



# HIGHlight

May 2006

## From the President...

*Every time I close the door on reality it comes in through the window.* —Jennifer Unlimited

Greetings, PSNM Friends —

Many of us electronically challenged people are feeling anxious about the transition from slides to digital entries for competitions. It was reassuring during last month's meeting to realize that our old friend Pat Berrett is making this transition with us (and just as reluctantly, it seems!). As the person who has made slides for virtually every artist in town over the past 25 years, Pat was among the first to see this new reality coming. Fortunately, he decided to "open his door," so that he's now able to offer assistance to individuals in learning how to prepare digital entries and to PSNM in helping us figure out how to handle entries in this form. If trying it on your own still feels overwhelming, Pat will photograph your paintings as he's always done, prepare your digital images to make sure they conform to the sponsor's requirements,

and even handle the actual entry forms.

At our last meeting, the PSNM board heard from both the person at RGAA who handled their first digital entries and one of the jurors of that show. As with anything new, there are still some aspects of the process that need refinement. So, although this change appears inevitable, we are not rushing to embrace it: for the 2006 National Show, PSNM will continue to require slide entries. In the meantime we will try to keep up with new developments so that by the time digital entries become the standard, we'll be able to make the transition smoothly.

Now a message especially for people who've been in PSNM since the early years: We would like to put together a comprehensive scrapbook of our history to be displayed at our meetings and shows. If you have any materials you're willing to share—show catalogs or newsletters, newspaper clippings, photos, minutes from early meetings, lists of officers and program demonstrators from the beginning—please let me know. I'll be happy to make copies if you want to retain the originals. Thanks in advance.

—Betsy Greenlee

## Monthly Meetings at the Albuquerque Museum

**Saturday, May 13, 10am**

**Addie Draper** will demonstrate how she blends and layers on sanded surfaces. She will incorporate a discussion about choosing a topic to paint, prep work of making small paintings to determine composition, and then do a demo of her actual process of layering and blending to create the piece. In the process she will also discuss compositional problems, poetry and painting, and pushing the edges.



Addie,  
and her painting "Dusk #4"



**Mike Mahon on Saturday, June 10, 10am**

A master of colorful, realistic portraits and landscapes of the Southwest, especially the mountains, rivers and plains of Texas and New Mexico, his impressionistic, representational paintings have won many awards. In June, Mike will be a featured artist at Weems Old Town Gallery in Albuquerque. To learn more about Mike, visit his website at: [www.mmahon.com](http://www.mmahon.com)

# March Program Review

## Iva Morris paints western skies

Our March meeting was once again a packed house for the demo by Veguita, New Mexico Pastelist, Iva Morris. Iva is well known for her vast landscapes of the southwest, and specifically the dramatic and spacious skies around her rural home south of Albuquerque. Therefore, the subject of her demo was how she paints our Western skies. She did the demo on Wallis paper dry-mounted onto 3/8" brown Gator board by Weems Gallery in Albuquerque. Gator board is available from Regal Plastics in Albuquerque and comes in brown, black or white, 4 ft. x 8 ft. sheets for about \$32, which they will cut down for you. First Iva quickly showed us examples of how she prepares her grounds and the colors that she would use for skies, landscapes, or sunsets. She laid down several strips of color, using Rembrandts (a harder pastel good for layering large areas). She began with dark brown, below that, light brown, then medium blue, maroon, orange, green, and a neutral. Over that she poured turpenoid and scrubbed the surface with a Bounty paper towel. With a chuckle she says that Bounty is the best for this process. She learned the turpenoid trick from PSNM member and instructor Deborah Christianson Secor. This portion of the demo was only to show an example of what different colors an underpainting would be for a snow scene (over the browns), a sunset (over the blue, maroon, orange layers), and skies (over the green and neutral).

