



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

June 2013

From the President...

Dear Friends,

So Margi and I have been asked time and time again, "don't you miss having your public studio?" December 31, 2012, the date we closed the doors, seems like yesterday in some ways, and like light-years in others. The answer is always the same... "no." The work and expense was astounding. Besides, carrying a hot cup of coffee into my home studio in my Mutts Treehugger jammies at 6:30 in the morning is great! The real weight of the obligation to the public place after 12 years was unknown to me until it was lifted off my shoulders. As stressful as it was though, I wouldn't trade the experience for anything.

What the "gallery owner" experience taught me was compassion for...well...gallery owners. People who don't understand the art business are outraged at the idea a gallery takes on average, 50% of the sale price of a painting. So I go through the repetitious dialog of defending the galleries. Rent, power, advertising, staffing, light bulbs, phone, computer access... the list goes on. It takes an enormous amount of money to make a gallery visible. I know what a lot of gallery directors earn in Santa Fe and it isn't as glorious an income as one might think. I am grateful to know the workings of a gallery so at least I am not looking at them with disdain as crooks trying to make money off of artists. We need each other, without the artists, there would be no galleries. Without the galleries, there would be much poorer, less productive artists, many fewer "working"

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artists as well.

So this brings me to the reason for this diatribe. It's our relationships with our galleries. Galleries are not just selling your art, they are selling you. They should want to know you, be curious about your inspiration and want to be knowledgeable about your process. Ultimately, doors are opened between the two of you that allows them to go along your artistic journey with you. When you have gallery relationships for as long as I have, 10+ years in some cases, they have seen changes and evolutions in both my personal life and my work. Because I have maintained open and honest communication with them, I have felt free to explore other mediums, subject matter and the like. I see them through slow seasons, slow years, and they have seen me through times of plenty and times of hardship.

As you build a history with a gallery, you will find, that they truly want you to succeed. They wouldn't carry your work if they didn't believe it was worthwhile.

Make it a point to communicate. I have a special email list of only my four gallery owners. I periodically

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Monthly Meeting at the Albuquerque Museum

Saturday, June 8 • 10 - Noon

Pat Saunders-White, a gifted multi-media artist with a strong innate sense of color, will show slides of her work to illustrate how she combines pastel with other mediums on various supports. She will then demonstrate her basic technique of pastel on suede board and also combining acrylic and pastel on sandpaper for abstracts.

Pat's technique and style is instantly recognized by her use of bold contrasting colors and black line. Animals are her favorite subject, which is evident in her whimsical energetic animal portraits. Her art attempts to express something more than the physical aspects of her subject matter.

She will be happy to answer questions about her career and her journey to becoming a self-supporting artist.

To this day, Pat is innovative, experimental and creates with energy and joy, and Julie Maas is confident you will enjoy learning from her today.

Examples of Pat's work at: www.patsaunderswhite.com or www.pat-saunderswhite.artistwebsites.com

PSNM Officers & Committee Chairs

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

National Show News

from Nicholas Tesluk, Show Chair



The May/June issue of Pastel Journal has been issued and our Call For Entries ad graces the Classified section with our logo in full-color, allowing it to shine forth in an otherwise dull page of text. We've paid extra to include our logo now for the third year with these last two years in color, and it seems to garner much attention.

Our ad in the May issue of Western Art Collector and accompanying editorial looks beautiful. Marilyn did great work on the graphics and many thanks to our Signature Member and Distinguished Pastelist participants: Sarah Blumenschein, Marilyn Drake, Bud Edmondson, Margi Lucena, Lee McVey, and Paul Murray. This is another great method for attracting National Show entries in a publication that reaches serious art collectors.

I will start calling Sponsors this month to remind the ones who have yet to donate. Of course, with a volatile economy we lose some regular sponsors, but some of them just forget and need a little nudge.

Entries can begin June 1, so Entries Director, Peggy Orbon, may have to begin her fine work soon. I'm sure there won't be many entries, though, until closer to the August 15 deadline.

