



HIGHlight

March 2008

From the President...

Dear PSNM Friends —

The results are in for MasterWorks and now we can look forward to the Opening Reception to be held on Friday, April 4, from 5-8 PM. This 10th anniversary event will no doubt be another wonderful and inspiring show. Plan to take a turn sitting at the show. You'll have an opportunity to sign up in March or you may contact Enid Sorenson at 294-7217. Those who have entries accepted are required to sit at the show.

Janie Gonzales and Margi Lucena were introduced at our last meeting. As Co-Chairs, they are hard at work launching our National Show for 2008. They'll be announcing the jurors for the show at our next meeting. The judge for 2009 has also been chosen. There are still plenty of ways to help with this show

so let them know that you'd like to be on one of the committees. To learn more about the National Show everyone is invited to gather at Las Mañanitas during the lunch hour after our general monthly meetings. Las Mañanitas is located at the corner of Indian School and Rio Grande Blvd. Thanks to Janet Rontz for making arrangements for us to meet there. Also thanks to Glenda Jensen who again led us smoothly through the routine of judge and juror selection.

Another opportunity to show is just around the corner. Enid Sorenson is arranging a show for us at the Unitarian Church. She'll have more details at our meeting. It will be a first come first show event so be ready to sign up quickly.

Happy painting and I hope to see you at the meeting.

— Elaine Koehler

Monthly Meeting at the Albuquerque Museum

Saturday, March 8 PLEASE NOTE: Presentation at 10am, Business at 11am

“A Pocketful of Pastels” - *How to travel light with limited and compact equipment for plein air painting...*

Stephanie Birdsall will demonstrate how much fun and successful a REALLY limited palette can be. She'll show us the most limited *plein air* palette yet — which is not just for *plein air*! Pastels can be just as easy to travel with as any other medium. All you need is a pocket for your pastels.

As an experienced *plein air* painter, Stephanie has learned how to get excellent results using a limited, but carefully selected set of pastels, paying attention primarily to value and temperature. She also has been able to minimize the equipment she needs to carry, which gives her the freedom to reach more remote sites to paint and makes it easier to travel overseas.

Read more about Stephanie in the August 2007 Pastel Journal or on her website: www.stephaniebirdsall.com



NEXT MONTH: PAUL MURRAY

Demo at usual time, after general meeting and snacks.

PSNM Officers & Committee Chairs

President	Elaine Koehler
Vice President	Wanda Portee
Treasurer	Peggy Orbon
Secretary	Lee McVey
Past Pres.	Gaye Garrison
Communications	Carol Hall
Corresponding Sec.	Kathleen Dietz
Evaluation	Marilyn Drake, Hank Schuyler Jeanne Weitz
50/50	Patty Stewart, Seung Youn
Historian	Jeanne Weitz
Librarian	Karen Servatt
MasterWorks Rep	Carol Lovelady
Membership	Gaye Garrison
Membership Tags	Gaye Garrison
National Show	Janie Gonzales, Margi Lucena
Newsletter	Marilyn Drake, Alice Flitter
Programs	Maryann McGraw
Program Review	Gail Murray
Publicity	Diana Stauffer
Refreshments	Vacant - Please Volunteer
Signature Membership	Betsy Greenlee
Website Manager	Marilyn Drake
Workshops	Lyle Brown

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

Member News

Nancy Silvia's painting "Taos Sunset" was excepted into, and exhibited at, the Richeson 75 People's Choice show. See the entire show online at: www.richeson75.com

Mike Mahon is pleased to announce that one of his pieces is the cover art for the "Santa Fe Circle" magazine, a semi-annual art and lifestyle magazine published in Santa Fe. He will also have a two page spread about his work in the same issue, which should come out in February or March.

Colette Ody Smith will be exhibiting in three shows in Milwaukee this Spring – the Coquette Café, Katie Gingrass Gallery and the Grava Gallery. See her work at the Gingrass website: www.gingrassgallery.com/odya_smith.htm

FOR SALE

JULIAN FRENCH EASEL - Only used 5 times. For sale @ \$80.00. Original price \$119.99, plus shipping. Contact **Kathleen Dietz** 286-8244 or email: donaldrm86@msn.com.