The actual painting demo was done on a prepared pale neutral orange ground, over which Iva drew the basic composition of the painting. Then she applied a transparent gouache value study in light purple over the base drawing. She prefers to use gouache for this step, because it still allows the tooth from the Wallis paper to grab the pastels. Acrylic might be too heavy and cover up the toothy surface. If she is going to paint a cool color painting, she does it over a warm orange surface. Now the fun begins. She flips the prepared board 180° on the easel, and starts painting in her sky, upside down, beginning with the clouds first. This way, dust falls away from the rest of the painting, preventing colors from landing in areas where she doesn't it in the painting. This also allows her to concentrate on

shape, value, and abstracts everything. She finishes the sky before moving on to the land portion of the painting. She thinks of the clouds as geometric shapes... spheres, balls, etc. Iva never uses white for her clouds, instead choosing light pinks, purples, or violets next to skies in ultramarine. If her skies are in pthalo blues, her clouds will be light green or light yellow. The greatest contrast in her paintings are between the sky and the clouds and Wilson Hurley told her the the horizon line is the lightest value in the painting.

She builds up the clouds with lights first, then works in the sky around them. Painting should be specific when dealing with skies. She wants the sky to look like THAT day, not a generic sky. She aims for the sky to make you feel the way the day looked and felt. Depending on the color temperature of the sky and season Iva uses the entire family of pthalo and ultramarine blues. Unison makes a #29 light yellow that works well for her clouds. Her compositions are usually a 2/3 sky to 1/3 land ratio. For skies Iva likes to work from dark to light from one side of the painting to the other, which makes the sky look more like it looks to our eyes in reality. She likes to scrub in the sky colors with the palm or sides of her hands, and uses her fingers to blend in and out of the clouds and likes to let the orange ground reveal for more depth and interest. She says with a bit of humor, "your hand will never be the same, but you will have some great clouds." Once she is satisfied with the sky and clouds, she will turn the painting over to check progress and do any necessary tweaking or cleaning up sky/cloud boundaries even using pastel pencils and feather blending. By completing the sky first, she can play off its mood for the rest of the painting.

She draws inspiration for her skies from many of the Hudson River School Painters, who often painted vast sea and water scenes. To Iva, the desert is a huge sea of light, reflecting all kinds of colors from the land, clouds and vegetation. Iva likes to paint with a lot of colors, and does small plein air sketches and studies (10x12, 11x13, etc) at least twice a week in the mornings. She doesn't use spray fix, and will use the air compressor to blow off any loose dust. In the studio, she often paints to the music of Miles Davis, Charlie Parker and Steve Earle. Iva brought three books she gets inspiration from: "William Bradford Sailing Ships and Arctic Seas"

by Richard Kugler, published by New Bedford Whaling Museum; "Hudson River School Visions" The Landscapes of Sanford R. Gifford, edited by Kevin Avery and Franklin Kelly, Metropolitan Museum of Art, New York; and "The Hudson River School" by Lousie Minks, Magna Books.

— Gail Murray



*Far left: working on the clouds upside down.  
Near left: Adding detail, rightside up.*

## April Program Review

### Are Digital Cameras “Electronic Evil”?

Our April presenter, Albuquerque photographer, Pat Berrett, told us that “Photography” comes from two Greek words: photos = light and graphus = writing. So we are writing with light. Pat’s mission was to enlighten us about photographing our paintings with digital cameras, instead of slides. He both enlightened and frightened us with the news that digital technology is here to stay. As more and more shows and exhibits switch from slide entries to digital entries, we must go along.

After 25 years of doing photography the “old way”, with slides and film, Pat learned that he, too, needed to join the 21st century since he was losing one or two jobs a week by not shooting digitally. Since technology changes every twenty minutes, converting meant spending money. He assured us that shooting digital photos is the same as shooting slides; the set up is still the same process. In the old days, you ended up with a roll of film. Now your images are on the camera’s flash card or memory stick and you must move the digital files from the camera to the computer. An image editing program, such as Photoshop or Photoshop Elements is also necessary. You also have to know how to e-mail the files and burn CDs. It all costs money and takes time to learn. For Pat, 10 rolls of slides translates to about 6 hours of computer time. Once you learn what you are doing, the time commitment doubles. But, you won’t have to put silver tape on slides any more. Every time you enter a show, all the digital photo files have to be prepared specifically for that show’s requirements. Pat can provide cradle to grave service: he will photograph your art and completely prep the entries and e-mail the images as per the show’s specs. He has already helped the Rio Grande Arts Association and others write their show specs. Sheila Richmond reported the RGAA liked the results of jurying their recent show by digital images. Specs may become more uniform, but it also depends on how the show is being juried. Every organization works out their own way to do it, and they may refine it the following year. For example, shows may change the size of the images they require. He gave us a lot of technical examples that can better be translated by doing some research on the internet. One such site, [www.dpreview.com](http://www.dpreview.com) lists and reviews all 814 digital cameras made today. As with every electronic piece of equipment, the more money you spend, the better product you usually get. You can get digital cameras that are “point and shoot” fixed focus, or ones with interchangeable lenses. In either case, a higher end product will usually



