquerque, NM
Tuesday, Wednesday & Thursday
(9:30 a.m. - 4:30 p.m. with lunch break)
in Hispanic Arts Center at EXPO NM**

This is your opportunity to study with the 2015 National Show Judge who is also President of the International Association of Pastel Societies, an award-winning artist, noted author, and amazing instructor!

Tuition: PSNM members \$380/ Non-members \$410
To reserve spot, mail \$100 deposit check (payable to PSNM) by July 1st. Using PayPal is possible, but a 3% convenience fee must be added (\$100+3=\$103). See page 12 of Policies & Procedures at: www.pastelsnm.org/misc/2013_policies.pdf for workshop cancellation policy. Any questions, including instructions about how to use PayPal, should be sent to Nicholas Tesluk at: psnm.nswkshop@gmail.com

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Colette Ody Smith Workshop

July 8 - 11 • Fish Creek, WI

4 day workshop at Peninsula School of the Arts. "Working Your Way in Pastel" takes participants through examining their processes and techniques with an eye to improving skills to communicate what you want to say in your pastel paintings. Complete information available on school's website: <http://www.peinsulaschoolofart.org/> under painting class listings in the 2D studio arts category. THERE IS STILL TIME TO SIGN UP!!

Mike Mahon Workshops

July 8 - 10 • Santa Fe, NM - Plein Air

Paint Southern France with Mike in 2015!

Aug 8 - 17 • Domaine du Haut Baran, Toulouse, France
Plein Air Painting Workshop. \$3550. To see more about this amazing art location, visit <http://www.hautbaran.com>

Sept 16 - 18 • Taos, NM - Plein Air

Oct 13 - 15 • Midland, TX - Painting Process

Nov 10 - 12 • Rockport, TX - Plein Air

Be immersed in a painting step-by-step painting procedure which gives you renewed control of your painting and will spark the spontaneity for which Mike is famous. Learn how to gain control at any stage of your painting and know from the beginning it's going to be a success! Learn techniques to critique your own work with objective principles.

Unless otherwise noted, all workshops cost \$395

To register for any of the above, or ask questions, contact Mike at: 505-795-4639 or by email: art@mmahon.com

Paul Murray Workshop

July 13 - 17 • Albuquerque, NM

at New Mexico Art League, located behind the Juan Tabo Library at 3409 Juan Tabo

July 27 - August 1 • Taos, NM

Week long plein aire painting.

All levels and all media for both of above.

Aug 30 - Sept 8 • Toulouse, France

at Domaine du Haut Baran. For details about this workshop, go to <http://www.hautbaran.com>

For complete information about all other workshops, contact

Paul at: 505-474-4434 or paul@murrayfineart.com

Paul's website is: www.murrayfineart.com

Patsy Blasdel Workshop

July 20 & 21 • Ruidoso, NM

August 20 & 22 • Ruidoso, NM

Portraiture in Pastel

With a few simple techniques you will be able to capture a likeness of any model. Painting from life with color applied based on your emotional reaction to the subject, expressionism, will be explored. The first class begins with a demo of a portrait in pencil, then we will draw and paint from live models. Participant must have a basic understanding of pastel painting.

Bring own supplies—will provide a list.

The workshop will be at Art Ruidoso Gallery

For registration or more information please go to:

www.artruidoso.com

Julie Maas Workshop

August 1 & 2 • Albuquerque, NM

Finding Inspiration Through Mixed Media

Sat/Sun from 10 am - 4 pm at New Mexico Art League, located behind the Juan Tabo Library at 3409 Juan Tabo Blvd, NE. Lots of creative exploration if you're a collage junkie or a person excited about putting pieces together to make discoveries.

Art League members \$125 Non-members \$145

For registration or more information please go to:

www.newmexicoartleague.org or call 505.293.5034.