Call for Entries

Sign-up Deadline: March PSNM Meeting

Sanctuary Gallery Show • June 1 to July 19, 2008
First Unitarian Church, 3701 Carlisle NE, Albuquerque
No entry fee • 30% commission on sales to the Church.
Space is limited to 36 – 40 paintings, maximum 3 pieces per artist

Artists' Reception: Sunday, June 1, 12:15pm

Artists are responsible for refreshments.

During the reception, it has become customary to hold a mini-mercado at which artists are welcome to bring cards, prints or original paintings to offer for sale. We have found that the Mercado has been very popular as well as successful.

Publicity: Media publicity will be handled by our committee. Artists are encouraged to use their mailing lists to invite people for the opening reception. For further information contact Enid Sorenson; 294-7217; enidls@comcast.net.

Slide Deadline: April 1, 2008

Pastel Painters of Maine 9th International Juried Exhibition. July 10 - Aug 10. Download prospectus from: www.pastelpaintersofmaine.com or send #10 SASE to Dick Neville, 11 Harris St., Springvale, ME 04083

Digital Deadline: May 2, 2008

First Daily Painters of New Mexico Art Competition
1228 Parkway, Suite F, Santa Fe, NM 87507
June 6-11, 2008; Reception: June 6, 6:00 pm – 9:00 pm
Each artist may submit up to a total of 10 digital entries
Email to: contest@dailypaintersnewmexico.com.
To download prospectus, go to Art Competition on Daily Painters of New Mexico website:
www.dailypaintersnewmexico.com

Deadline: May 31, 2008

Paint the Parks - see full description on page 7.

EDITOR'S NOTE: Please send an email to Alice Flitter at awflitter@aol.com with complete information about any shows you think will be of interest to your fellow PSNM members. Submissions must be received by the 15th of the month preceding the issue in which you'd like the show mentioned.

And remember, there are many shows and competitions listed on the internet, as well as the art magazines. So do some exploring on your own to see what is coming up.

February Program Review

by Gail Murray

Maggie Price: Simplifying Your Underpainting

Our February presenter, Maggie Price, has a lengthy list of credentials, most notably, former editor and co-founder of the Pastel Journal, along with Janie Hutchinson in 1999. Maggie is a signature member of PSA, PSNM, Plein Air Painters of NM, APOW and Vice President and member of the Board of Directors of IAPS. She has authored over 100 articles about pastel art and artists, and can now add book author to her resume: *Painting with Pastels: Easy Techniques to Master the Medium* (2007 North Light Books). At February's meeting, Maggie presented her underpainting and compositional techniques that she teaches in her many workshops around the world.

A life-long artist, Maggie didn't discover pastels until 1990 when she took her first pastel workshop with PSNM member Deborah Secor. By the third class, she was hooked on pastels. She acknowledges the role PSNM has had in her pastel career and credits our society for its continued support. She stated, "If it weren't for PSNM, I would not be where I am today." When her students ask her for one bit of advice, she always tells them "join your local pastel society." Maggie was the PSNM newsletter editor for many years, and served as Vice President. She shared the news that the 2009 IAPS Convention will be in Albuquerque in May, and the annual exhibit will be at the Ventana Gallery in Santa Fe on Canyon Road. Check the IAPS website for more details.