It is hard to believe that only five months remain until the Show. Looking forward to another great one.

Call for Entries

Tips for photographing artwork can be found on PSNM website: www.pastelsnm.org — look for links to pdf documents and "Photographing Artwork and Preparing a Digital Entry" video at bottom of Home page.

Louisville 28th Annual National Juried Fine Art Show

Deadline: July 5, 2013

August 31 - September 8 in Louisville, CO.

Juror/Judge: Bruce Gomez

Hosted by Louisville Art Association, the show hangs in Louisville Center for the Arts building during Louisville's Fall Festival. Opening Reception: Saturday, August 31 from 6 - 9 pm Runs thru Sunday, September 8, closing at 4 pm.

To download prospectus: <http://www.louisvilleart.org/docs/2013/LAAfineartshow2013.pdf>

Pastel Society of New Hampshire 5th Annual National Juried Exhibition

Deadline: July 15, 2013

October 26 - November 30, 2013 at Discover Portsmouth Center Gallery, Portsmouth, NH.

Juror of Selection: Fred Somers, PSA: Judge: Gigi Liverant, PSA Awards: \$5,000+, \$1,000 Best in Show. Entry fee: PSNH Members \$35/ Non-members \$45, up to 3 digital entries. Prospectus: www.pastelsocietynh.com or send SASE to Sally Shea, 33 Pebble Beach Dr., Bedford, NH 03110

Richeson75 Competitions

Figure/Portrait 2013 • Entry Deadline: July 19, 2013

\$5,000 cash Best In Show plus other prizes

Connecticut Pastel Society • 20th Annual National Renaissance in Pastel

Deadline August 7, 2013

Oct. 10 - Nov. 17, 2013 at Slater Memorial Museum Norwich, CT \$10,000 in awards

Awards judges Jimmy Wright and Rae Smith

Enter up to 3 images: Non-CPS members \$40 for 1 or 2, \$45 for 3

Prospectus and online entry at www.ctpastelsociety.org

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Quotes submitted by Nance McManus:

"The major work of the world is not done by geniuses. It is done by ordinary people, with balance in their lives, who have learned to work in an extraordinary manner." ~ Gordon B. Hinckley

"Paint what you feel. Paint what you see. Paint what is real to you." ~ Robert Henri

May Program Review ~ by Pat Oliver

Do's and Don'ts of *Plein Air* Painting

Elaine Koehler, Judy Felsen, and a special appearance by Julie Maas offered insights into the benefits, fun and adventures encountered when painting outdoors.

Elaine, a signature member of PSNM and also a member of the Plein Air Painters of New Mexico, she has been doing pastels for 20 years. She has a BS in Art Education and studied drawing and painting at the State University of Alabama. She moved from New York to New Mexico when she retired. Her paintings are shown in the Purple Sage Galeria in Old Town.

Judy Felsen studied Music Education at the University of New Mexico and has done 19 additional hours at UNM. She has been doing pastels for 7 years and is a Signature Member of the Pastel Society of America.

The program began when Elaine and Judy came tramping into the auditorium and up the stairs in their field clothes, carrying backpacks and *plein air* equipment. They sat up for painting the “mountains” (photographs of Ghost Ranch on the stage) while explaining what they were doing and describing their equipment. They preferred early morning or late afternoon to take advantage of the more dramatic light. While painting *en plein air* is not always easy because of the physical exertion, there are a lot of places where you can drive to and only have to walk a few steps to find a beautiful scene (Tingley Beach in Albuquerque is a good example).

Suddenly, Julie Maas came struggling up the steps out of breath with great quantities of large equipment held onto any which way, as well as a bottle of wine and a glass. She dropped the equipment in the middle of the stage and walked off to the side with the bottle of wine and glass (demonstrating, of course, how not to do *plein air*.)

The Setup

After pushing some of Julie's excess equipment aside, Judy showed us two setups—a tripod easel, shelf, and pastels; or her backpack. She said you can adapt a tripod easel for pastels, use a Crafttech Sienna box with a built-in easel, or use a Sun Pak tripod that supports 3 pounds. You can even modify a lunch box to hold your art supplies.

