



HIGHlight

May 2014



From the President...

Greetings friends!

I am writing you from Florida. I've been here only a couple of days but I am already beginning to mold. I think I am looking younger with each passing day though because my skin is sucking up the moisture, filling in some of the desert creases.

I took this vacation to visit a friend, score another fantastic gallery to represent me, empty my brain and prepare to belly up to the easel for an amazing surge of creativity.

Mission accomplished. No big plans for this trip. Just a couple of realistic goals but with no expectations of the outcome of my efforts. I like things to happen organically. That works best for me. No plan "B". Unrehearsed honesty accompanied by an enormous sense of self confidence less the harmful ego. I believe in myself and I believe in what I do. That's really all I need. Life is good...

I don't always know about direction, forward is all I know for sure I can't always know the outcome, but I know what's in my heart is pure.

It's dedication to my soul, to my hands, to my heart
It's dedication to my dreams... so that's where I start.

If I find my rewards in the journey, in the path I choose to walk
If I honor those rewards daily in my words when I talk.

Then when I lay down my head at night with a free and open mind
Whatever it is that I seek, I know that it's mine to find.

So I'm grateful for my life and the steps that I have made
I'm amazed at my own progress when I stand unafraid.

I will honor other people in my life just as they are
I will harbor no resentments toward others, near or far.

I will trust the gifts I'm given to sustain me every day
And will treat myself with kindness in each and every way.

Because of all who could betray me, of all who could make me sad

The hurt I can inflict upon myself is far more worse than bad.

It's the way we shut ourselves down and how we think of "me,"

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That keep us from being everything we have ever wanted to be.

So if I could ask you to do one thing, just one thing for yourself
It's to imagine yourself overflowing, with amazing, emotional wealth.

To know what waits within your heart is everything you need
To see yourself through the journey of being everything you've wanted to be.

Namaste, Natasha

Monthly Meeting at the Albuquerque Museum

Saturday, May 10 • 10 - Noon

Fred Yost Slide Presentation ~ "Why My Work Is All Over The Map."

"I have heard the comment regarding the work of some artists 'Aw his/her work is all over the map.' The comment is meant to be derogatory or critical, but I believe that for many artists such an approach is beneficial in many ways. I am one of these artists who simply enjoy working with many mediums and techniques", says Fred.

Fred's program is intended for the older artist who is painting to satisfy personal goals, rather than a gallery's desire for the artist to provide a constant flow of single genre themes. He will describe projects, old and new, which entail a wide variety of art mediums and techniques. Shown here are two such pieces. "Come Fly With Me", which is oil on



canvas wrapped around a homemade stretcher, and "Haitian Child", which is encaustic and multi-media on board. He will also emphasize the importance of having fun and avoiding "burnout".



PSNM Officers & Committee Chairs

President	Natasha Isenhour
Vice President	Annie Roberts
Treasurer	Walt Viney
Secretary	Lee McVey
Member-at-Large	Betty Tichich
Communications	Nicholas Tesluk
Evaluation	Ann Lewis, Carol Lovelady, Margi Lucena
50/50	Julie Maas
Librarian	Judy Skaar
MasterWorks Rep	Enid Sorenson
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Ann Lewis
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	Donna Aldrich, Terry Allen
Signature Membership	Katherine Irish
Website Manager	VACANT

To communicate with people on this list by email, go to www.pastelsnm.org then click on Contacts.

Member News

(upcoming receptions & demos highlighted in red)

Marilyn Wightman will be having a solo show as part of the **Eldorado Studio Tour, May 17 & 18th** at her studio, 6 Herrada Place, Santa Fe. The preview gallery for the show is located in the La Tienda Shopping Center in Eldorado. For more information see www.eldoradostuiotour.org

Gaye Garrison had three paintings accepted into the Orchidelirium show which is currently hanging in the Shark Reef restaurant at the Biopark, which can be entered without Biopark admission. This is the 3rd Annual Art Exhibit sponsored by the New Mexico Orchid Guild to coincide with their three-day **May 2 - 4** flower show.

