



HIGHlight

May 2007

From the President...

Dear PSNM Friends —

It's hard to believe it's already May. I guess the time flies by when you're busy, and aren't we all.

Do you read your PSNM newsletter? Do you enjoy getting it? Do you like getting reminder emails or phone calls about upcoming meetings? Well, the reason you get information from the society is because of the committees that make it happen. One of those is the membership committee, and right now PSNM is without a chairman for this important job. The hardest part of the job is pretty much over since the bulk of the memberships have come in. Now it involves making sure the members' addresses get to

the MailBank, extra newsletters get to the meetings, and keeping an accurate record of our members. If one of you lovely, talented, time-crunched people would be willing to volunteer a few hours a month, the rest of us would be most appreciative. We'd even let you have an extra cookie at the meetings.

Nothing much new to report. We've had some nice sales at MasterWorks; the Visions show and National show are moving along; and spring is finally here. Enjoy the weather – get out and paint. Or stay in and paint – whatever suits your fancy.

Just a thought: *“Great artists treasure their time with a bitter and snarling miserliness.”* - Catherine Drinker

And some of us aren't even all that great.

—Gaye Garrison

NATIONAL SHOW Prospectus Enclosed

Please Note **MAJOR** Changes:

- *PSNM will no longer accept membership dues with show entry!* If artist is not a paid up member in August, they will be required to pay the non-member (higher) entry fee.
- *Digital Entries Only!* Please follow the requirements carefully, as they are not the same as those of other shows.

Treasurer's Report

As of April 2006

Checking Account	\$9,027.60
CD	8,183.43
Total	\$17,211.03

From the editor: One of the special benefits of PSNM membership is our monthly newsletter. Many other pastel societies, if they have a newsletter at all, are only printing 4 or 6 issues a year.

I know there are members who look forward to receiving their monthly PSNM newsletter and appreciate the hours spent getting it ready. The letter from our President, special announcements and Gail Murray's well-written *continued on page 5*

Monthly Meeting at the Albuquerque Museum

Saturday, May 12, 10am

Ride'm Cowboy...

Darryl Willison, Jr., "America's Drawing Cowboy", is taking the country by storm! His artwork of the vivid and whimsical west will take you back to the days of yesteryear of wild west heroes, villains, and the countryside they roamed! Darryl has recreated, in his own unique style, a part of American history he feels is an essential part of our culture.



Come prepared for an entertaining presentation and learn about Darryl's different approach to using pastels. To see more of his work, go to his websites: www.americasdrawingcowboy.com and www.whimsicalwest.com

Jan. Program Review by Gail Murray

Karen Cooper: The Value of Black

Karen Cooper and her husband, Dwight Barnett, are partners in Art, BC Studio and Gallery, (www.artbc.com) in the San Marcos area of The Turquoise Trail (Hwy. 14 between Albuquerque and Santa Fe). Karen is the painter and Dwight assists with everything else. We often see him with her at the meetings and always at her arts and crafts fair booth. Karen is best known for her award-winning pastels painted on black backgrounds, which she wrote about in the August 2006 *Pastel Journal*, "Deep, Dark Secrets". Karen gave an in-depth slide show presentation of her unique style of painting.

She trained herself to draw with a pencil and paper and in high school was introduced to scratchboard and fell in love with the negative space and richness of the black. She even experimented with white inks on black paper and pointillism. Fascinated with this technique, she found she could add highlights never before possible on white paper. During this time Karen did a lot of portrait and figurative work, capturing the story in people's faces and demeanors. Out of this experience grew her love for capturing light and the qualities of design with positive and negative shapes. In the 1970s, she took a detour by working in the colors and textures of tapestry weaving. In the 1980s, she completed a two year undergrad study in Architecture Design, and went back to her love of architectural illustration. Buildings still play a major role in her favorite subject matter today.

In 1998-99 she took three pastel workshops, two plein air and one figurative. From these workshops, she solidified her love of figurative and architectural subjects, and decided plein air was not for her. Discouraged by some negative criticism from one workshop teacher, she put the pastels away and pursued other mediums. About five years ago she found a strong image to paint that demanded to be done in color, not black and white scratchboard. Thinking back on her pastel workshops, she started looking for black sanded pastel paper. The fine grit of Colourfix by Art Spectrum was exactly what she was wanting, and is the only surface she uses now. This first painting since 1999 merged the color and texture of weaving with the negative space and allure of scratchboard. Soon was born her signature style and art identity she was seeking. She could see this technique had potential and she taught herself how to paint with pastels to develop it. Each new painting has its own challenge and Dwight tosses her challenges as well. She had a reference photo of an old truck rusting in a ghost town, and Dwight asked her if she could paint rust. After working on the painting for quite some time, she called him to her studio and said, "It's rusty!" Another time he asked if she could paint a horse. Sure enough, after painting her first horse, she knew she was on to something. Karen's horse paintings have taken off and opened doors that might not have opened otherwise. At a show in California last fall, she was approached by two magazines to do feature articles. *Horses in Art* and *Wildlife Art* both plan to feature her work, the latter being in the May/June issue this year in a special equine art section.

