



HIGHlight

May 2012

From the President...

MasterWorks outdid itself this year! What a great show. Thanks to many, many people who made it possible, starting with Barbara Lohbeck, whose “baby” this show is. Jill Rushton, Pam Lisle, Judy Allen, Carmen Sharpe, and Lisa Zawadski from PSNM all worked very hard for the whole show. Also, Gail Murray, Sally Prince, and Gina Yaker. And kudos to all the winners of awards (*see page 4 for a complete list*).

On another note, and in keeping with my occasional book “reviews”, I am very much enjoying a delightful small book called “ISMS — Understanding Art” by Stephen Little (Universe). Little discusses “each of the numerous ‘isms’ that are used to define, but often

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misleadingly cloud,” the different art movements. Each page is devoted to an “ism” with great illustrations of art from different museums worldwide. He lists fellow artists of the same genre and key works in that group. This can be for a beginner, or for those of us with varying degrees of training in art history.

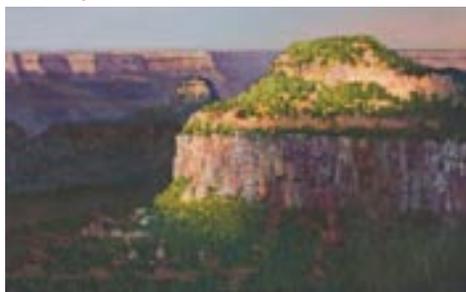
~ Leila Hall

Monthly Meeting at the Albuquerque Museum

Saturday, May 12 • 10 - Noon

The Grand Canyon Revisited...

Paul Murray will be creating a painting based on a photograph taken during his Artist-in-Residence at the North Rim of the Grand Canyon.



Bright Angel Canyon, North Rim

The scene is at Point Imperial, right at dawn. Paul will talk about quality of light (his favorite subject) and composition. He will focus on re-arranging elements to enhance the picture.

Upcoming Programs

Gaye Garrison - June 9

Nicholas Tesluk - July 14

ARTISTS' MATERIALS EXPO 2012

Santa Fe, New Mexico - September 13-16, 2012

Buffalo Thunder Resort in the Pueblo of Pojoaque
(just minutes north of Santa Fe)

Artisan, the art supply source of the Southwest, and **The Artist's Magazine** announce a fantastic opportunity to save money on the finest artist materials and to learn from the nation's finest artists at affordable prices.

3-Day Consumer Art Materials Show and 4-Day Workshop Intensive

72 booths of art material manufacturers demonstrating and selling supplies at super savings and
Over 90 instructional workshops taught by 60 regional and national artists, including many fine Native American artists.

Fees are only \$75 for a 3-hour workshop
\$140 for a 6-hour workshop. Pre-registration required.

Vendor floor portion of the Expo is free to enter.
Talk with knowledgeable art supply experts and watch free round-the-clock demonstrations on-stage.

The Artist Direct Art Gallery displays art works for sale by workshop instructors and participants.

Go to www.ExpoArtisan.com for more information
and to register for your favorite workshops.

PSNM Officers & Committee Chairs

President	Leila Hall
Vice President	Wanda Portee
Treasurer	Constance Gehring
Secretary	Les Lamkin
Member-at-Large	Sally Prince
Communications	Nicholas Tesluk
Evaluation	Carol Lovelady, Julie Maas, Linda West
50/50	Denali Brooke, Ann Gladstone
Librarians	Linda Bonds, Panola Lisle
MasterWorks Rep	Jill Rushton
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Maryann McGraw
Program Review	Natasha Isenhour
Publicity	VACANT
Refreshments	Annie Roberts
Signature Membership	Katherine Irish Henry
Website Manager	Marilyn Drake

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

Musings by Nance McManus



I ran into this Mary Cassatt painting (*Woman in Black at the Opera*) and decided to try to learn more about it. THEN I found the preliminary drawing ... what a gift to learn process!

I was especially impressed by her use of the background as a distance icon but also a "support" for the image of the woman.

National Show News

from Nicholas Tesluk, Show Chair



We have sent out all of the solicitation letters and donation forms to sponsors and have (at the time of this writing) received some responses. Hopefully we'll have as good or even better response as we had last year.