Katherine Irish had "Fall Splendor" accepted into the IAPS 24th Juried Exhibition to be held at the Vose Gallery in Boston. She received a 3rd Place in Landscape Award in the Austin Pastel Society's exhibit in March.

Barbara Garrett, Sondra Schlotterback, and Gwen Wilemon are among PSNM members of the "Camino Real 8", who will be exhibiting in the Valencia County Visions and Beyond Art Show in the Harvey House in Belen, NM. The show runs May 15 - 30 and is open Tues - Sat from 12:30 - 3:30 pm. **There will be a reception on Sunday, May 17 from 1-3 pm.**

MasterWorks of NM PSNM Award Winners

BEST OF SHOW

Standard Fine Art Division - Sarah Blumenschein

STANDARD FINE ART - Pastel

2nd Place - Susu Knight

3rd Place - Margi Lucena

Honorable Mention - Jim Anderson

Oil/Acrylic - 3rd Place - Albert Handell

Watermedia - 3rd place - Bud Edmondson

PSNM Excellence in Pastel - Stan Bloomfield

New Mexico Statehood Award - Barbara Clark

Framing Concepts Award - Bud Edmondson

Jack Richeson & Co. Award - Betty Lehnus

Maggie Price Award for Excellence in Pastel -

Teruyo Allen

Don Peterson Award of Excellence in Oil -

Sheila Richmond

MINIATURE FINE ART AWARDS - Pastel

1st Place - JoAnne Kennedy

2nd Place - Katherine Irish

3rd Place - Janice St. Marie

Honorable Mention - Diedre Stoneking

Acrylic - Honorable Mention - Paul Murray

Watermedia - Honorable Mention - Bud Edmondson

Drawing, Prints, Ink & Graphite - 2nd Place - Paul Murray

Jan Keefer Award of Excellence - Constance Gehring

Digital Catalog of MasterWorks NM

can be found at: <http://www.masterworksnm.org>

In addition, there will be a series of free demos:

May 15 - Sondra Schlotterback; May 16 - Barbara Garrett;

May 22 - Gwen Wilemon; May 23 - Sondra Schlotterback;

May 30 - Barbara Garrett



Sondra Schlotterback



Barbara Garrett



Gwen Wilemon

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April Program Review

by Pat Oliver

Landscape Painting from Photo

Jane Lynn-Werkema, is a representational artist who paints landscapes, still life, animals, portraits, and figures. Her media include pastel, pen and ink, charcoal, graphite, water media, gouache, acrylic, and casein. When asked about her favorite medium, she answered, "the one I happen to be working in at the time."

Jane attended the University of Colorado and holds a Bachelor of Fine Arts degree from UNM and is a member of the New Mexico Watercolor Society and PSNM. An award-winning artist, her work has appeared in many juried shows. She has taught drawing, pastel, and watercolor classes at the Central New Mexico Community College, the New Mexico Art League, and other venues.

Jane's interest in art began when she watched her older sister paint. Sometimes she would sneak over to her sister's paintings and put in a small spot of color that would never be noticed. Her sister's painting advice to Jane was to never use a color in just one place but to "mix it up."

Presentation:

Jane Lynn-Werkema works in *plein air* and from photos. In this demonstration, she worked from a photo of a forested landscape. She said she sometimes uses more than one photo and more than one view of the same landscape to compose her painting. She usually makes several preliminary drawings before beginning the painting.

In the demonstration, Jane started with a drawing of the landscape on Wallis Belgian Mist paper, sketched over a three-by-three grid. Regarding the sketch, Jane said that if you are not careful enough, you can cover something you didn't mean to go over. "Sometimes I don't want to get too detailed because I don't want to cover it."

When working on darker paper, such as Belgian Mist, Jane likes to start with the areas that will be lighter. She began with Schmincke white for the sky areas. One of her favorite tools is foam core, which she used to smooth the sky color. She also uses foam core split and covered with aluminum foil to catch pastel dust under the painting. She prefers not to use a brush to clear pastel because of the dust. Continuing with the sky, she added pale blue over the white for a subtle sky color, and then added a little pale pink, smoothing with foam core after each layer. Next, Jane added the path through the woods in a light color. Jane prefers the thick (large diameter) Art Spectrum pastels for sky effects.