*Pat shows us a Memory Card*

give you better results and more pixels.

Use the longest lens you have in the space you have for less distortion. You can still shoot slides, just scan them and save them on the computer. Be sure and get a good scanner, as your files will only be as good as the scan.

You need imaging editing software to change the image size and resolution. Photoshop Elements costs about \$100. It has a dialog box that will ask you what image size and resolution you want to save your copy in. Resolution is a measure of how many units per unit. For example, DPI is Dots (Pixels) Per Inch. If something is 100 DPI in an 8” space, then it is 800 pixels wide. You should shoot a minimum of 2000 pixels wide, then scale it down. Fill up the frame as much as you can so you don’t have to “throw” pixels away.

Monitor calibration: No two monitors are the same. They must be calibrated for the next step in the process, i.e., if you are viewing an image for printing, or for the screen or CD. If the image on the monitor looks like your painting, then your monitor is probably fine.

Pat spoke a bit about Compression and suggests that you shoot in Jpeg to save space. Jpeg is a compressed file format. If you open and save a compressed image file (Jpeg) too many times, eventually your original image will degrade. Don’t re-save an original image over and over again. Instead, always make copies and work on your copies and save them. If you mess up a copy, don’t worry... just make another copy from the original file or Jpeg.

Archiving your images can be a problem. You will run out of room in your computer and most CDs will break down after 5 years. DVDs will hold more information, but they will fail eventually too. This is where you need to have a “migration strategy”, where your images (data) are migrated from one storage system to another. Every time you move from one medium to another, you run the risk of losing quality. You can also make prints of your images on archival paper with archival inks. You can put digital files on slide film and you can put slides on digital files. However, no archival system is perfect. Pat told us the story of a Kennedy era photographer that had stored thousands of historical negatives and images under perfect conditions in a bank vault – across the street from the World Trade Center.

Finally, we are all in the same boat, so we can’t avoid this. Learn things a little at a time, otherwise the learning curve will overwhelm you. For information on having Pat shoot your art for you, or about his four-hour workshop in digital photography, contact Pat at: [plberrett@earthlink.net](mailto:plberrett@earthlink.net); 505-881-0935 (Studio); 505-453-5200 (Cell)

— Gail Murray

# Member News

**Dina Gregory's**, "Cuidad de Rio Grande" was juried into the "Art Splash" National Exhibition in Graham, TX. May 20-June 2. Jurors were Wm. Kalwick Jr. and Kaye Franklin.

**Leila Hall** is having a solo show of recent pastels at Studio 5 Art and Design Gallery, in Santa Cruz, CA, from 4/2-6/2.

**Tegwin Matenaer's** pastel exhibit "SYNERGY", a celebration of artistic expression held at Old City Hall Gallery, Shasta Co. Arts Council, Redding, CA. The show included "River Run" awarded BEST OF SHOW, 2005 SCAC North State Annual Juried Competition and "Hope Rising" which was accepted in the Pastel Society of the South West National Exhibit, along with 15 other soft pastel paintings. Tegwin's email address has changed to: tegsmail@tegwinart.com  
Her website is: www.tegwinart.com