Marilyn and I have worked over the Prospectus and there are a few changes to be noted:

Beginning this year, we have a minimum painting size requirement. No painting will be accepted that is smaller than 8" x 10" (or 80 square inches).

The maximum frame size will still be 48 inches in either direction.

Another change is that we will not accept paintings framed with metal frames. These frames are generally reserved for poster or print art and are not really suitable for a major art exhibit.

Finally, in order to have a clear indication of the title of a painting, the file name protocol has changed. Now after the first four letters of your last name, first four letters of your first name, followed by A, B or C, we want you to use the complete title of your painting, or as many letters as your computer will allow. This will help Peggy Orbon organize the entries more efficiently.

All this will become clearer when you read the Prospectus, which will be posted on the website soon.



The composition for this painting, I think, is stunning. She has used a very strong white diagonal to put the eye, from left to right, to the "portrait".

Then she has countered that white diagonal with the black sleeve... it has just as much strength in its presence.

An added bonus is the wonderful negative shape that ends up between the forearm and shoulder.

The sitter's neck and light collar drives our eye down to the fan in the left hand and then into the background again.

And just now I noticed (on my second round of looking) that the gentleman's arm is aimed toward the sitter and he seems to be focusing his opera glasses on her.

With her understanding and execution of a brilliant background Mary Cassatt has offered us a MUCH more interesting painting than just a woman in the loge.

April Program Review

by Maryann McGraw

Figuratively Speaking, working from Life is best...

Marilyn Drake has a passion for painting, and she is most inspired by the figure. Marilyn demonstrated her process for painting the figure at the April PSNM meeting by first going over her supplies and set-up. For the demo she decided to use the smooth side of Canson Mi Tientes paper, though she more typically uses either the 500 or 600 grade of UArt sanded paper. Marilyn prefers working in sizes that fit into a standardized frame, mostly 12 x 16, so first she outlined an area on the paper where she will paint and then using a view finder she determined how much of Peggy Orbon (the model for the demo) would



be in the painting. She tends to put the entire figure in the painting including the shoes since she loves shoes!

She started by using one color of a hard pastel

for a gesture drawing to determine dimensions and proportions. This is the most important step in her process — to get the drawing right! Then color falls into place. Marilyn used a handy tool, the chopstick, for checking the angles of the model's physique and relationships throughout the drawing. She uses many proportionality rules to check her drawing, like "two heads to center of breast," and "three heads to waist". Similar rules apply to foreshortening. Fortunately, since Marilyn loves working from life, she has many opportunities to draw and paint using a live model at The Artist Studio (TAS) in the Hoffmantown Shopping Center, which has weekly drawing sessions. She feels having a live model gives her a sense of security, though for reference, and because the painting often is not completed by the end of the session, she also snaps a picture before the model takes the first break. This also helps with finishing a painting because models sometimes shift as the session progresses.

Marilyn explained about the figure and likeness. The figure painting may not necessarily look like what the model expects, but she is also composing a painting. Marilyn does try for as much accuracy in painting a likeness as possible without losing her first vision and

composition. She likes to arrange the model's position so that she is comfortable, which helps the model to look less static. When you are working with a model, it is best not to work on the painting when the model is taking a break. Figure work from life trains the eye, just like plein air painting. You are looking at shapes and negative space.

When Marilyn is sure of the drawing, she starts to put in color. Having a colored paper under the figure should be one that you can blend with another color. Normally she does not use a dark surface because she thinks it deadens the skin tone. "Shadows start to give you form", Marilyn explains. Painting nudes makes it easier to understand form when the figure is under the folds and creases of clothes. In portraits, you want to make eye contact, in figure work, you want the model to look off into the distance so that they are not confronting the viewer. People are much more comfortable with scenes that are not confronting. At TAS, Marilyn sets up the background for the figure painting sessions, so she paints the background from life too.



Marilyn uses a number of tricks to scrutinize her painting – mirror over the shoulder, turning it upside down, taking pictures of the drawing, walking away and coming back later for a fresh look. There is always the question about when you are finished. She approaches each painting as practice and does not expect a masterpiece but many of her masterpieces have started that way. Since Canson paper is archival, even a sketch can become a finished painting.