Comment: *Unison makes thick pastels now.*

Response: I like Unison, Schmincke, and Great American.

Question: Do you typically start with light colors?

Answer: I wanted to for this particular painting. Sometimes I

like light over dark for highlights. Usually I do a lot of mixing.

Each time she used a pastel, Jane placed it back in the box up on its end so she could find it again.

After adding some lights in various areas, Jane moved to a darker color for tree trunks, Jane said she likes Great American Merlot, a dark purple, but used another dark purple for this demonstration. From there she went back to lighter foliage, and tended to go to areas of varying values depending on what drew her attention at the time.

Jane stopped and used a mirror to look back over her shoulder at her painting. She said looking at the painting in the mirror made the image appear twice as far away, so you can effectively see it at a greater distance without having to walk so far away. Also, the reflection is reversed left-to-right and slanting lines (where there should be verticals) or slants in the wrong direction become obvious. "It's like looking with fresh eyes," she said. "You have to take some time away from your pictures."

As she was talking, Jane continued with medium-dark foliage, filling grasses and darker areas on the ground, as well as some highlights in the trees. She uses the sides of pastels to cover a larger area and later uses smaller pastels or ends to do finishing touches.

Jane noted that she had chosen dark paper thinking would cover a lot of the darks, but at this point she saw she needed to put in more medium darks. She said that "sometimes painting and drawing are very similar, and sometimes it's good to delineate what you're doing and get a good edge on it."

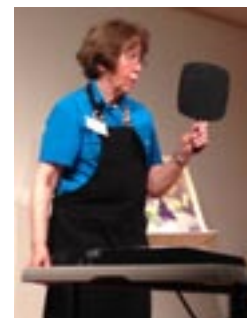
Jane commented about using rice or cornmeal to clean pastel. "Dust rises from them. The best thing is to rub them with Kleenex and don't throw the Kleenex away." Also, "don't blow on the painting or breathe the dust."

As Jane looked at her painting, she commented that it didn't give a feeling of being representational at this point.

Comment: *Doug Dawson says it depends on when you stop whether it is representational or not.*

Once again Jane used foam core to work on some areas, saying you could use it like a brush and even use it to move color from one point to another. She used a lot of brushing to soften areas throughout the painting. She said, "You never know what you have until you are close to finished." She moved to more delineating with darker values.

Jane demonstrated a technique for showing twigs, taking the edge of a round pastel and twisting it as you go up. She mentioned that the girth at the base of a tree should be the largest, and the girth of the branches as they go up should add up to the girth at the bottom.



Call for Entries

Hacienda Magazine Cover Art

Deadline - May 1, No later than 5pm

No cost to submit an entry.

Send a digital image of vertical format painting that would speak to the Parade of Homes event and home ownership in Northern New Mexico. Hacienda Magazine is the official magazine for The Santa Fe Home Builders Parade of Homes event every August.

Contact Bruce Adams, Publisher of Santa Fean and Su Casa Magazine by email at: badams@santafean.com or call 505-690-5904

Plein Air Competition

Deadline - May 1

\$40 entry/application fee. Must submit 3 examples of *plein air* work to be juried and accepted into show. All works must be produced on officially stamped canvasses, panels or supports and 80% or more of finished piece must be done *'en plein air'*.

Hosted by Black Range Artists, Inc., paintouts will be held October 9 -11, centering on Deming and Silver City area. \$1000 in prize money. Coincides with an Art Show October 11 - 12 to benefit the Wounded Warrior Project. Download prospectus: <http://www.blackrangeart.com>

10th Annual Mile High International Pastel Exhibition

Deadline - May 18

July 14 - August 30, Pastel Society of Colorado show at Denver Public Library Gallery, Level 7

10 West 14th Avenue Parkway

Entry Fee: \$45 for up to 3 paintings.

Juror: Albert Handell

Albert Handell Workshop July 10 - 13, Castle Rock, CO
Information at www.pastelsocietyofcolorado.org or onlinejuriedshows.com

PSNM Library News

Judy Skaar has volunteered to take over as Librarian from **Panola Lisle**. **Marie Fritz** will be the Assistant Librarian. We thank all three of these dedicated PSNM members for volunteering.