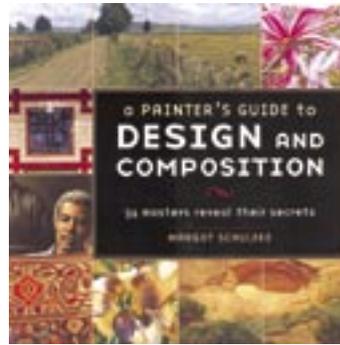
**Deborah Paris** is one of 60 New Mexico artists featured in the new book *Landscapes of New Mexico* published by Fresco Fine Art Publications and distributed by the University of New Mexico Press. An exhibition and sale of the work of featured artists will be held at Manitou Galleries in Santa Fe, NM, May 5-29, 2006. Opening reception and book signing with the Artists is May 5, 5-7:30 PM. Deborah is also featured, and authored the Foreword, in the new book, *The Jack Richeson Series: Plein Air New Mexico*, which highlights the work in the first Plein Air New Mexico Invitational held in Dec. 2005 at Ventana Fine Art in Santa Fe. Deborah will also be in The Carmel Plein Air Festival in Carmel, CA, May 17-21, 2006.

**Margot Schulzke** has received the highest award offered by the Pastel Society of the West Coast, the Pastel Laureate™ Award. The honor was presented at the 20th annual Pastels USA reception April 22nd. Only four artists have received this award: Margot joins Daniel Greene, Albert Handell and Bob Gerbracht. The award recognizes national stature as a pastelist as well as contributions to the recognition of pastel as a major medium. Read Maggie Price's review of Margot's new book, *A Painter's Guide to Design and Composition* (North Light Books, 2006) at right.

Congratulations to PSNM members juried into the MasterWorks show. For large artwork, members who won awards for pastels: **Lynn Hartenburger**, 2nd; **Carol Hall**, 3rd; **Gaye Garrison**, 4th; and **Lillie Panter**, honorable mention. An Award of Excellence went to **Steve Reyes**. **Bud Edmondson** received an Honorable Mention for his watercolor and **Bryan Waldrip** was awarded the RGAA Community Give Back Award for his oil painting. In the miniature category, awards for pastel were given to: **Leila Hall**, 1st; **Elaine Koehler**, 2nd; **Jeanine Allen**, 3rd; Leila Hall, honorable mention. **Paul Murray** won two awards in the acrylic/oil category, 1st and an honorable mention; **Sharon Jensen**, got 3rd place in drawing/prints; and **Bud Edmondson** 2nd place in watermedia. See photos on pg. 8.

## New book by Margot Schulzke hits "an absolute homerun"

Review by Maggie Price



Margot Schulzke's name will probably be familiar to anyone who has read *The Pastel Journal*, as she has written a regular column for the magazine for some years. Her clear and easily understandable writing style is now showcased in her new book,

*A Painter's Guide to Design and Composition*.

Schulzke begins with the basics of design, explaining that "Every successful painting begins and ends with a solid design. A good composition elevates a work of art from amateurish and ordinary to stunning and extraordinary." She then explains and illustrates—with paintings in various medias by a total of 26 artists represented in the book—the building blocks of good design, including space, shape, line, value, color, texture, pattern, intervals and proportion. In addition to images presented to explain particular concepts, there are a number of step-by-step progressions of paintings by various artists. At the end of the section is a summary of "21 Pointers for Better Composition," a list that would be well worth reading frequently, if not memorizing.

In the second section of the book, Schulzke explores "what takes a painting beyond good," what gives a painting "that masterful touch that makes it unforgettable." She discusses establishing the mood of a painting, understanding planes and masses, and creating rhythm, as well as developing style.

At 144 pages, and loaded with images, one might think this book would be a quick read, but that is hardly the case. There is so much valuable information presented in the text that it bears reading carefully, and reading repeatedly.

Readers of the book have been enthusiastic in their praise. "It is fabulous," says Janie Hutchinson, former publisher of *The Pastel Journal*. "The best book out there, so complete, so right on! I have been carrying it with me everywhere I go. It will soon be dog-eared and I'll have to buy several more."

Sally Strand, who has judged a previous PSNM national show and taught a workshop, says the book is "An absolute homerun! Truth is, I usually yawn looking at art books (or wince) and rarely read them. But this one has substantial information and I hope to pitch it to my classes."

Richard McKinley, another former PSNM national show judge and workshop instructor, says, "I have collected art books for over 35 years, some dating back to the 1800's and Margot's is one of the best I have seen. What a beautiful job. ... So many art publications these days are mediocre at best but this one is now the standard to meet."

The book is available through major booksellers, including Barnes & Noble, Borders, and on-line at Amazon.com.