It's important to bring water and drink it, even if you are not thirsty.

Elaine said she started with a Sun Eden easel, but now uses a Soltek easel. Dakota Art did have cardboard boxes that fit into the easel's trays, however they no longer sell them, so you will have to find something else. It's a good setup. Except for the straps on the Soltek, a couple of brushes, and boards to paint on, the equipment fits into her backpack. The backpack also has places for drinking and painting water, bug repellent, and sunscreen. Elaine loves the outdoors but not too much exertion. She wears a sun protection shirt and long pants. A major benefit of being at the scene is that you can observe the light, shadows, aerial perspective, etc.

Both Elaine and Lee McVey said they prefer the “Best” umbrella. It is especially good for windy days and it attaches to many types of easels.

Judy brings the paper she paints on inserted between the sheets of a tracing pad which she clips closed at the end and carries in her backpack. She puts blending tools and towels in her apron pockets. If it is cold, she wears old weight-lifting gloves, the kind with fingers uncovered.

Judy had a rolling chair with a bag attached to the chair back. She said you could find them by searching for rolling trolleys on the Internet. She uses sectioned plastic boxes to hold her pastels, pencils, blending tools, and a sharpener. She mounts her paper on foam core and braces it against the lid of the box. (If she is using a lunch box, she puts a strip of balsa wood on the back beneath the hinge to keep the lid from opening too wide. “The hardest thing is carrying the chair.” Judy encourages trying out different things.

Judy keeps two setups in her car. Before she takes them out, she walks around and takes photos to see which gear to she wants to use.

The Painting

Elaine said the first thing is to decide what your idea is, for example, the setting sun or last light. “Try not to rush even though the light is changing.” She said to look for the lightest and darkest values, do thumbnails, and use value finders. Dawn Emerson, who taught the pastel workshop at MasterWorks, suggested taking different shapes of value finders to see what format you want to use. Deborah Paris workshops taught Elaine to do *notans*.

Elaine started her painting with a pastel pencil sketch on UART 500 grit paper (she normally uses UART 400). She said if you can find less expensive grounds to work on, you will get out of the idea that what you are working on is precious, and can be working and growing instead. She said foregrounds are her most difficult part. She also tries not to have two intervals be alike, e.g., not 1/3, 1/3, 1/3. “Create variation in the work even if it's not seen in the landscape.”

After some major strokes with pastel, Elaine dipped her brush into the “painting” water bottle and spread the pastel in the larger shapes and then finished with brush strokes in every direction.

Judy often uses Ampersand boards and occasionally does an underpainting. In the demo, she used black Colourfix paper, using a lot of hard pastels. She said “I always do my sky first.” “Even without water, you can do a lot of blending using a foam core blender.” She held the painting over her head to show the shapes which were already emerging. In the field, she enjoys people watching. “It's a teaching experience, especially if there are kids.”

Elaine said she tends to work top-down, too. “Once you get your lights, it tells you a lot about your values.” She was putting in color—some sky, some pink highlights on the mountains. She leaves extra paper on the sides to test colors. Elaine looks for abstract shapes, like the shapes of shadows.

She dabs over the pastels to get areas to come together. “I like for one stroke to count for as much as possible. She learned to put a brushstroke down and leave it alone; don’t get in there and noodle with it. Also, “repeat colors throughout to bring about unity.”

Judy was busy adding bright highlights, such as orange over red, which she likes to do on studies. “You can run your finger over a soft pastel and dab and blend with it.”

As always, when two painters work, their styles were very different, even at the unfinished stages. Judy’s study was bright and intense with a lot of contrast. Elaine’s was softer and lighter, and had smaller areas of enhancements. It was too bad time ran out before they finished the studies, but we all learned a lot and enjoyed the show.