We would also like to thank Bill Canright for donating a copy of Maggie Price's book "Creative Freedom" to the library.

Contact Judy at psnm.lib@gmail.com to reserve books or videos you would like to borrow at the next meeting. The complete Library list can be found on our website.

The Art of the Flower

Deadline - May 19

June 7 - July 25. An exhibit of prints, drawings, and paintings curated by New Mexico Art League Exhibition Committee.

Entry Fee: \$30.00 for up to 3 digital entries of artworks open "for sale" at the exhibition. (Works not for sale will not be considered.)

Entries: Original artwork of paintings, drawings or editioned original prints.

Eligibility: Artists living in New Mexico

Location: North and Main Galleries at the New Mexico Art League, 3409 Juan Tabo NE, Albuquerque

Questions: New Mexico Art League 505-293-5034

Connecticut Pastel Society 21st Annual National Exhibition

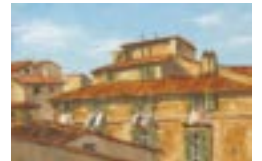
Deadline - August 6

"**Renaissance in Pastels**" at Slater Museum, Norwich, CT
Oct 8 - Nov 9. Over \$10,000 in awards. Jurors: Liz Haywood-Sullivan and Janet Cook. Soft pastels only. Easy online submission opens June 1. Download Prospectus from www.ctpastelsociety.org.

Member News

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Janice St. Marie will have a wall full of paintings at Johnsons Gallery in Madrid, NM. **Opening reception, Saturday, May 3 from 3 - 5 pm.** If you can't make it to the opening reception, the show runs through May. Shown above is "Wash Day", Janice's 3rd place MW miniature award-winning painting.



Colette Oद्या Smith's painting "Slipstream" (shown below left) received an Award of Excellence in "Forward 2014: A Survey of Wisconsin Art Now" hanging at the Charles Allis Art Museum in Milwaukee through June 29. Her



painting "Light in the Forest" (below right), one of three paintings she had accepted into "Pastel National 2014", received an Honorable Mention. The show hangs at The Wichita



Center for the Arts Gallery through May 11.

Workshops & Classes

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings may be shortened. Deadline for submissions is 15th of month preceding next issue. Please send your listings for classes, workshops, events, or news via email to: psnm.news@gmail.com

Workshops and classes held in **Albuquerque, Santa Fe, or other NM locales are indicated in Red.**

Doug Dawson National Show Workshop

**Tuesday, Wednesday & Thursday
Oct. 29, 30, 31 • Albuquerque, NM**

Held at Hispanic Arts Center on grounds of EXPO NM. Don't miss this opportunity to study with award-winning artist, noted author, and amazing instructor Doug Dawson! Tuition: PSNM members \$395/ Non-members \$425 To reserve spot, mail \$100 deposit check (*payable to PSNM*) by July 1st. Using PayPal is possible, but a 3% convenience fee must be added (\$100+3=\$103). See page 12 of Policies & Procedures at: www.pastelsnm.org/misc/2013_policies.pdf for workshop cancellation policy. Any questions, including instructions about how to use PayPal, should be sent to Marilyn Drake at: psnm.nswkshop@gmail.com

TAUGHT BY PSNM MEMBERS

Lee McVey, PSA Plein Air Classes

Ongoing thru July • Albuquerque

Plein air experience is an integral component for studio work. Experience lots of attention and encouragement as you develop and increase your painting skills. Improve your ability to see and to extract the information from the landscape needed to create a successful painting. Explore compositional design, color, value and aerial perspective. For beginners with pastel and drawing experience through intermediate level. Sign up for one class at a time at \$35 each or a series of 3 for \$90, tax included. Days are flexible, dependent upon weather/wind. To register, or for more info: contact Lee at 505-417-3516 or lee@leemcvey.com See more of Lee's paintings at www.leemcvey.com