# Exhibitions • Call for Entries • etc...

## **3rd Annual Central Coast National Fine Arts Competition**

Deadline May 31, 2006, juried by John Burton.  
Morro Bay Art Association. Phone: 805-772-2504.  
For details and prospectus send #10 SASE to:  
MBAA/Competition, 835 Main Street, Morro Bay, CA 93442  
or go to: [www.morrobayartassociation.org](http://www.morrobayartassociation.org)

## **Harness Tracks of America**

Slide Deadline June 15, 2006.  
Art Competition & Auction will be in Oct., Red Mile Race Track, Lexington, KY.  
For details and prospectus, contact Harness Tracks of America, 520-529-2525 or [info@harnesstracks.com](mailto:info@harnesstracks.com)  
website: [www.harnesstracks.com](http://www.harnesstracks.com)

## **Marin Society of Artists**

Slide Deadline June 19, 2006, Juried by Rene de Guzman.  
National Juried Show, Oct. 1-22, San Francisco, CA.  
For details and prospectus, contact Melissa Woodburn, 415-499-1655 or [MKWFineArt@aol.com](mailto:MKWFineArt@aol.com)  
website: [www.MarinSocietyofArtists.org](http://www.MarinSocietyofArtists.org)

## **Northwest Pastel Society**

Slide Deadline June 25, 2006, Juried by Deborah Paris.  
International Open Exhibition, Sept. 3-30, Harbor Gallery, Gig Harbor, WA.  
For details and prospectus, send SASE to: Paulette Johnson, 7816 182nd Pl. SW, Edmonds, WA 98026 or download from:  
[www.nwps.org](http://www.nwps.org)

## **Connecticut Pastel Society**

Slide Deadline July 7, 2006, Juried by 5 artists.  
13th Annual National Exhibition, Sept. 16- Nov. 19, The Slater Memorial Museum, Norwich, CT. For details and prospectus, go to [www.ctpastelsociety.com](http://www.ctpastelsociety.com)

## **LoneStar Pastel Society**

Slide Deadline July 15, 2006, Juried by Ramon Kelley.  
For details and prospectus, contact Show Chair, Janette Dickerson, Amarillo Art Institute, 3701 Plains Blvd., #117, Amarillo, TX 79102; email: [amaartschoolschool@sbcglobal.net](mailto:amaartschoolschool@sbcglobal.net)

## **Pastel Society of Oregon**

Slide Deadline July 17, 2006, Juried by Frank Federico.  
15th Biannual Juried National Exhibition, Oct. 13-Nov. 22, Umpqua Valley Arts Center, Roseburg, OR. For details and prospectus, send #10 SASE to: PSO, PO Box 105, Roseburg, OR 97470 or download from: [www.users.mcsi.net/psoc](http://www.users.mcsi.net/psoc)

## **Sierra Pastel Society**

Slide Deadline Aug. 7, 2006, Juried by Maggie Price.  
Pastels on High International Exhibition, Oct. 9-28, Chablis Gallery, Placerville, CA. For details, contact: Connie Randmaa at [conniepastels@yahoo.com](mailto:conniepastels@yahoo.com)

## **Arts Central National Watercolor and Pastel Show**

Slides deadline Sept. 22, 2006, Juried by Stella Canfield.  
at Mirror Pond Gallery in Bend, OR. Show Nov. 1-26.  
\$2000+ in cash and merchandise awards, including feature/cover of Cascade Arts and Entertainment. \$25 for up to 2 slides. Stella Canfield Art Station Workshop Nov 1-3.  
See <http://www.mirrorpondgallery.org/exhibits.htm>  
or call 541-317-9324 or send SASE to Mirror Pond Gallery, November Prospectus, 875 NW Brooks St., Bend, OR 97701

## **IAPS 6th Biennial Catalogue Cover Competition**

Slide Deadline Oct. 10, 2006, Juried by Bill Hozner.  
For details and prospectus, contact Anne Heywood, 508-378-4239 or [aheywood@anne-heywood.com](mailto:aheywood@anne-heywood.com)  
website: [www.pastelinternational.com](http://www.pastelinternational.com)