Maggie paints and teaches *en plein air* as well as in the studio. She asked 70 *plein air* artists how much time they painted outside and most admitted it was only 50% of the time or less. Considering the challenges, (weather, changing light, bugs etc.) *plein air* painting is still worth the effort; by observing the landscape in person you will bring life from outdoors to your painting indoors. Her demo focused on her technique of simplifying the underpainting, to block in the painting early to establish the relationship between value, temperature and color. Since most of Maggie's subject matter is landscape, she likes to block in her sunlight values with 3 different yellows to orange and her shadow values in 3 different blues. She does a very simple value study with these colors, and often works with the sides of the pastel stick for more even coverage. All sunlight values are lighter than

any shadow values and reflected light will stay in the shadows. Her technique doesn't work with blocking in with black and white. She developed a "value set" of Terry Ludwig's pastels, consisting of blues, greens, yellows, earth tones, and lavender-magentas. About 18 months ago Richeson came out with a new pastel surface which she enjoys using, and which will take more layers than Wallis paper. It is very durable and you can wash it off and re-use it. Her demo was on a white piece that she had mounted to Richeson Gatorfoam. You can also use archival Fomecor. She almost always works on a white or pale yellow surface. She also likes to teach on Wallis paper, since it is so forgiving and also takes lots of layering. The earlier problems with Wallis paper seem to have been resolved. The demo was of a fall scene from the La Luz Trail near Albuquerque which she calls, "First Orange Tree".

Because sky is a sunlight color, she blocked in the sky in the lightest sunlight color, which is yellow. The mountains are a middle sunlight value, so they were blocked in with the next darker color of yellow. Normally she uses vine charcoal to sketch in her composition, but today she used a light grey pastel pencil. She blocks in from light to dark, then paints over it in dark to light. She did not put in the tree shadows, but the darkest sunlight color for trees. Orange and blue works almost as well as yellow and blue for this technique. Massing the values will make for a stronger design. She did not put in all the tree shadows; just the darkest sunlight colors for trees. By using the sides of the pastel stick, you avoid making a lot of little strokes of color, which she calls "noodling." She says some students put signs in their studio that say "NO NOODLING".

After the sunlight colors are blocked in, next are the shadow colors, beginning with the darkest dark values in



blues. It's always a good idea to step back from the easel during this process to see where you are, so you don't get lost in the painting. A good painting is a combination of uneven contrasts: more dark, less light; more detail, less detail. Once all the values are in, take a small cheap brush set aside specifically for this step, and carefully paint over each blocked in value with Turpenoid, rinsing and wiping your brush often. Start with your lightest values (yellows) first, and carefully cover them so as not to bleed any adjacent blue values into your yellows, thus creating the unintended consequence of green! Then proceed to the middle values of sunlight, and so on, until the entire underpainting has been "turped." She is careful about the direction of brush strokes on the "turp" step. Sometimes she will let some of the underpainting show through the final painting, and depending on the image, some drips or runs can be "happy accidents". Note: If you travel abroad to paint, Turpenoid is not always available in remote foreign locations, so you may have to improvise this step with water or alcohol. Be advised, that water or alcohol will leave the pastel pasty on the surface. Turpenoid melts the pastel into the paper. If your "turped" underpainting is not drying fast enough to suit you, the essential studio tool, a hair dryer, can be used to speed things up a bit. Because of the time it takes to do this process, it is not really useful in *plein air* and is best done as a studio exercise. Power for the hair dryer is probably more available too.

The order in which she proceeds: 1. sky color and value; 2. distance; 3. all the shadows; 4. paints darks to light. When painting *en plein air*, grab the color, value and general shape of the scene you are painting first. Once you have these established, you can successfully complete your painting in the studio. Maggie considers her *plein air* paintings as color studies for studio work.

She organizes her pastel sticks using the 6 value warm-to-cool method. When she picks up a pastel she thinks, warm or cool? Dark or light? She organizes them the same way so that when she paints she automatically knows where the colors are she wants to apply. She has developed a light touch when layering and has very few hard pastels but uses them for blending. Giraults are good to blend with and add color at the same time. They are good with foliage and moving water. Another blending technique is to quickly tap your fingers over the top of colors to pound them in together to blend. She cautions against "sideways tapping" which is just smearing. This tapping will marry the edges together, where your values (yellows and blues) meet, and create a "half tone" effect.