About 10 years ago, Marilyn moved here from New York for the inspiring dramatic landscapes, but she found where her heart and her passion is, and she continues to be drawn to the figure. And we are glad she is!!

Email Address Hacking/Hijacking

Protect yourself and your friends - use the **BCC** box when sending emails to multiple recipients!

This is super easy to do and each recipient will not get all the other addresses. And when forwarding jokes, photos, stories, etc., first highlight and delete all those other email addresses in the message area.

Also, be thoughtful before clicking on "reply all" instead of just "reply". All the other recipients might not be interested in your response.

MasterWorks of New Mexico 2012 Update

Masterworks Large Division Judge Comments

From the Rio Grande Art Association April 2012 "Palette"

MasterWorks Judge Santiago Perez went right to work, and seemed to have no problem selecting his ribbon winners from the paintings in this year's show – it was all about impact.

Rather than dissecting technique, skill or elements of style, Santiago's comments on the body of work in the show as a whole, as well as on the individual pieces, almost universally reflected the emotional impact and connection the artist achieved with the observer. That said, overall he was very impressed with the mastery of color and repeatedly discussed it in all three divisions.

Certain words and phrases kept coming as Santiago studied the artwork: spiritual, impact, contemplative, impact, beauty, impact, illuminating, impact, the meaning of the moment, impact. In each of his selected ribbon winners, he found an element of universal life experience, and then contemplated what particular meaning that piece might hold to each different observer. It was obvious that these particular paintings drew him into them. **Impact**.

Some overall comments: "There should be some beauty in art, whether it is a quiet contemplative piece, or a bold statement of unabashed beauty challenging the observer to 'consider me.' It is instructive for me to look at all these works, I am humbled by others' achievements. These works capture 'life's little moments' that bring beauty to our attention."

On Best of Show: "This piece has an immediate impact, it is quite out of the ordinary from the others, very well done. Social commentary?"

On the Oils/Acrylics, he was very impressed with the presentation of the subjects of the paintings. About his First Place winner, he said "I really love this. The use of black and gold is wonderful, there is a kind of muted spiritual silence about it."

On the Pastels, he said this is a rich group of paintings, these artists showed an amazing ability to dramatically and immediately draw the eye into the two-dimensional. His choice for First Place is "a wonderful panoply of color".

On the Water Media, "this is a wonderful group of artists, they are at the top of their game." He described his top winner in this group, a misty landscape, as "poetic and ethereal".

When he had finished his task, Santiago commented on the MasterWorks Standard Division paintings, saying that he was amazed at the talent selected here, and that he appreciated the opportunity to judge the show. "You learn so much just by looking at the work of other artists. Here you have filled the cup to overflowing."

PSNM Members Award Winners

Standard Division

PSNM Excellence in Pastel

Jakki Kouffman

New Mexico Statehood Award

Margi Lucena

Pastel

2nd Place - Margi Lucena

3rd Place - Marilyn Drake

Honorable Mention - Susu Knight

Other Media

New Mexico Art League

Natasha Isenhour

Oil/Acrylic

3rd Place - Paul Murray

Watermedia

Honorable Mention - Bud Edmondson

Miniature Division

Pastel

1st Place - Katherine Irish Henry

2nd Place - Judy Felsen

3rd Place - Jo Anne Kennedy

Honorable Mention

Marilyn Drake, Mimi Jungbluth

Leila Hall

Other Media

Acrylic

1st Place - Paul Murray

Colored Pencil

1st Place - Denali Brooke

3rd Place - Audrey Minard

Oil

3rd Place - Laura Loturco-Gorian

Mixed Media

Honorable Mention - Sheridan Brown

Drawing, Prints, Ink & Graphite

1st Place - Paul Murray

Workshops & Classes

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: psnm.news@gmail.com **Albuquerque** and **Santa Fe** appear in Red to indicate local workshops and classes.