## **Call for artists**

Ongoing: The Ghost Ranch Piedra Lumbre Education and Visitor Center is seeking submissions for upcoming exhibits.  
For more information on upcoming shows, contact:  
Ghost Ranch Piedra Lumbre Education and Visitor Center  
Attn: Arin McKenna, Coordinator  
HC 77, Box 15, Abiquiu, NM 87510  
(505) 685-4312 or [arinm@ghostranch.org](mailto:arinm@ghostranch.org)

## **Encantada! 2006**

Opening Reception - Friday, May 5,  
6-8 p.m. Fine Arts Building, Expo New Mexico  
Rio Grande Art Association's annual juried show runs through May, Thursdays – Sundays and on Monday, May 30, 2006.  
Encantada! exhibits paintings without glass or other protective covering, submitted by artists residing in the southwest.  
During Encantada! noted RGAA artists, Barb Nahler, Jeanne Weitz, and Fred Miller, will each conduct workshops open to all artists in the Fine Arts Building. For further information contact Barbara Nahler at (505) 823-1264 or [bjncre@aol.com](mailto:bjncre@aol.com), Jeanne Weitz at (505) 281-0881 or [jeanne@moo-vee.com](mailto:jeanne@moo-vee.com), or Fred Miller at (505) 856-7547.

Note: **NM Watercolor Society** will be held at the same time.

# Workshops

## Deborah Paris Workshops

These intensive three- and five-day workshops will challenge and delight beginning plein air painters as well as those with experience painting outdoors. Plein air work will form the foundation for creating studio pieces from on-location sketches, memory and imagination.

**May 29 - June 2, 2006** • Ghost Ranch, NM

TWO SPOTS LEFT! Five-day class, plein air/studio; \$495

**Sept 22 - 24, 2006** • Placitas, NM

Three-day class, \$295

For information or to register go to: [www.deborahparis.com](http://www.deborahparis.com) or email Deborah at: [deborahmparis@aol.com](mailto:deborahmparis@aol.com) or call (505)867-8188.

**Aug 31 - Sept 3, 2006** • Gig Harbor, WA. Northwest Pastel Soc.

For information or to register contact Paulette Johnson at 425-774-6785 or email [PJPastels@aol.com](mailto:PJPastels@aol.com).

**November 6 - 10, 2006** • Fredericksburg Artists School

Beautiful fall weather in the Texas Hill Country. To register contact Bill Bush at 830-997-0515 or email:

[bush@fbartschool.com](mailto:bush@fbartschool.com)

## Maggie Price Workshops 2006

**May 20-27** • Cortona, Italy

**June 14-18** • Auchterarder, Scotland

**July 17-21** • Medford, Oregon

**September 4-7** • Ft. Walton Beach, Florida

**September 18-22** • Hot Springs, Arkansas

**September 29- October 8** • Juzcar, Spain

**October 18-22** • Richardson (Dallas area), Texas

**October 30-November 3** • Sautee, Georgia

All classes focus on painting the landscape in pastel; beginning to advanced students are welcome. Maggie Price is a Signature Member of the Pastel Society of America, the Pastel Society of New Mexico, and Plein Air New Mexico. She was a co-founder and editor of *The Pastel Journal* magazine, and is author of over 90 articles on pastel art and artists.

For more information, see [www.MaggiePriceArt.com](http://www.MaggiePriceArt.com), email [pcstudios@cableone.net](mailto:pcstudios@cableone.net), or call 505-294-7752.

## Lorenzo Chavez Workshop

**October 2 - 6, 2006** • Taos, New Mexico

Plein Air - Fechin Art Workshops - Tuition: \$475

Study traditional landscape painting, outdoors on location.

For more information go to: [www.fechin.com](http://www.fechin.com) or call

(505)776-2622. Please visit [www.lorenzochavez.com](http://www.lorenzochavez.com) for instructor information.

## Margot Schulzke Workshops

**Oct 8 - 13, 2006** • Soto's Sierra Retreat, Pollock Pines, CA

Join the author of *A Painter's Guide to Composition and Design* at High Sierra Design Workshop for on-location and in-studio painting near South Lake Tahoe. Maximum enrollment 12: lots of one-on-one instruction. Info, email: [schulzke@jps.net](mailto:schulzke@jps.net), or call 530-878-7510.