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Albert Handell Workshops

Sept 20 - 26 • Taos, NM

Oct 5 - 9 • Durango, CO

For all levels of landscape artists with some experience working in pastels, oils, or any water media. Learn what to select and emphasize, what to play down (or even take out of your paintings) to make a strong design statement, and how to work sensibly towards finish. Programs vary from 4 to 6 days. For questions, contact Albert directly by email: alberthandell@msn.com or phone: 505-983-8373
Detailed information at: www.alberthandell.com

Dennis Rhoades Workshops

Sept 25 - 27 • Evergreen, CO

Painting the Colorado Landscape with a PSA Master

Learn techniques of pastel painting beginning with composition and blocking in the big shapes, establishing correct color value relationships and pastel stroke making. After a demonstration each morning, you will paint outside at several locations in the afternoons, all in a supportive one-on-one environment guaranteed by a 12 student limit. Class Tuition: \$350. \$100 deposit to register
Contact Dennis for complete information: derhoades@q.com
www.DennisRhoades.com or 303-910-3754.
Emailed information includes nearby accommodation options.

Christine Debrosky Workshops

Nov 11 - 13 • Prescott, AZ

An Impressionist Approach to Pastel taught at Mountain Artists Guild.

More information, with a full description of each, is on Christine's web site: www.christinedebrosky.com/workshops

Terri Ford Workshops

IAPS Eminent Pastelist, PSA Master Pastelist

Terri's workshops focus on creating luminous paintings with deeper, darker, richer under paintings and pure pigment, vibrant light. For a complete list of 2105 Workshops, visit her website: www.terrifordart.com

TAUGHT BY OTHERS

Bob Rohm Workshop

July 27 - 31 • Cloudcroft, NM

Landscape Painting in Pastel or Oil. Days begin with a short talk and demo emphasizing the simplicity of how a painting works and the procedures to create it. Learn to see masses, as opposed to line, and form, rather than detail and how to simplify colors and value of the main shapes. Techniques designed to complete "Alla Prima" paintings. Lots of individual attention, with plenty of painting time. For those interested in learning to develop creative, painterly paintings with clean, rich color and dynamic compositions.

Cloudcroft Art Workshops, LLC Registrar: Linda Shiplett
Phone: 915-490-5071 or Email: cawregistrar@gmail.com
Website: <http://cloudcroftart.com/index.htm>

Doug Dawson Workshops

Aug 24 - 28 • Lubec, ME

Sept 19 - 21 • Falmouth, MA

Sept 25 - 27 • Dix Hills, NY

Oct 1 - 3 • Washington, D.C.

Multiple opportunities to study with noted artist, author, and instructor. Details about Doug and these workshops can be found on his website: dougdawsonartist.com
Or you can contact Doug at: dougdawson8@aol.com

Sally Strand Workshops

August 6 - 9 • Easton, MD

Color of Light at Easton School & Studio

Contact: Nancy Tankersley at 410-770-4421

eastonstudio3@verizon.net

Oct 15 - 17 • Lowell, MI

Color of Light: Emphasis on Color and Composition

Oct 18 - 20 • Lowell, MI

Color of Light: Emphasis on Light

Plan now to give your artwork a creative kick-start this fall with two three-day workshops providing in-depth focus on each topic. Take both workshops at a discount or add on additional days to your three-day experience. Franciscan Life Process Center (FLPC)
Contact: Kathy Bechtel at 616-897-7842 ext. 352 or kbechtel@lifeprocesscenter.org

Call for Entries

3rd Annual Corrales "Starry Night" Plein Air PaintOut Event • Aug 22 - 29

Registration now, Entry fees due in July

Main Event Judge of Awards: Damien Gonzales

Quick Draw Judge: Iva Morris

\$1200 in prize money.

Paint at a variety of sites in Corrales. Attend "Starry Night" Gala on Aug 29, where paintings will be displayed for sale. Both a silent & live auction. Paintings exhibited at the Old San Ysidro Church from Sept 4 - 6. Open to first 45 artists who send in registration and waiver form. Entry fee details found on second page, under the Registration heading. Details about various aspects of the event are available at: www.suewinstead.com

"Shades of Pastel" Exhibition Maryland Pastel Society

Deadline: July 15

October 5 - 28, 2015, Washington, D.C.

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Venue: Hill Galleries at the Old Naval Hospital, located on Pennsylvania Ave. in heart of historic Washington D.C.

Judge/Juror: Doug Dawson

Awards will include more than \$6,500 in cash and merchandise including \$1,500 in cash for the Best In Show Award.

For more information and to download Prospectus go to: www.marylandpastelsociety.com Click on Workshops and Exhibitions page.

“Biologique” New Mexico Art League

Digital Deadline: July 25

An exhibition of artwork inspired by nature

September 4 - October 9, Albuquerque.