If you would like a list of urls for plein air suppliers, contact Judy at: judyfelsen@msn.com

Member News (upcoming receptions & demos highlighted in red)

Jakki Kouffman shows her work at Pippin Contemporary, 200 Canyon Rd. in Santa Fe. **On Friday, August 2 from 5 - 7 pm**, the gallery will present a solo exhibition of her recent acrylic landscape paintings. On Friday, May 24, the gallery celebrated its 2nd Anniversary and Moving Party. Jakki’s pastel painting “Garlic and Squashes Away” won an Honorable Mention in the annual MasterWorks of New Mexico Show in Albuquerque.

**To see complete list and images of award-winning paintings from the 2013 MasterWorks of New Mexico Show, go to: <http://masterworksnm.org/Pages/Gallery.html>*

Mary Olivera’s show, “The Beauty of New Mexico” runs the entire month of June at the Santa Fe Main Library, 145 Washington Ave., Santa Fe in the upstairs gallery. **Opening reception is Sunday, June 9th, 2:30 - 4:30 pm.**



Arroyo Frijoles

Nance McManus has two monotypes in Celebración del Arte at The Hubbard Museum of the American West (New Mexico’s first Smithsonian Affiliate museum). If you are in Ruidoso, NM before Sept. 9, visit The Hubbard to see the show, or go to their website: <http://www.hubbardmuseum.org/exhibits/celebracion-del-arte>

For the second year in a row, Nance will have a piece (pastel and gold leaf) traveling with the Park Fine Art International to Beijing and Hong Kong. Afterwards it will head to the Art Santa Fe Contemporary International Art Fair 2013, July 11 - 14. <http://www.parkfineart.com>

During the International Association of Pastel Societies’ convention at Hotel Albuquerque in Old Town, Nance will be working at the Girault booth. <http://www.pasteletc.com>
<http://www.pastelinternational.com/CONVENTIONS>
Nance is now a member of New Grounds Print Workshop and Gallery, where she will continue her printmaking. <http://newgroundsprinthop.com>

Read more at: <http://www.nancemcmanus.blogspot.com>

Terry Lawson Dunn is pleased to announce that the book she proposed to Fresco Fine Art Publications four years ago is finally due to arrive this June. “Art of the National Parks: Historic Connections, Contemporary Interpretations”

includes 70 top artists offering distinctive visions of eight of the nation’s parks which have an early connection to art and artists. The hardcover coffee-table book, includes more than 450 artworks on 460 pages by artists such as Thomas Moran, Albert Bierstadt, Bruce Aiken, Joshua Been, Peter Holbrook, Dave Santillanes, Curt Walters and Scott Christenson. **Terry will be holding a book launch event and open studio on June 28 and 29** and will be talking about the book at the September PSNM meeting. Books will be available at both events. They will also be available in book stores and on Amazon.com. For more information, please contact Terry at: tlawsondunn1@gmail.com

Colette Ody Smith had two paintings take honors at the Spring Exhibition of the League of Milwaukee Artists held at the Cardinal Stritch University Northwestern Mutual Art Gallery. “Moving in Accord” (top right) won Best of Show and “The Sky is Falling” (bottom right) received an Honorable Mention. In June, “Moving in Accord” will also hang



in the 2nd Masters’ Circle Exhibition at the International Association of Pastel Societies (IAPS) Convention at the Hotel Albuquerque in New Mexico. And, also at IAPS, Colette will officially be inducted into the Masters’ Circle, a recognition of exhibition and award achievements in IAPS sponsored events. She will also have new work on display at Woodwalk Gallery located at 6746 County Road G, Egg Harbor in Door County, WI. **Opening reception is Sunday, May 26.** www.woodwalkgallery.com



The Katie Gingrass Gallery, which also represents Colette, has moved around the corner in Milwaukee’s Third Ward to the Marshall Building at 207 E. Buffalo Street Suite 100. www.gingrassgallery.com

Four of Colette’s paintings will be exhibited in France this summer in the “Festival International du Pastel” at Ville de Feytiat. Her work will be part of the group representing the Pastel Society of America, the guest of honor at the annual festival organized by the French Society “Les Pastellistes de France” and the city of Feytiat, France.