Jakki Kouffman, PSA/MP, PSNM, PAPNM Outdoor Landscape Workshop

May 11 - 15 • Taos, NM

Sunday – Thursday, All media. Paint spring cottonwoods

against a backdrop of soaring Taos Mountain, views of the majestic Rio Grande Gorge from 800 ft. above, and right along the riverbank near Pilar. Maximum ten painters. Register at: art@jakkikouffman.com

Albert Handell, PSA Workshop

May 16 - 18 • Jemez Springs, NM

Plein air workshop in Jemez mountains beyond Gillman Tunnels and in Jemez Springs. To register, contact Albert at alberthandell@msn.com or call 505-983-8373 Workshop Cost: \$395.

Call Jemez Mtn Inn to reserve a room 575-829-3926

Terri Ford, IAPS Eminent Pastelist, PSA Master Pastelist, PSNM/DP Workshops

Terri's workshops focus on creating luminous paintings with Deeper, Darker, Richer underpaintings and pure pigment, vibrant light.

June 5 - 8 • Bend, OR

Cascade Fine Art Workshops. Contact: Sue Manley at 541-408-5524 or: info@CascadeFineArtWorkshops.com

June 13, 14, 15 • Montreal, Canada

Pastel Society of Eastern Canada

Contact: Pierre Ouimet at: pierreouimet@videotron.ca

September 26 - 29 • Ojai, CA

Contact: Lori Corradi at: lori.corradi@sbcglobal.net

October 8 - 10 • California Coast

Contact Terri at: tford@terrifordart.com

Terri also offers private instruction by appointment.

NEW! Virginia Unsel'd Workshop

June 16 - 19 • Taos, NM

6th annual Landscape Painting with Pastels. Award-winning pastel artist designed this workshop for artists and art teachers with all levels of experience, small class size provides

plenty of individual attention and direction. This is an intensive workshop focusing on *plein air* painting every morning and evening with demos, critiques, and work from photos in the afternoons.

Workshop fee \$270, with one graduate credit available through Adams State University for an additional \$55. Registration at VirginiaUnsel'd.adams.edu.

Participants will stay in lovely 1 or 2 bedroom adobe casitas at Taos Lodging with full kitchens. Lodging fees additional. Info at www.taoslodging.com. Book by phone at: 575-751-1771 for 10% lodging discount with workshop. More information about Virginia and her work at www.virginiaunseld.com

NEW! Colette O'dya Smith Workshop

Jun 16 - 19 • Fish Creek WI

Mon - Thurs from 9am - 4pm at Peninsula School of Art.

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continued from page 5

Pushing Your Pastels - When making your painting “look like” specific objects is no longer enough, discover a path to the next level. Transform your artistic longings and ambitions into unique, expressive works in soft pastel. Identify your goals, build on your strengths, and stretch your vision and skills. Explore a wide variety of pastel painting techniques to expand your vocabulary in the medium. Discover where both abstract and representational work fit in your process, as well as when to plan, and when to let things happen freely. Colette provides you with challenges, encouragement, and inspiration, as well as specific ways to self-direct your progress. She demonstrates, lectures on personal expression, and offers individual support. Demos in pastel, but all 2-D artists are welcome, if you are comfortable with your medium. Advanced beginner and above.

Tuition: \$450

To register call: 920-868-3455 or

email: info@PeninsulaSchoolofArt.org

Paul Murray Workshops

June 22 - 28 and July 27 - August 2 • Taos, NM

Paint Northern New Mexico's incredibly rich variety of subject matter, including the Rio Grande, intimate gardens, ancient missions, Taos Pueblo, patchwork fields of hay and corn, adobe architecture, lovely tended vineyards, and improbably vast skies. Tuition: \$480 Limited to 12 participants. All levels of painters welcome. Details at www.taosartschool.org or call 575-758-0350

October 16 • Santa Fe, NM

Artisan Art Expo one-day class. Contact Margaret Davenport to register: megdavenport@earthlink.net or 505-954-4179 ext. 117

Michael Chesley Johnson, PSA, PSNM, MPAC Workshops

NEW! July through mid-September • Campobello Island (NB, Canada)

Now taking reservations for his popular “Paint Campobello” *plein air* painting workshops. Included is a special “Maine-Only” week in nearby Lubec for those without passports. Limited lodging in Lubec is also offered for any week. Each week offers 20 hours of instruction and painting time. Price: \$300. Workshops limited to 4 students. Will do special Pastel-Only workshop if I have 4 people. For full details, schedule and to register, visit www.PaintCampobello.com or contact Michael at: mcj.painter@gmail.com or 575-267-2450.