TAUGHT BY PSNM MEMBERS

NEW! Lee McVey, PSA Classes

Ongoing • Albuquerque, NM

“Plein Air Painting” in various foothills and bosque Open Space areas. These classes will increase your ability to simplify composition from all the “stuff” seen in nature as well as to see color and value. Plein air experience can be a big advantage when you paint in the studio from photographs. For beginners with pastel and drawing experience through intermediate level. Because of unknown weather conditions and to avoid canceling predetermined dates, Lee will contact students 2-3 days ahead of the class dates. To be placed on list for notification of upcoming class dates, email: lee@leemcvey.com or call 505-884-5566.

Sign up for one class at a time or for a series. \$35 each. Series of 3 classes = \$90.

Learn more about Lee at www.leemcvey.com

Michael Chesley Johnson, PSA, PSNM Workshops

May 4 - 5, 2012 • Batavia, IL

All media. Price: \$200. Water Street Studios. Contact: Kari Kraus: 630-761-9977; kari_1_kraus@sbcglobal.net www.waterstreetstudios.com

May 7 - 9, 2012 • Valparaiso, IN

All media. Price: \$275 (incl. lunch)

Contact: ArtBarnIN@AOL.com or 219-462-9009 www.artbarnin.com

July - September, 2012 • CAMPOBELLO ISLAND, New Brunswick, Canada

Four days of half-day plein air workshops. Paint half the day, explore the island the rest! All media. All levels. \$350. Contact: Michael at 575-267-2450

mcj.painter@gmail.com. See website for full list of weeks available - www.MichaelChesleyJohnson.com

October 1 - 5 • MAINE, Acadia National Park. Acadia

Workshop Center. All media. Price: \$550

Contact: Gail Ribas, 207-460-4119

email: info@acadiaworkshopcenter.com

October 10 - 13 • Millheim, PA

All media. Price: TBA Contact: Green Drake Gallery, 814-349-2486. greendrakeart@gmail.com

October 17 - 18 • Blue Ridge, GA

All media. Price: \$160. Contact: Blue Ridge Mountain Arts Association, 706-632-2144, <http://blueridgearts.net>

Sara J. Chambers Classes

May 11 • Hondo, NM

Hondo Iris Farm, Friday 8 a.m. - 5:30 p.m.

“Painting Irises” (On location - Driving involved)

Learn secrets of drawing and painting irises in this one-day class at the fabulous Hondo Iris Farm during the peak of iris blooms. Tuition \$75. Class size limited.

In all classes students may use watercolor, oil, acrylic or pastel. Sara will use pastel or oil. All skill & experience levels welcome, but some drawing experience is helpful.

June 18 - 22 • High Rolls, NM

SpiritBird Studio, 9 a.m. - 4 p.m.

“Creative Composition” teaches an innovative approach to designing successful artwork in this five-day class which also “demystifies” drawing and color. Finish with a better understanding of creative and successful ways to make paintings. This is an intense, in-depth class on design and color, and includes strategies to improve drawing. All levels of skill & experience are welcome. Most media can be used, but watercolor will be employed for exercises. Class size limited to 8. Tuition \$325.

Register by e-mail: sarajchambers@yahoo.com or by phone 575-430-6148.

View Sara’s website at: www.SaraJChambers.com

Jakki Kouffman, PSA, Master Pastellist; PSNM & PAPNM, Signature Member

May 13 -17 • Abiquiu, NM

Sunday thru Thursday from 9:00 am – 5:00 pm

September 24 - 28 • Taos, NM

Monday thru Friday from 9:00 am – 5:00 pm

“Landscape Painting” in either pastel, acrylic paints and mediums, or media of your choice.

Tuition: \$575 (\$613 with NM tax)

Contact: Jakki Kouffman, 21 Chapala Rd., Santa Fe, NM 87508; 505-466-1800 or art@jakkikouffman.com; www.jakkikouffman.com

Maggie Price, PSA, PSNM Workshops

May 19 - July 14 • Albuquerque, NM

Every Saturday; sign up for any 3, 6 or all 9.

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Subjects of weekly sessions and further details at
www.newmexicoartleague.org

Artisan Art Expo • Santa Fe, NM

September 13, 2012 – full day class in oils

September 14, 2012 – am & pm classes in pastel

Details at www.artisan-santafe.com

March 16 - 18 • New York City, NY

Explore the possibilities of pastel in technique-intensive workshop. Suitable for all levels. Sponsored by the Pastel Society of America. www.pastelsocietyofamerica.org

April 13 - 15 • Conroe, TX

Indoor workshop focusing on techniques to paint the landscape from photo reference. Sponsored by the

Conroe Art League; www.conroeartleague.com

Call Vickie Volz to register 936-446-9060

August, 2012 • Los Angeles area, CA

Tentatively scheduled 3-day workshop for early

August. See www.MaggiePriceArt.com for details.