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, and other NM locales** are indicated in **Red**.

National Show Workshop

Only 6 spots left for the Elizabeth Mowry workshop! Held in the Hispanic Arts Center on the grounds of EXPO NM on Tuesday, Wednesday & Thursday, Oct. 29, 30, 31. Fee for PSNM members is \$340. To reserve your spot, mail a deposit of \$100 by July 1st to Marilyn Drake (make checks payable to PSNM). Paying by credit card through PayPal is also an option. Please add 3% service fee (\$100+3=\$103). Questions about workshop and details about using PayPal, should be sent to Marilyn Drake at: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

Lee McVey, PSA, PSNM *Plein Air* Classes Now through July • **Albuquerque**

Because of unknown wind/weather conditions and to avoid canceling predetermined dates, class dates are TBA.

Plein air painting experience improves studio landscape work from photographs. Lots of one on one attention. Classes will focus on composition, values, and color. Locations will be in various foothills and bosque Open Space areas. Sign up for one class at a time or for a series. \$35 each. Series of 3 classes = \$90.

Please email lee@leemcvey.com to be notified of the class dates. Go to www.leemcvey.com to see Lee's paintings and learn more about her or call Lee at 505/417-3516 for more information.

IAPS Workshops & Demonstrations

IAPS Convention • **Hotel Albuquerque at Old Town** **Christine Debrosky**

June 6, Thursday - "By the Garden Gate"

Pre-convention workshop held in hotel's charming courtyard. Focus is on painting garden/architecture subjects in a simple, direct manner.

June 7, Friday - "Made in the Shade"

3 hour dem painting a subject chosen to illustrate how to handle all important sunlight and shadows.

Paul Murray

June 8, Saturday - Class No. 211 - 1 - 4 pm - \$65

How To Create Unique Hand-Made Surfaces

Step-by-step description of surface and materials needed to make it, plus a painting demonstration using this surface. Paul will show how to use texture, blend and make corrections. Most importantly, the demo will show how much work the surface does for you.

To register, or for more info about the IAPS convention: www.pastelinternational.com

Jakki Kouffman, PSA/MP, PSNM, PAPNM Classes

June 5/6 - July 17/18 • Santa Fe, NM

Three seven-week acrylic painting classes at Santa Fe Community College Continuing Education.

Beginning Acrylic Painting, Wednesdays, 9:30 am - 12:30 pm

Abstract Acrylic Painting, Wednesdays, 1:30 - 4:30 pm

Acrylic @ Night, Thursdays, 6 - 9 pm

Register by contacting SFCC CE at 505-428-1676 or go to their website: www.sfcc.edu

September 23 - 27, 2013 • Abiquiu, NM

Outdoor Landscape Painting Workshop for all media

Contact Jakki at art@jakkikouffman.com

Sharon Jensen Classes

June 10 - August 5 • Albuquerque

The Brilliance of Soft Pastels, Mondays for 8 weeks, skipping July 8th. Beginners and intermediate students.

Manzano Mesa Multigenerational Center at Eubank & Southern. \$128. Call for more info, 505-323-7522

Michael Chesley Johnson, PSA, PSNM Workshops

July-October • Campobello Island, NB, Canada

Looking for an escape from the summer heat? Come to Campobello Island for beautiful maritime scenery. Only 2 hours east of Bar Harbor, Maine. Michael specializes in small-size workshops - workshops are limited to 4 students. Although all media are welcome, Michael will be happy to do a pastel-only workshop if 4 students will commit to it. Get your PSNM friends on board! Cost \$300. For full details, visit www.PaintCampobello.com

Mike Mahon Workshops

July 17 - 19 • Santa Fe, NM *Plein Air*

Aug. 14 - 16 • Taos, NM *Plein Air*

TBA • Tucson, AZ *Painting Process*

Nov. 16 - 17 • Artesia, NM *Painting Process*

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. You can be more in control of your painting while you are

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developing genuine spontaneity. See how it feels to be confident in each painting from beginning to end!