Several slides presented a vivid demonstration of how horizontal and vertical bands of pastel colors interact and play with each other, when layered on her black surface. Try this technique yourself at home, on a black tinted surface, then repeat the same layers on a white surface, and see how the colors react to each other. The difference in values between

working on black versus working on white was amazing. When working on a painting, Karen works from dark to light and back to front and has learned to proceed slowly to deal with the problem of "value shift". This is in contrast to working on white and starting with much lighter values, even in the dark areas. If she adds a color that is too high in value too early on, it jumps out at her like a neon headlight. Often she can't use the colors or values she thought she could use to achieve a certain look. "Glory Be", a painting with an American flag in it, had 14 colors in the white stripes and none were white. Because she works slowly through the layers, reaching the highest values and highlights can take a while.

Karen likes to do an underpainting in contrasting colors for a more interesting and deeper richness to the layers of color as they are built up. For example, a pair of denim Levi's will start out with an orange underpainting. When painting on black, she paints mainly with dark to mid-tone values with some higher value highlights. Many of her highest value pastels have never been used.

A series of slides showed the progressive steps in a painting of a section of a Spanish archway and lantern on both black and white paper. Using the same colors on both, you could quickly see the painting on white paper was not going to make it, while the painting on black would soon "pop" with the color and contrast she desired. During the painting process, Karen continually checks her progress by stepping back from the work frequently, and checks the impact as she re-enters her studio. Another way to check values is to take a picture of the painting and change the colors to grayscale in Photoshop.

Karen's studio is set up with her easel tilted slightly forward to allow the pastel dust to fall away from the paper. She makes a dust tray out of strips of old mat boards, 3 inches wide taped together at the bottom. She works in natural light supplemented by daylight balanced spectrum fluorescent lights standing to the left of her easel. On cloudy days, she'll add more light. She uses "Gloves in a Bottle" and mostly paints without gloves or finger cots, seldom blending because she likes the interplay of all the layers of color. One exception would be when painting stucco or plaster where she doesn't want the black paper to show through. She uses a mahl stick to support her arm when working on fine details and often works seated, but will stand to work on the top part of the paintings. Once the basic colors are chosen for a painting, Karen seldom adds colors. She keeps a unity in the painting by repeating colors. She keeps the palette she is working on in front of her on a cloth towel, which keeps them cleaner. Fine details are created with a pointed Nupastel or Girault. Karen works with half sticks of pastel, keeping the paper wrapped half aside, so she knows what needs to be replaced. One of her favorite sets is the Unison Gray set. She likes the rich darks by Art Spectrum and Sennelier darks. More companies are boxing sets of darks. Her pastels are arranged by color and value. She cleans them in a small container of cornmeal after each painting.

Karen concluded by thanking the Pastel Society of NM, and urged individual artists to consider sponsoring an award at the upcoming National Show, such as she and Dwight have done for the past three years. It allows a fellow artist a chance to win an award, and serves as a way to "give back" to the Society that has provided all of us such wonderful opportunities to learn, exhibit and grow as artists. She exhibits in the Phippen Museum Western Show and Sale each spring and donates a painting for sale to support their efforts in promoting the arts.



Heads-up, Header
by Karen Cooper

Feb. Program Review by Gail Murray **Deborah Secor's Recipe for Great Greys**

Grey, (also known as gray) is not just a lighter shade of black or a darker shade of white. Nor do all cats look grey in the moon light. Deborah showed us the interesting and lively side of this neutral, the Walter Mitty of our palettes. Why do we need good neutrals? To offset the other pretty colors! Grey can be so much more than a percentage of black or white. In fact, none of Deborah's greys had any black or white. Before I go too much further, a few words about Deborah, one of the founding members of PSNM. Not only an artist and instructor, she is also a contributing writer for the *Pastel Journal* magazine, *Artist's Magazine*, and recently *Watercolor Magic*. She will have two paintings included in an upcoming book being published by North Light Books, and consults for an art website, www.wetcanvas.com. After living in the Sandia Mountains most of her career, she recently moved back into Albuquerque, near UNM, where she and her husband plan to start a ministry to poor and homeless people.