**February 11 - 17, 2007** • Mexico

Near San Miguel de Allende, historic, expansive hacienda at Dolores Hidalgo. North American management, airport transportation, side trips, all meals available at the Hacienda - plus riding stable! Maximum enrollment 15. All levels welcome. For information, contact coordinator: Linda Roemisch, [artandsoul@direcway.com](mailto:artandsoul@direcway.com).

## Paul Murray Workshop

**October 9, 10, 11, 2006** • Santa Fe, NM

Mark your calendar if you'd like to have a chance to learn from the "Best of Show" winner of the 2005 Pastel Journal 100 competition. For details, go to: [www.murrayfineart.com](http://www.murrayfineart.com)

## Terri Ford, PSNM, PSA Workshop

**Oct 16, 17, 18 & 19, 2006** • Paris *en plein air*

4 days of plein air painting in this gorgeous city! Each day, Terri's demonstration and discussion will focus on composition, value, approach to color, thought process and the varying factors related to painting outdoors. Work at easels with plenty of individual attention will follow. Travel and accommodation arrangements are up to you, but a great list of hotel and apartment recommendations is available. \$325.00

Complete information at [www.terrifordart.com](http://www.terrifordart.com)

Call 408-286-3801 or email: [tford@terrifordart.com](mailto:tford@terrifordart.com)

## Ann Templeton Workshops

**July 21 - 30, 2007** • Cambridge, England

There are many great painting venues in this medieval village.

**August 10 - 20, 2008** • South Africa

South Africa offers many beautiful opportunities for plein air painting. There will be an off day or two during the workshop to take short tours to see the animals.

Workshops will be filled from reservation list. Space is limited. To reserve space, contact 505.378.2299 or

[anntartseminars@yahoo.com](mailto:anntartseminars@yahoo.com) For more complete information go to Ann's website: [www.anntempleton.com](http://www.anntempleton.com)

## 2005 National Show Mystery: Where in the world are Lucille Carter's Frames?

Can anyone shed some light on what happened to the 2 boxes of Graphik Dimensions frames that Carol Sawyer brought to the Hispanic Arts Bldg. to be picked-up when paintings were returned to artists at the end of the show? They were Lucille's award, and she recently let us know that she never received them.

If you can provide any information, please let me know. Marilyn Drake, 505-400-2571, or [marilyndrake@comcast.net](mailto:marilyndrake@comcast.net)

## Sue Buck Workshops

May 17 - 21 (Wed.-Sun.) • 9:30am - 4:30pm, with lunch break

May 24 - 28 (Wed.-Sun.) • 9:30am - 4:30pm, with lunch break

Hoffmantown Square at Wyoming and Menaul

### LAST CHANCE TO SIGN UP

“Do Your Own Thing” The famed Sue Buck will be here to present her fabulous and thoroughly educational workshops. Any media, any size, any subject, etc.

\$425.00 plus tax. For further information call Glenda Jensen, 505-237-2336 or email at [glensen@msn.com](mailto:glensen@msn.com).

## Taos Mountain Artist Retreat

May 19 -21 & June 20 - 22 • Taos, NM

Refresh your painting skills in guided painting trips around Taos. Lodging with full breakfast, hot tub with sunset views.

\$395, private room; \$295, shared double room.

To view “Old Taos Guesthouse” go to: [www.oldtaos.com](http://www.oldtaos.com)

For reservations, call Michelle Chrisman, 505-977-4785

## Valdes Art Workshops

Summer • Santa Fe, NM

To view entire schedule, go to: [www.valdesartworkshops.com](http://www.valdesartworkshops.com) or call 505-982-0017 for more information.

## Andreeva Portrait Academy Workshops

April - December • Santa Fe, NM

To view entire schedule, go to: [www.theportraitacademy.com](http://www.theportraitacademy.com) or call 505-992-3330 for more information.

## Bob Gerbracht Portrait & Figure Painting Workshop

June 11 - 16 • ASILOMAR, Pacific Grove, CA

Drawing and painting from the model. Demos in both pastel and oil. To learn more about Bob Gerbracht visit his website: [www.bobgerbracht.com](http://www.bobgerbracht.com)

Tuition \$575, Lodging extra

Call Bob at 510-741-8518 or Sherry Vockel at 650-873-0118 with any questions about enrollment.