October 5 - 12, 2013 • Maui, HI

Artist Retreat • Minimum 3 mornings of painting instruction by Mike in the medium of your choice. Participation is limited. Stay at the fabulous Maui Schooner Resort. Queen-size rooms are \$350 pp/week. \$375 workshop fee is required for each person. Visit the resort's website: <http://www.mauischooner.com>
To register or ask questions, contact Mike at: 505-795-4639 or by email at: art@mmahon.com

Colette Oद्या Smith Workshop

July 29 - 31 • Fish Creek, WI

"Pushing Your Pastels" taught from 9 - 4 at Peninsula Art School. When making your painting "look like" specific objects is no longer enough, discover a path to the next level. Bring your artistic longings and ambitions into unique, expressive form in soft pastels. Identify your goals, build on your strengths, and stretch your vision and skills. A wide variety of pastel painting techniques will expand your vocabulary in the medium. Discover where both abstract and representative work fit in your process, as well as when to plan, and when to let things happen freely on your canvas. To learn about Colette, her website is: www.coletteodyasmith.net

Non-Peninsula School of Art Member Tuition: \$410

To register, email: info@PeninsulaSchoolofArt or call: 920-868-3455

<http://peninsulaschoolofart.com>

Terri Ford, PSA MP, PSWC DP, IAPS EP Workshops

Sept 4 - 6, 2013 • Pacific Grove, CA

Based at Asilomar, with accommodations at The Pirate's Den. Paint dunes, shoreline and crashing surf. For details, or to register, go to: <http://www.terrifordart.com/Workshops.html>

October 12 - 22, 2013 • South of France!!!

Terri's third workshop based at the gorgeous Domain du Haut Baran. Register early as space is limited.

Contact Terri 408-286-3801, tford@terrifordart.com

Terri also offers private instruction by appointment. www.terrifordart.com

Vasili Katakis Workshops • Albuquerque Drawing From Nature - Saturdays & Sundays at the ABQ BioPark Botanic Garden

September 7 - 8 "Intimate Landscape"

November 9 - 10 "Shakkei - Borrowed Landscape"

For more information, contact Vasili at

vasilikatakis@gmail.com or 505-255-0313

For course descriptions or to register, go to: vasilart.com

Ongoing Classes at New Mexico Art League

Sept 9 - Oct 28

"Painting the Still Life in Pastel" • 1 - 4 pm

Sept 9 - Oct 28

"Painting the Places You Love" • 5 - 8 pm

Tuition: NMAL Members \$190; Non-Members \$210

All on Mondays for 8 weeks. Contact instructor by email:

vasilikatakis@gmail.com or call 505-255-0313.

Download registration form at: newmexicoartleague.org

TAUGHT BY OTHERS

Doug Dawson Workshops

June 17 - 19; 21 - 23 • Georgetown, CT

July 1 - 3 • Santa Fe

September 27 - 29 • Falmouth, MA

October 4 - 6 • New York, NY

For information, contact Doug at: 303-421-4584;

dougdawson8@aol.com Website: dougdawsonartist.com

Cloudcroft Art Workshops • NM

Alan Flattmann • July 15 - 19

Poetic Realism • Using photos and, if conditions permit, plein air settings, students will learn to create exciting paintings, while being reinforced in the basics of sound representational painting. Along with daily demos, students can expect personal attention and supportive, informal critiques. Open to both pastel & oil painters. Tuition: \$425

Bob Rohm • Aug 5 - 9

Spectacular Scenery and Desert Colors • For beginner to advanced students. Bob covers the entire painting process, beginning with analyzing a scene for 4 basic values and producing a painting with clean color and dynamic compositions. He works individually with each student and guides them in their own style. Work in oils or pastels. Demos done in both oils and pastels. Tuition: \$495

More details and other instructors scheduled for Summer 2013 available at: <http://www.cloudcroftart.com>

To register, call: 575-687-2453 or email: shiplett@pvt.net

Christine Swann Workshop & Retreat

July 22 - 25 • Pittsburgh, PA

Focus on understanding different brands of pastel and how to put their qualities to best use. Design will be studied to create stronger compositions. Emphasis moves on to understanding light and form, which will lead to better structure in portrait painting. Color and freedom of expression with this powerful medium will round out the workshop. Beginners to advanced artists.