Primarily a landscape painter (but she can also paint animals), Deborah shared her thoughts on grey, which can be lights or darks, and used in any subject you choose to paint. The conventional wisdom says to use compliments on the color wheel to make grey. Red on top of green makes a grey-green. But most greys created this way are flat and dull. Deborah likes mixing her own greys from a triad of tertiary colors. Quick review: primary colors are red, yellow, blue; secondary colors are green, orange, purple; tertiary colors are those in-between: red-orange; red-violet, etc. If you mix two tertiary colors together you get brown; if you mix 3 tertiary colors together you get something more interesting: Great Greys. Two of Deborah's favorite recipes for grey are: blue-violet, yellow-orange, and blue-green. When she paints skies, she'll go a little heavier on the blues than the other colors. Her other favorite combo to make grey is purple, orange and green. To

make a lighter grey, use lavender, peach, and pale or sage green. You can vary the proportion of the colors that you are mixing, but too many values will really muddy the tones. For her demo, Deborah used Schmincke's Sans Fix pastel paper, as is, without toning it. She wanted to keep the paper white to show off the colors she would be using. It has a plastic feel, yet textural, which you can wet if needed for tinting. The color of the ground will offset everything... remember how Karen Cooper's paintings on a black surface created her unique effect? When Deborah paints on Wallis paper, she usually tones it first, by scrubbing in the desired color with a wide foam brush.

Before starting the demo, she used a barrier cream on her hands, "Gloves in a Bottle", which protects her hands, and allows the pigment to wash off easier. Deborah is not afraid to finger blend... or palm blend either! She first stroked on five "out of the tube" greys from one set of pastels. Nice, but limiting in value. She then showed us what happens when she layers her "triad" of purple, green and orange. After several minutes of mixing the colors together in repeated layers, a yummy, warm, medium value grey began to emerge. Next she showed us how to get a lighter value grey by mixing in layers of lavender, peach and sage green. Using this trick of repeated layering, blending with fingers or blending tools, you can achieve interesting greys. Use soft pastels for this; Deborah rarely uses hard pastels for this kind of blending. Girault is even too hard for her. Great Americans are her favorites, and she has chosen a set of blues from Great American, in addition to the "color wheel" set of primary and secondary colors. After showing us this trick, she then took the foam brush and blended all the pastel strokes with a foam brush into the paper, toning it a medium to light grey.

Her reference photo was of a dramatic sky with lots of colors in the clouds, "sky holes" of light, and a very thin, dark horizon line at the bottom. Photographs are just an inspiration, not the goal. Deborah took her favorite drawing tool, extra soft thin vine charcoal, and quickly sketched in the outline and basic shapes of the clouds, which all have a bottom, top and sides and defined the darkest darks. In her classes, she tries to impress on her students to paint loose and free, which she calls "expressive landscapes." Her first step was to block in the lightest lights, the "sky holes", then the darks. The rest of the cloudscape (not a word in Spell Check), was built up in successive layers of her triad recipe for greys. Brown, purple and green plus blue became the layers for her sky. Clouds are semi-transparent so you have to catch that transparency. She likes orange too, which she calls a very useful color. She blocked in a mid-range cloud first with deep teal, then layers a light coat of peach and lavender on top. She is more concerned with value than color and often tones her paper with a dark neutral first. When painting a scene or subject with many layers, you must paint what's behind first, then paint what's in front. She continued to build up and layers and layers, adding some light highlights, then blending with her hands and palm. Be sure and step back 10 feet every 10 minutes to check your progress. Stopping and staring and thinking is just as much a part of painting as actual painting. Deborah uses a 1" wide color shaper tool (available at Artisan's front counter) to define and move paint around and give detail to edges of the subject. She did the glow of the sky hole with a thick layer of white and yellow, then pulled it down with the side of her hand over the bottom of the painting, like rays of light pouring onto the horizon.

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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. If you have internet access, use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

Deborah Secor Workshop

May 8 to June 29, 2007 • Albuquerque, NM

Painting the Expressive Landscape in Pastel

Suited to students who already have experience painting with pastels and want to continue to explore painting the landscape more expressively. There will be a review of how to paint various landscape subjects. Bring whatever pastel materials and supplies you already have to the first class. Paper and a few other supplies will be available for sale.

Tuesdays from 1-4 p.m., at Artisan Albuquerque, located on Monte Vista near Central and Carlisle. Cost: \$200.00. \$75.00 deposit, balance is due at first class. Limited to 10 students.