On distant peaks, she will bring in some of the sky color into the top of the peaks, as they appear to fade into the distance, creating atmospheric perspective. Sometimes this "tap tap tap" will reveal flecks of blue from the underpainting.

We all learned a lot from this quick one hour demo. There are six pages in her book devoted to this technique, and her next book, *Painting the Effects of Sunlight and Shadow*, will expand this topic even further. She is also writing an article for the March 2009 PJ, to celebrate its 10 years. For more information about workshops, contact Maggie at 505-294-7752 or go to www.MaggiePriceArt.com or e-mail: pcstudios@cableone.net

MasterWorks 2008

April 4 - 25, 2008

For more information, please contact the PSNM MasterWorks Representative by mail or phone.

Carol Lovelady
300 Alamosa Rd. NW
Albuquerque, NM 87107

Phone: (h) 505-345-2267; (c) 505-480-9938
Email: lovelady101@comcast.net

Deadlines:

March 22 - Miniature Fine Art

Artwork delivered to Hispanic Arts Center 11 am-1 pm

MasterWorks Show Calendar:

- Apr 4 - Opening Reception and Awards
- Apr 7 - Nancy Reyner, Golden products demo
Bud Edmondson demo
- Apr 8-10 - Bud Edmondson - "Perspective" Workshop
(all media)
- Apr 13 - Open House and Paint-in
- Apr 14 - Sharon Fullingim - Printmaking Workshop
- Apr 16-18 - Robert Kuester - RGAA Workshop
(portrait or figures)
- Apr 19 - Robert Kuester demo
- Apr 20 - Richard McKinley demo
- Apr 20-22 - Richard McKinley - PSNM Workshop

Judges: Large Fine Art - Wilson Hurley

Miniature Fine Art - Jan Keefer

Jurors: Large Fine Art

Jim Asher, Christopher Mead, Anita Louise West

Miniature Fine Art

Leo Neufeld, Carole Pallister, Mary Sundstrom

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. Use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

Maggie Price Workshops

April 2008, Sautee, GA

May 2008, Juzcar, Spain; Pollock Pines, CA

July 2008, Puyallup, WA; Portland, OR; Medford, OR

September 2008, New York, NY (PSA); Cortona, Italy

October 2008, Santorini, Greek Islands; Juzcar, Spain

For details about these and others, go to:

www.MaggiePriceArt.com

Margot Schulzke Workshops

Learn "why you put what where" with the author of *A Painter's Guide to Design and Composition*. (North Light, 2006)

March 31 - April 4, 2008 • Eugene, OR

Emerald Art Center - 541-726-8595, or emerald@epud.net

July 16 - 19, 2008 • Gig Harbor, WA

Sponsored by NW Pastel Society. Contact Binky Bergsman at: binky.bergsman@verizon.net or call 360-568-1199.

September 13 - 20, 2008 • Puy-l'Eveque, France

Check it out at www.hautbaran.com Contact: Bob Strohsahl: 800-375-8232, pastelguy@aol.com, or Margot Schulzke: schulzke@jps.net

October 16-18, 2008 • Sacramento, CA

Three days at Sacramento Fine Arts Center. Contact: Sharon Drysdale, 916-971-3713 or email: watercolourart@hotmail.com

Lorenzo Chavez Workshop

June 16 - 20 • Santa Fe, NM

Paint historic Santa Fe in this 5-day landscape workshop.

For information, contact Valdes Art Workshops at 505-982-0017 or visit www.valdesartworkshops.com

Jakki Kouffman Workshops

Painting in Pastel or Acrylic paints and mediums.

May 11 - 15, 2008 • Abiquiu, NM

September 15 - 19, 2008 • 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

Mike Mahon Workshops

June 26 - 28 • Amarillo, Texas

Painting Process workshop, sponsored by the Amarillo Art Institute

July 21 - 25 • Cloudcroft, New Mexico

Painting Process workshop, sponsored by Cloudcroft Art Workshop. Contact Jan Rasch, at 1 505 682-2889 or janrasch@zianet.com

September 22 - 26 • Hot Springs, Arkansas

Portrait Workshop, sponsored by Hot Springs Art Gallery.