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Arrive by Sunday, July 21 to enjoy a 7 pm Cocktail Reception and a curated tour of Galerie Werner located within the Mansions on Fifth.

Deluxe accommodations in the McCook Reed Mansion, cocktail reception, breakfast, lunch and breaks. Prices do not include taxes. \$1700.00 w/ Spouse: \$1950.00 two (2) artists per room: \$1250.00 each

To register call: 1-800-465-9550 or email Mary Del Brady at: mdb@mansionsonfifth.com

Hotel's website has more info: www.Mansionsonfifth.com
Christine's website is: swannportraits.com

Margaret Evans Workshop

October 21 - 25, 2013 • Abiquiu, NM

"The Challenges & Diversities of Landscape Painting"
Plein air workshop based at Abiquiu Inn. Paint Georgia O'Keeffe country and the stunning landscapes of Ghost Ranch. Rooms reserved, with studio space for meetings, demos or inclement weather. Fall is perfect time to visit – yellow cottonwoods, multi-colored rock mesas, and junipers offer dramatic landscapes. For more info, contact Lee McVey at lee@leemcvey.com or 505-417-3516

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From the President...

send my latest work and achievements to them. I don't blind carbon copy (bcc) because I want them to know who all carries my work. Full disclosure is a must. When a gallery sees another gallery doing something special with my work, this often spurs a conversation and frequently results in promotion of my work by yet another one of my galleries.

Keep the work fresh. Easier said than done and I could certainly improve on this on occasion. Don't wait for them to ask you for new work, you ask them. Or simply pay a visit with some new pieces on hand to drop off or trade. When they have seen the same work for months, don't be surprised to find it in a closet on a shelf in the back. Even that space is costing them money. Also, I have found it much easier to "sell" a gallery on a new medium or subject matter if I show it to them in person. It doesn't give them time to develop an opinion before they get the actual impact.

A contract is key. Even if you have already landed a gallery, if you don't have a contract, suggest one. Make up your own for that matter if they don't have one. There are thousands of examples on line. Become familiar with key points on contracts. But the main thing is to have one because it protects you both. Galleries don't want to be hounded about a payout. You should have the pay

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Call for Entries "Re-Invent a Work of Art"

Submission Deadline: October 20, 2013

It Begins With This Box...

Contest sponsors don't say what's inside, but you can expect to find some common art materials like clay, wood, canvas, and some uncommon materials too!

Create Something Amazing...

using only the materials provided in your Kit. Work alone or in a team, and enter as many creations as you want! *Share Your*

Creation... Judges and online

voters will select the winners. Upload images and/or video of what you make to Mystery Build website:

<http://mysterybuild.com/>



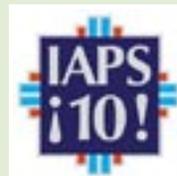
schedule at your fingertips. You should know what the discount leeway is. You have to have a record of what has been accepted or sent home on their letterhead. Bad things happen to good people.

There are so many things to consider when showing your work with a gallery. I am happy to further discuss this subject with you. If you have any questions, you can send me an email at: natashaisenhour@gmail.com

And... the next time you go into a gallery, count the light bulbs. Multiply that times \$5 for every time they need to be replaced, and consider the power it takes to keep them on.

Now, go paint...

~ Natasha Isenhour



FINALLY! After months of preparation, IAPS Tenth Biennial Convention is here!

June 6 - 9, 2013

Hotel Albuquerque in Old Town

FREE Admission to Vendor Area

Check IAPS website for information about events, classes, workshops, and vendor exhibits:

<http://www.pastelinternational.com>