Contact Deborah for further information or to enroll. Phone: 268-1535, or e-mail: deb@deborahsecor.com

Jakki Kouffman Workshops

Painting in Pastel or acrylic paints and mediums.

May 13 - 17, 2007 • Abiquiu, NM

September 24 - 28, 2007 • Taos, NM

Tuition: \$530 (inc. \$30 NM tax) Contact: Jakki Kouffman, (505) 466-1800 or art@jakkikouffman.com
www.jakkikouffman.com

Maggie Price Workshops

2007 • US and International locations

May 21-25, Kimberly, Wisconsin

July 16-20, Marshfield Hills, Massachusetts

July 30-August 3, State College, Pennsylvania

September 1-12, Scotland

September 15-22, Cortona, Italy

October 13-22,, Juzcar, Spain

October 28-November 1, Honolulu, Hawaii

November 8-10, Raleigh, North Carolina

Margot Schulzke Workshops

April 23 - 27, 2007 • Mt. Vernon, WA

Tuition \$375. Contact LaConner Art Workshops: Robyn, 888-345-0067, ext 5, or robyn@laconnerartworkshops.com

July 13 - 14, 2007 • Sacramento, CA

\$175 Contact Marie, 916-205-9861 or marie@dixonart

September 30 - October 5, 2007 • Hope Valley, CA

5 days, \$375 tuition. For more information, contact Linda, artandsoul@hughes.net or call 530-265-9213

Or for more information, go to: www.margotschulzke.com

Terri Ford Workshops

June 8 & 9, 2007 • Vasona Lake Park, Los Gatos CA

October 15 - 18, 2007 • Beaune, France (Burgundy Region)

Plein air techniques. For more info: tford@terrifordart.com, 408-286-3801, or www.terrifordart.com

Paul Murray Workshop

June 18 - 22, 2007 • Santa Fe, NM

Taught at Valdes Art Supplies, 1006 Marquez Place. For more info or to enroll, contact Carmen Leyden, 505-982-0017

Michael Chesley Johnson Workshop

July-September 2007 • Campobello Island, New Brunswick

Weekly outdoor painting workshops in the scenic Fundy Isles near Downeast Maine. For info, see www.FriarsBayGallery.com or contact Michael at 506-752-2482 (Atlantic Time!) or mcj@sff.net.

Mike Mahon Workshop

June 7 - 9, 2007 • Amarillo, TX

"Painting Process" at the Amarillo Art Institute.

The workshop will begin with a reception and portrait demo on June 6, 6 - 9 pm, which will also serve as an orientation. This workshop is ideal for beginners and intermediate painters, but more experienced artists will be rejuvenated and learn from Mike's over 30 years of commercial and fine art experience and positive teaching style. Mike is a Signature member of Pastel Society of America and American Plains Artists.

Tuition: \$285.

If you would like to register or receive more information contact Mike at art@mmahon.com / 806-359-5130 or Ginny Slesick at lenginslesick@yahoo.com / 806-354-8802

Sue Buck Workshops

June 11 - 15 (Mon. - Fri.) & June 17 - 21 (Sun. - Thur.)

Hoffmantown Shopping Center, Albuquerque, NM

9:30am to 4:30pm

All media, all subjects, any and all sizes. Learn 'HOW TO MAKE ART' ...no requirements except must be intermediate or above.

Cost: \$425.00 plus tax per workshop.

Contact: Glenda Jensen, 505-237-2336 or 505-252-4133 or Glensen@msn.com

Margaret Dyer, PSA Master Pastelist

June 14 - 16, 2007 • Chicago, IL

Three-day workshop "The Figure In Pastels" at The Palette & Chisel Academy of Fine Arts. In conjunction with "PASTELS CHICAGO". For workshop info, contact Kathie Newman at: queenvartz@aol.com or 708-448-0607.

Ann Templeton Workshops

July 20 - 30, 2007 • Cambridge England

Now taking \$500 deposits. See www.anntempleton.com and click on Workshops Abroad for details.

August 5 - 16, 2007 • France at La Bonne Etoile: An Artist Retreat in the French Countryside. Limited to 10 painters.

See www.anntempleton.com and/or www.labonneetoile.com. Now taking \$500 deposits.