Fall of 2008 • Taos, New Mexico

Painting Process, details to be announced. All mediums are welcome, but demonstrations will be in pastel and oil. For info on all workshops, except Cloudcroft, contact Mike Mahon at art@mmahon.com or phone: 806-359-5130

Paul Murray Workshops

September 6 - 12, 2008 • Haut Baran, France

Information at www.hautbaran.com or Contact: Bob Strohsahl: 800-375-8232, pastelguy@aol.com

October 6 - 9 • La Cienega, NM

October 13 - 16 • La Cienega, NM

Both these workshops will be at my studio, limited to 8. For more info email: murrayfineart@earthlink.net

Michael Chesley Johnson, PSA, PSNM, Plein Air Workshops

April 7 - 10 • Burlington, ON (Pastel Artists Canada Annual Symposium Workshop)

June 2 - 6 • Lakes Region, NH

June 15 - 20 • Grand Manan Island, NB

June - late Sept. • Campobello Island, NB

August 18 - 22 • St Andrews-by-the-Sea, NB

September 1 - 5 • Special Mentoring Workshop with Doug Dawson (www.dawson2008.com) on Campobello Island, NB

October 6 - 10 • Acadia National Park, ME

Check www.MichaelChesleyJohnson.com for full details, e-mail mcj@sff.net or call 506-752-2482.

(continued on pg. 6)

Workshops

TAUGHT BY OTHERS

Desmond O'Hagen Workshop

April 25 - 27, 2008 • Ouray, CO

Advance your technique. \$333 (M), \$363 (N-M)
Offered through Weehawken Creative Arts, PO Box 1497, Ouray, CO 81427 Phone: 970-325-4005; email: us@ouraynet.com or www.weehawkenarts.org

Nancy Reyner Workshop

April 7 • Expo NM @ MasterWorks

FREE demonstration of the latest in Golden Acrylic technology. Lots of little freebies to take home... Still lots of openings for PSNM members. Contact Lin McKay: wclinda@comcast.net or 294-2935.

Sue Buck Workshops

May 12 - 16 & May 19 - 23 • Albuquerque, NM

Both these Mon. - Fri. workshops will be held at the historic Hibben House on Campus Blvd. NE. What a location! Sue Buck, an art professor at Allegheny College in Meadville, PA., returns to Albuquerque every year to teach her extraordinary workshops.

Artists must be intermediate to advanced... no total beginners please. Any medium, any size, any subject. Teaching will be directed totally to the individual student and creating a complete work of art. Each workshop limited to 11 students... plus the organizer. Lots of one-on-one time.

Hours: 9:30am to 4:30am, with break for lunch.
Cost: \$455 (including tax) per workshop, with discount for taking both workshops.

To reserve: Send \$100.00 deposit per workshop to Glenda Jensen, 9104 James Avenue NE, Abq. 87111. Call 237-2336 or cell 252-4133 for more information. Email: Glensen@msn.com.

Leslie B. DeMille Portrait Workshops

May 18 - June 1 • France

Oil and Pastels. All students will have a portrait done by Mr. DeMille to take home with them! jpg samples of work must accompany registration. Limit 6 students. For details workshops and information about Mr. DeMille, go to www.lesliebdemille.com

Frank Federico Workshop

June 16 - 20, 2008 • Taos, NM

Five day *plein air* workshop (depending on weather conditions) starts on Monday. \$700 includes workshop

tuition, plus 6 nights (starting on Sunday night) at the historic Sagebrush Inn. Double occupancy - Single occupancy is additional. Includes full breakfast daily. If interested, contact Lyle Brown at 505-797-9642 or e-mail: lhbrownart@msn.com

Al Lachman Workshop

July 31 - Aug 2, 2008

Presented in conjunction with the Pastel Painters Society of Cape Cod 13th Annual Show: "For Pastels Only on Cape Cod". At the Chatham, MA, VFW
Cost: \$400 - members, \$435 - non-members
Info: Betsy Cook -(508)-539-2699- www.pastelpaintersocietyofcapecod.com

Ann Templeton Workshop

August 10 - 20, 2008 • Africa

Many *en plein air* opportunities. Fee includes most in-Africa transport, most meals & lodging, safaris and sightseeing tours (others are available as extras).
Cost (excluding air fare): Painter: \$3,700 - Shared room, \$3,900 - Single room; Non-Painter: \$3,300 - Shared room, \$3,500 - Single room.