September 21 - 23 • Roseburg, OR

Indoor technique intensive workshop sponsored by the Pastel Society of Oregon. See www.MaggiePriceArt.com

October 3 - 13 • ITALY

Begins in Firenze (Florence), for museums, walking tour, sightseeing, optional painting session or two (weather permitting). Then on to Chianti region of Tuscany to paint on hotel grounds, with day trips to Siena and other sites for painting. Any medium; demonstrations will be in pastel.

Contact Maggie Price for details or download a brochure at www.MaggiePriceArt.com.

October 22 - 26 • Central Florida

Sponsored by Pastel Society of Central Florida. Combination of indoor technique instruction and plein air painting (weather permitting). See www.MaggiePriceArt.com

Terri Ford Workshops

June 21, 22, 23, & 24 • Bend, OR

Sponsored by Cascade Fine Art Workshops. Contact Sue Manley: 541-408-5524; info@cascafineartworkshops.com
www.cascafineartworkshops.com

August 10, 11, 12 • Mount Vernon, WA

Sponsored by Dakota Art Center; info@dakotapastels.com

September 5, 6, 7 • Pacific Grove, CA

California Coast.

email: tford@terrifordart.com or call 408-286-3801

September 28, 29, 30 • Southern CA • *Waiting List*

Sponsored by Southern California Pastel Society

Contact Alison Berry: aaberry@verizon.net

October 17, 18, 19 • Scottsdale, AZ • *Waiting List*

Arizona Pastel Artists Association; www.azpaa.com

Contact Sharon Frey: 520-609-7929

or email: sharon.frey@gmail.com

Terri also offers private instruction by appointment.

tford@terrifordart.com; www.terrifordart.com

Colette Ody Smith Workshop

July 12 - 14 • Fish Creek, WI

“Local Color in Pastel: Blues & Greens” Does all that green make you blue? Anyone who paints the Midwestern landscape knows that if you let the prevailing blues and greens dominate a scene, your paintings become too homogeneous. Discover how to perceive, understand and utilize the full spectrum of these colors to stretch the range and complexity of your blue/green palette. Develop your intuitive abilities and your personal skill-set through demonstrations and examples, guided experiments, and color theory studies. Colette is an award-winning painter, educator and juror whose ‘intimate landscapes’ skirt the edge of realism and abstraction. www.ColetteOdySmith.net

Sponsored by Peninsula School of Art. Contact 920-

868-3455; info@PeninsulaSchoolOfArt.com

www.PeninsulaSchoolOfArt.com

TAUGHT BY OTHERS

Sally Strand Workshops

Check Sally’s website for complete schedule and updates: www.sallystrand.com/Pages/Workshop.html

May 8 - 11 & 14 - 16 • Minneapolis, MN

Color of Light 1 and 2

Lake Country Pastel Society

Contact: Lisa Stauffer: 218-728-6046 or lksart@aol.com

June 1 - 4 • Arkansas Pastel Society, Little Rock, AR

Contact: Diana Shearon: 501-590-5934

dianashearon@comcast.net

Doug Dawson Workshops

May 14 - 16 • Odessa, TX

July 23 - 27 • Santa Fe, NM

October 15 - 17 • San Antonio, TX

To find out about these and other workshops Doug will be teaching throughout the year, go to his website:

www.dougdawsonartist.com

Or contact him at: 303-421-4584

dougdawson8@aol.com

Lorenzo Chavez Workshop

June 21 - 24 • Carbondale / Aspen, CO

Landscapes Outdoors in Pastel / Oil; All levels;

Demonstrations, individual attention and critiques.