## Ox-Bow Summer School of Art and Artists' Residency

June - August • Saugatuck, Michigan

Affiliated with School of the Art Institute of Chicago (SAIC), Ox-Bow offers variety of art classes during the eleven weeks from June 11 - Aug. 26. The website is: [www.ox-bow.org](http://www.ox-bow.org)

To find out more, call 800-318-3019, or email: [ox-bow@artic.edu](mailto:ox-bow@artic.edu)

**NOTE:** These listings were received in time for this issue of **HIGHLIGHT**. There are many more, so check magazines and online sources. If you have access to the internet, using Google would be very helpful in finding additional information.

To have your classes, workshops, events, or news listed, please send information to **Alice Flitter** by the 15th of the month prior to publication. Email: [awflitter@aol.com](mailto:awflitter@aol.com)

## Workshops

### Richeson School of Art & Gallery

Pastel Workshops • Kimberly, Wisconsin

**TERRY HOWELL STANLEY - \$275**

**July 10 - 13 • Drawing & Painting Animal/Pet Portraits**

Registration deadline: June 1

**M KATHRYN MASSEY - \$525**

**Sept 18 - 22 • Still Life**

Registration deadline: July 18

Mention being a member of PSNM when you register and receive a \$100 certificate valid for art materials from the Richeson retail store. In workshops with more than the minimum registration, one name will be drawn and receive a refund of the workshop fee.

Registration forms and additional information can be downloaded from the website: [www.RichesonSchoolOfArt.com](http://www.RichesonSchoolOfArt.com), look under Workshops.

### SCOTTISH HIGHLANDS WORKSHOP

Study with Albert Handell and Anita Louise West

**Sept 3 - 14 • Tuition \$3299.95, excluding airfare**

10 nights accommodation in shared room (singles available), all breakfasts & dinners, 5 packed lunches, ground transportation.

\$1000+ in donated artists materials delivered to you in Scotland, and shipped back to your home in the US after workshop.

For more information, or to register call 800-233-2404

### Jack Pardue, PSA Workshop

**October 23 - 27 • Tucson, AZ**

Great weather and deep blue skies with desert and mountain vistas will greet us each day. We will have access to Indian Reservations and a beautiful botanical garden along with a visit to “Dove in the Desert” old mission. The light should be marvelous for plein air.

For more information contact Nellie Nichols at: 520-577-7225 or email: [nellie\\_nichols@msn.com](mailto:nellie_nichols@msn.com) or contact Jack Pardue at: (703)-765-2622 or [parduestudio@msn.com](mailto:parduestudio@msn.com)

For more information about Jack and his workshops, visit: [www.parduestudio.com](http://www.parduestudio.com)

### Summer Volunteer Opportunity

Hogares, Inc., a non-profit organization here in Albuquerque that works with troubled youth, has several residential treatment programs, homes where kids ranging in age from 12-18 live. They are looking for fun Summer activities for clients, as they will be out of school and the days at a treatment center can be long. Any local artists who would be willing to donate their time and expertise? In the past, they've had potters, painters, photographers, etc.

If you are interested, contact Marie Eldreth, Case Manager Hogares, Inc.

1218 Griegos Rd. NW 87107  
505-480-9416

# MasterWorks Gallery

Thanks to Hank Schuyler for taking these photos of PSNM members on opening night of MasterWorks.



*Above: Carol Hall standing next to her 3rd place prize-winning pastel.*



*Left: Bryan Waldrip with his oil painting.*



*Above: Jeanine Allen with her miniatures.*

*Below: Jeanine with her large format painting.*





*Above: Leila Hall with her 2 prize winning miniatures.*

*Right: Jill Rushton*





*Above: Steve Reyes*

*Right: Paul Murray with his 2 prize-winning miniature in the oil/acrylic category.*





*Above: Raymond Kopka*

*Below: Wanda Portee*





*Above: Terry Dunn*

*Right: JoAnne Kennedy*





*Above: Marina Oborotova*

*Right: Marilyn Drake*