Go to www.anntempleton.com for more information, or for any questions contact Gino at: gino@anntempleton.com or artsmart42@gmail.com or call (505) 378-4262
\$500 pp deposit (Limited to 20, deposit is essential)
Send checks (payable to Ann Templeton) to:
Ann Templeton Art, PO Box 651, Ruidoso Downs, NM 88346

Doug Dawson Workshops

Former PSNM National Show judge, Doug Dawson's 2008 workshops (from March - November) are listed on his website: www.dougdawsonartist.com
His email is: dougdawson8@aol.com; or phone: 303- 421-4584

Webster's World 2008 Tours for Artists

Cortona, Tuscany, Italy - May 12 - 24

Landscape painting with RICHARD MCKINLEY

Provence, France - May 12 - 24

Landscape painting with COLLEEN HOWE

Southern France - October 1 - 12

Landscape painting with DUANE WAKEHAM

For details and to download brochures, go to:

www.webstersworld.net

Or email or call: websterw@patriot.net or 1-800-952-9641

PaintAmerica Announces 2008 Paint the Parks Call for Entries

PaintAmerica, a national, non-profit organization to support and promote the visual arts, has announced the Call to Entries for the 2008 “Paint The Parks” National Artists’ Competition. Paint The Parks will attract many of our nations’ top artists, with a \$10,000 purchase award for the Grand Prize. Many other cash prizes and purchase awards will also be available, making Paint The Parks one of the country’s richest art competitions. Full details and entry forms are available at www.PaintAmerica.org

The 2008 Paint the Parks100 Competition and the Paint the Parks “Mini50” provide the country’s top national venue for established and emerging representational artists to showcase their talents. The competition celebrates our country’s national parks, with a portion of the proceeds benefiting the National Parks Foundation (www.nationalparks.org) The competition also supports the PaintAmerica mission of providing scholarships for young artists and promoting the visual arts across America.

The Paint the Parks Competition format rewards artists with great potential for sales of their work. It also provides recognition, exposure and awareness through a national traveling exhibition and an online display. The exhibition will be shown in venues such as The Jefferson National Expansion Memorial, St. Louis, MO; The RW Norton Art Gallery, Shreveport, LA; and The CACEG Gallery; Estes Park, CO. Showcasing the beauty and qualities of America’s National Park system as seen through the eyes of its artists is another benefit of the program.

The Second Annual Paint the Parks 100 carries on the tradition of the long-running Arts for the Parks competition. Last years grand prize winners were John Agnew of Cincinnati, OH for his painting “Looking for the Shore” and Ray Hunter of Santa Barbara, CA for his mini painting “Lesson on the Yellowstone”.

Entries representing any of the 390 National Parks are submitted and judged within one of the three National Park Regions. The highest scoring painting from all entries is named the Grand Prize Purchase Award Winner and claims a \$10,000 purchase award. It, and the top 33 paintings from each of the three regions advance to the Paint the Parks100. Other artists in the top 100 also have the chance to receive additional cash prizes and purchase awards. Recognition is also given to the “2nd 100” artists.



The “mini” competition is for works up to 180 square inches.

The full-size competition accepts work up to 720 square inches.

A discounted entry is available for meeting the early deadline of May 1, 2008.

The final competition entry deadline is May 31, 2008.

P.O. Box 4031 • Topeka, KS 66604 • 785.273.4502 • fax 785.273.4510 • www.PaintAmerica.org