Art in the Aspen Workshops, <http://www.artaspens.com>

Marty Brens at 719-545-2795; info@artaspens.com

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Liz Haywood-Sullivan Workshop

August 24 - 26 • Albuquerque, NM

“Paint the Dramatic New Mexico Sky”. Taught at the New Mexico Art League

<http://newmexicoartleague.org/workshops.html>

or contact Liz at liz@haywood-sullivan.com

Additional 2012 workshops Liz is teaching can be found on her website: lizhaywoodsullivan.com

Call for Entries

57th Juried Exhibition at The Haggin Museum

CD Digital Deadline: May 9

July 5 - September 2 • Stockton, CA

Juror: Craig Nelson

Open juried art competition for artists around USA.

Download prospectus from Haggin Museum website:

<http://www.hagginmuseum.org/exhibitions.shtml>

“Little Gems” Juried Art Exhibit

Entry Deadline: Wednesday, August 3

Open Space Visitor Center • September 9 - October 27

Reception: Sunday, Sept. 9, 1 - 4 pm

Gallery Hours: Tuesday — Sunday, 9 am - 5 pm

Paintings must represent Waterways or Wildlife found within Albuquerque Open Space lands. Remember ...

Arroyos are waterways too and all of the Open Space (OS) lands have arroyos. For prospectus go to:

<http://www.cabq.gov/openspace/viewwithroom.html>

For information, locations and maps, refer to:

<http://www.cabq.gov/openspace/lands.html>

A link to waterways within OS can be found at:

<http://www.cabq.gov/openspace/riograndevalley.html>



California Style by Kim Lordier

2012 National Show Workshop with Kim Lordier

Tuesday, Wednesday, Thursday – October 30, 31, November 1 – 9:30 am - 4:30 pm

“There is nothing like the inner peace that comes from working from life, exploring the way the sun can transform an ordinary object into something stunning. I want you to see the beauty in what we pass by everyday, and acknowledge the importance of open space in our lives.”

Inspired by the turn of the century California Impressionists and Tonalists, Kim paints in the plein air tradition. She is currently a Signature member of Laguna Plein Air Painters, Pastel Society of America, a Distinguished Pastelist in the Pastel Society of the West Coast, and Artist Member of the California Art Club. For more about Kim, go to her website: <http://kimfancherlordier.com>

Maximum 15 participants - Tuition: PSNM Members: \$325 (non-members \$360)

Deposit Due: \$100 by July 1st; Balance Due: Sept. 1st

(Cancellation & Forfeiture Policies can be found on page 12 of Policies & Procedures on PSNM website: www.pastelsnm.org)

To Register, contact Marilyn Drake at: psnm.nswkshop@gmail.com

Member News

To have your news included, please send info to psnm.news@gmail.com by 15th of month.

Depty Adams is having a solo show at Framing Concepts that will hang from May 18 to June 30. The opening reception is May 18, 5-8 pm. The exhibit, “Point of View,” will feature a collection of her oils, pastels, and watercolors. Framing Concepts is located at 5809 Juan Tabo Blvd. at the Shops at Mountain Run.

Denali Brooke, Pam Lisle, Ann Gladstone, and Ann Schultz invite you to their Spring Open Studio, featuring Denali Brooke’s pastel paintings. Flowering Sage Artists Studio, Friday, May 4th, 5 - 8 pm, 2800 Eubank NE, south of Candelaria. All the artists will be selling their work. Light refreshments.

Jakki Kouffman was awarded the PSNM Award of Excellence at the 2012 MasterWorks Exhibition for *Small Cone, Shells at Dusk* (see a complete list of PSNM MasterWorks Award Winners on page 4). Her painting *Red Rock Winter Light* was accepted into the 2012 Biennale Grande at the Hubbard Museum of the American West in Ruidoso Downs, NM. Kouffman will have a solo show of her work during the Eldorado Studio Tour in Santa Fe on May 19 – 20 from 10: 00 am – 5:00 pm. Contact her at art@jakkikouffman.com or see www.jakkikouffman.com. For more information see www.eldoradostudiotour.org

September McGee has been accepted into the Northwest Pastel Society’s 26th Annual International Open Exhibit, WA, the Pastel Society of the West Coast’s 26th Annual International Open Exhibition, CA and she won the Second Place Award at the 2012 Indian Wells Juried Arts Festival, CA for her painting “Streets of San Francisco - Cable Car Stop #1”.