November 24 - December 3, 2007 • Guatemala

Book directly at: www.exploreghatemala.com

Contact Gino: gino@anntempleton.com or phone 505-378-4262. Deposit checks payable to Ann Templeton. Mail to: POB 651, Ruidoso Downs NM 88346

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Feb. Program Review

Deborah told us of one demo she felt was the worst she had ever done and was bemoaning this to Albert Handell. He said to her, "It doesn't matter." She said, "What do you mean, it doesn't matter???" He said, "It doesn't matter, because somebody got something out of it." Unlike that time, (which we doubt was that bad), this was a great demo, and I think we all got something out of it, and learned how to make lively and interesting greys.

For more info, her website is: www.deborahsecor.com and e-mail address is: deb@deborahsecor.com.

She will be teaching an 8-week class at Artisans in Albuquerque, Tuesdays, 1-4pm, May 8 to June 29.

continued from page 1 **From the editor**

program reviews provide us with valuable information. Alice Flitter and I collect and compile member news, workshop listings, and calls for entries submitted directly to us each month.

It also seems there are many members who ignore/disregard/discard their newsletters without paying any attention to the contents. They miss out on things like the 80 x 40 show, the prospectus for VISIONS, or finding their 2007 PSNM membership card, which was sent out attached to the April MIDtone.

Since the prices for printing and mailing newsletters keeps going up and cost PSNM so much each month, it has been suggested members with internet access read the newsletter on the PSNM website.

If you would agree to stop receiving the newsletter by mail, please send an email to: psnm.news@gmail.com

Member News

Congratulations to all the PSNM members who were juried into MasterWorks and to those who received awards.

Michael Chesley Johnson, PSA, has been invited to participate in the 2007 Sedona Plein Air Festival in Arizona. The invitation-only festival, which takes place October 22-28, will have 30 nationally-known artists participating. This is Michael's second year with the Festival. For more on Michael, please see www.MichaelChesleyJohnson.com. The Festival's website is www.SedonaPleinAirFestival.com

Maggie Price's book, *Painting With Pastels: Easy Techniques to Master the Medium*, will be available in May. A limited number of copies will be at *The Pastel Journal's* booth at IAPS convention, May 11-13. Thereafter, the book will be available for the retail price of \$24.99 at www.northlightbooks.com and www.MaggiePriceArt.com. It can be pre-ordered now from Amazon.com for \$16.49.

Call for Entries

Slides due May 15 • Pastel Painters Society of Cape Cod, "PPSCC, for Pastels Only". Timothy Thies is the Juror and Robert Carsten is the Juror of Selections and the Juror of Awards. Entries can be mailed c/o Lorraine Trenholm, PO Box 1942, Ignacio, CO 81137. She can also email someone the entry form, and her email is rataki2@capecod.net

CDs due May 31 • Morro Bay Art Association, 4th Annual Central Coast National Fine Art Competition. August 10- September 16, 2007. Over \$3000 in awards. Juror is Susan Hillhouse, Curator of Exhibition and Collections, Santa Cruz Museum of Art and History. For a prospectus send a self addressed stamped envelope to Morro Bay Art Association, 835 Main Street, Morro Bay, CA 93442, or download or print a prospectus from our website: www.morrobayartassociation.org/ccfac.html
For more info, contact Ken Dibert at: 805-434-9410 or Kendibert@yahoo.com

Color Photos due June 15, 2007 • Harness Tracks of America. Artwork must be specific to harness racing. Prospectus available at: www.harnesstracks.com or email: info@harnesstracks.com or 520-529-2525

Due July 31, 2007 • Courage Cards Art Search. Guidelines can be downloaded from: www.couragecards.org. For more info call: 763-520-0211 or email: artsearch@courage.org

April 1, 2007 • Tender Loving Arts & Crafts Festivals
Deadline passed before notice arrived, but if you are interested, why not contact them to see if there is a waiting list or to get their future mailings. www.tenderlovingarts.com



May 2007

PO Box 3571
Albuquerque NM 87190-3571

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Permit #1893
Albuquerque NM



Available on the PSNM website:
www.pastelsnm.org



More paintings by Karen Cooper.
top - *Glory Be*
far left - *Ventana Azul*; near left - *Glow*

PSNM Saturday Meetings

at the Albuquerque Museum of Art
and History, located at Mountain Rd.
and 19th Street NW.

May 12, 10am

Darryl Willison, "America's Drawing
Cowboy" will be our presenter.

June 9, 10am

Jury of Our Peers for VISIONS

Vote for paintings to be included in VISIONS, our
special "middler's" show being held at Mark Zoeller
Gallery on Canyon Rd. in Santa Fe this August. Find
out first hand how the jury process works.

**Deadline for submissions to PSNM
Newsletters is 15th of month preceding
next issue.**

Send information to:

Alice Flitter - awflitter@aol.com