Mike Mahon Workshops

July 16 - 18 • Santa Fe, NM - Portrait

Aug 11 - 15 • Cloudcroft, NM

Sept 25 - 27 • Amarillo, TX

Oct 8 - 10 • Taos, NM - Plein Air

Nov 2 - 4 • Houston, TX (details TBA)

Learn about Mike's *DiVine Setup*TM, a 7-step systematic approach to painting based on classic principles of art which are logical, memorable, and freeing. Gain more control of your painting while developing genuine spontaneity.

To register or ask questions, contact Mike at:

505-795-4639 or by email at: art@mmahon.com

Paint Southern France with Mike in 2015!

Aug 8 - 17, 2015 • Domaine du Haut Baran, France

Plein Air Painting Workshop. To see more about this amazing art location, you can visit <http://hautbaran.com>

Christine Debrosky Workshop

September 20 - 27 • Chianti region, Tuscany, Italy

Start planning now for “Tuscan Impressions”! Learn more about the program, see photos of the accommodations and the surrounding area, as well as very useful information about traveling to Italy, particularly if you have not been there, by browsing through website at: www.ilchiostro.com

August 2015 • Domaine du Haut Baran, France

Contact William Haas at: hautbaranfrance@gmail.com

TAUGHT BY OTHERS

Fuller Lodge Art Center Classes

Spring 2014 • Los Alamos, NM

A wide variety of classes in many mediums. Consult their schedule at: www.fullerlodgeartcenter.com

Or call 505-662-1635

NEW! Professional Artist Training Workshops

Spring 2014 • Santa Fe, NM

City of Santa Fe Arts Commission hosts free series to educate and assist artists in their careers in the Community Gallery, 201 West Marcy St. All classes from 6 - 7 pm.

May 13 - Introduction to Creative Tourism - with Chris Nierman and Rod Lambert

May 20 – Utilizing the CaFETM Website – with Michelle LaFlamme-Childs

May 27 – Harnessing Social Media: Facebook, Twitter, Pinterest, and Google Plus – with Chris Nierman

June 3 – Reality Check and Tips for Artists – with Bette Bradbury from WESST (Women's Economic Self Sufficiency Team).

June 10 – Artist as Entrepreneur: The Top Legal and Business Mistakes to Avoid as an Artist – with Talia Kosh

June 17 – Slide Show 2.0: Promoting Your Work with Digital Video (for MAC) – with Chris Nierman

June 24 – Self Publishing Possibilities – with Jerry Wellman and Matthew Chase-Daniel

July 1 – Slide Show 2.0: Promoting Your Work with Digital

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Framing Tips

Excerpted from *FrameTek's Tips & Ideas for Framing Pastels* by Greg Fremstad. To read the entire document, go to: <http://www.frameitek.com/html/Articles/FT-Pastel-Article-for-printing-interactive.pdf>

First, a decision needs to be made whether to frame with or without mats. Pastels done on either paper or board, must have some air circulation between the art and the glass to prevent mold growth and maintain a constant humidity level across the entire face of the painting. Mold doesn't like air circulation. If the glass is right up against the art, humidity changes will affect the edges of the art long before it works its way to the central area. As the paper swells or shrinks due to changes in humidity, it will cause buckling starting around the edges.

Mats provide airspace between the glass and the face of the art to promote air circulation, which will help prevent mold growth and trapping moisture that could buckle the art. Mats with a standard bevel, as shown in the cross sections in Figure 1, create problems because any pastel dust that falls off the painting settles on the bevel of the mat(s) and every time the frame is jostled the dust will filter down between the mat and the glass.