\$30 for up to 3 entries available for sale at exhibition.

Details in prospectus at: <https://newmexicoartleague.wildapricot.org/Resources/Documents/Biologique>
Prospectus copy.pdf

Common Ground: City of Santa Fe Art Exhibit and Prize

Enter Now: first-come, first-serve basis, limited to 80.

Held in Community Gallery inside Santa Fe Community Convention Center, 201 W. Marcy Street, Sept 18 - Oct 2.

- Open to professional and amateur artists, ages 18 years or older, who reside in Santa Fe county.
- All pieces submitted must have been done in past 2 years.
- All submissions must be no larger than 48" x 48" (2-D, including frame) or 48" x 48" x 48" (3-D, including stand).
- Submissions cannot be work that has been previously displayed in “Common Ground” or Community Gallery exhibits.
- Individuals who have won “Common Ground” within the past three years may not participate.

Interested artists must submit an entry form online and deliver the work of art on September 8th. Complete, updated criteria information and entry forms are available at: www.SantaFeArtsCommission.org, under *Common Ground: City of Santa Fe Art Exhibit and Prize.*

Facets and Faces of New Mexico

Deadline: Midnight MDT, Saturday, August 14

Vertu Fine Art Gallery, 113 Abeyta West, Socorro, NM.

Judge/Juror: John Math of the online gallery Light Space and Time (www.lightspacetime.com)

Awards: \$200 for Best of Show, \$125 (First), \$75 (Second), and \$50 (Third).

Catered Reception: Friday, Sept 4, 6-8 pm. Open to public.

Juried Show Prospectus and Online Application at:

<http://www.vertuarts.com/juried2015/>

Notification of acceptance by email: August 19

Accepted works must be hand-delivered from Wednesday, August 26 thru Sunday, August 30 between 1-4 pm. NO Shipped Delivery will be accepted, and no packing material can be left at the gallery.

“Secret” National Juried Exhibition

Deadline: September 13

Arc Gallery, 1246 Folsom St., San Francisco, CA.

November 7 - December 6

Opening Reception: Saturday, November 7 from 7-9 pm

Artist Talk & Closing Reception: Saturday, Dec. 5, 1 - 3 pm

Judge/Juror: Joan McLoughlin of The McLoughlin Gallery, San Francisco, CA www.mgart.com

Two opportunities to get into show. Juror will select works to be exhibited in the Arc Gallery and on the Arc On-line Gallery. The juror will also select works to be shown only on the Arc On-line Gallery. All artwork selected will be included in the exhibition catalog.

On-Line Submission: <http://www.arc-sf.com/secret.html>

Questions?: ArcGallerySf@gmail.com

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with selected colors. It results in a better painting.”

Question: How many colors do you use in a painting?

Answer: About 30 to 40 pastels.

For blending, I use the side of my palm for big paintings. For smaller paintings, I use my pinky and let it dance across the painting. I don't want to crush the crystals in the pastels. After that, you freshen across the top.

Finally, she likes to go from back to front to create depth. In the front, she put a little darker blue in the trees that are closer and puts some of that color behind the front trees. She added green in a large block to the tree foliage, then put dark at the base of the trees leaving verticals to suggest trunks (later, she dragged lighter color down in the area to suggest trunks reflecting sunlight). She also carved into the trees with sky color.

She put some “dirt” in the plane area using a rusty color. She added light on the plane area to indicate grass in narrow, horizontal bands. At the top, she added a gold-orange band (her shout). She said that as you come forward in the plane, make the shapes vertical.

When at home, she sprays the taller trees and foreground so she can come back over with grass color—“an illusion of stuff without painting stuff.” To make grassy stuff, take green and lightly brush it so it skips, leaving the illusion of texture. She also uses a banker's clip to drag through it.

“At this point, take a break. Then come back and ask, ‘where do I need to add spices’? Now every mark needs to have a purpose. Make sure you are home when you put in those final marks.”

At the end of her presentation, Karen gave some advice:

Work small (it's okay to move a tree).

Adopt a “what if” attitude.

Organize your supplies.

Study, learn.

Paint often—this is the best advice I can give you.

I challenge you to do 25 paintings, each 25 minutes tops, in six weeks.