This situation can be lessened if the mat(s) are lifted up off the painting by inserting strips of mat board or foam board behind the mats to make a generous space for the dust to fall into. Make sure the lifters go all the way to the outside edge of the mats to support the backing. (See

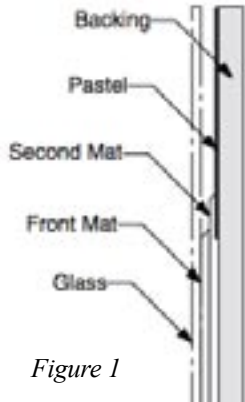


Figure 1

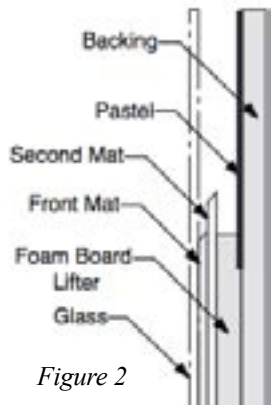


Figure 2

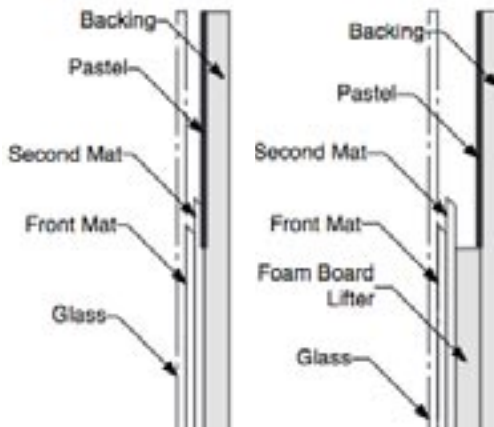
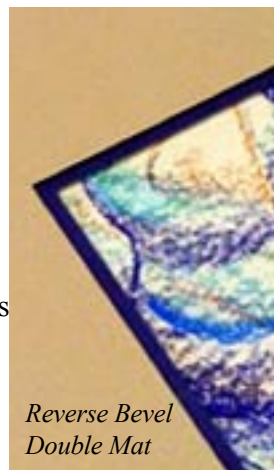


Figure 3

Figure 4



Standard Bevel Double Mat



Reverse Bevel Double Mat

Workshops - continued from page 6

Video (for PC) – with Chris Nierman

For more information, or to register please call Rod Lambert at 505-955-6705 or email rdlambert@santafenm.gov

Sally Strand Workshops

August 1 - 4 • Telluride, CO

Held at Ah Haa School for the Arts. Coincides with world famous Jazz Festival. What could be better? Art by day, music at night! Contact: Jessica Newens at 970-728-3886 or jess@ahhaa.org

October 8 - 17 • Domaine du Haut Baran, France

Contact: William or Rosalie Haas: 513-533-0511 in US or call 011 33 565 246324 in France

Email: hautbaranfrance@gmail.com

Plein Air Painters of New Mexico

Painting the Land of Enchantment

Members' Annual Juried Exhibition - May 2 - 17

Opening Reception: Friday, May 2, 5 - 7 pm

Gary Kim Fine Art Gallery

228 Old Santa Fe Trail, Santa Fe, NM

www.papnm.org

Figure 2).

Another solution is to use “reverse bevel” mat(s), as shown in Figures 3 and 4, so the dust will now be hidden behind the bevels. Reverse bevel mats also benefit the art by avoiding those glaring white bevel(s). A double reverse bevel mat is so much less obtrusive than those two white stripes. Two slightly different colors for the first and second mats without the neon white stripes really looks nice. See the photos below right to compare the difference.

Matless framing means you will need to incorporate spacers to keep the glass off of the art. You can make your own spacers from strips of mat board or foam board, however it is much easier to use pre-manufactured spacers. Some are solid plastic, some are hollow plastic, and one called FrameSpace® is an “S” shaped plastic. If you can control

the exact size, thickness and squareness of the glass, and the size of the frame, then Framespace® is the way to go. Framespace® adds about 1/16 inch to the length and width of the glass, but if the glass is cut squarely and there room in the frame, it is by far the easiest to use.

The full article covers much more and also has links to helpful videos.