



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

October 2013



From the President...

Hi Everyone!

Crunch time is here, the entries are in for National and, as of this writing, we are all sitting on those entries and waiting with baited breath for the notification email to come in. Most of us can say this is a stressful wait! Obsessively checking our email, both excited to see and scared to death to open it. My friend, who shall remain nameless (LOL!), used to make me open the result letters because she was afraid of what it was going to say! Anyway, it's an exciting time and I hope by the time you read this you have received your acceptance and are busy framing the work and telling your friends.

I was thinking about naming paintings. I hear SO many artists talk about struggling with naming their work. I have also had many conversations with gallery owners on the subject of the importance of the names of paintings, so I thought this might be a good topic with all this "show business" buzzing around us.

I think, for those of us who are also writers, we tend to have an easier time naming our work than many. For me, paintings can well have named themselves before I ever start. Often the name will occur to me when I am in the middle of them, or at least before I get to the signing part. So I think for me, the name is sort of a "poetic response" to what I felt in conveying the subject. I don't try for melodramatic. I just usually have emotion of some sort perpetuating my paintings, so the titles normally come easy.

There are several schools of thought about naming work. For landscape painters, there is definitely value in including the location of place in the title. "Summer on the Rio Chama," or "Ghost Ranch Monsoon" work for a couple of reasons. It makes it easier for the artist to name for one! But most importantly perhaps is that it gives the viewer information. People buy memories. They love taking home the memory of the land here and often the name solidifies it for them. It shouldn't matter about the name really, but it is an "authentication" for the patron in a way.

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Monthly Meeting at the Albuquerque Museum

Saturday, October 12 • 10 - Noon

Cecilia McRoberts Presentation

Cecilia McRoberts is a process artist who takes pleasure in the creative development as well as the resulting image. Her art is about passion, conveyed by bold images, layers of texture and interaction of colors using a variety of mediums, with both conventional and unconventional methods. Her aim is to achieve images and emotions that are complex and sophisticated, and wants viewers of her art to be intrigued. Cecelia will present a PowerPoint program about how she became an abstract artist, her influences, and the various approaches she takes to produce an abstract painting. She will show some of her work and describe the steps involved.

PSNM Elections coming soon!

The Ballot, with names of all the nominees, will appear in the November newsletter.

Votes can be submitted by mail, or brought to the November meeting where they will be tallied and announced.

Your vote matters!

PSNM Officers & Committee Chairs

President	Natasha Isenhour
Vice President	Wanda Portee
Treasurer	Mack West
Secretary	Lee McVey
Member-at-Large	Sally Prince
Communications	Nicholas Tesluk
Evaluation	Ann Lewis, Margi Lucena, Linda West
50/50	Denali Brooke, Ann Gladstone
Librarian	Panola Lisle
MasterWorks Rep	Denali Brooke
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Julie Maas
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	Carol Lovelady
Signature Membership	Katherine Irish
Website Manager	Marilyn Drake

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

Signature Show News

Signature Members' Show

Oct. 1 - 26

MATRIX FINE ART

3812 Central Ave SE, Albuquerque, NM

Opening Reception: Friday, Oct. 4 from 5 - 8 pm

This exhibition features paintings by more than 40 of our PSNM Signature Members and will also honor Maggie Price, a PSNM Distinguished Pastelist who passed away earlier this year. In addition to PSNM, she was a signature member of several other pastel societies. She was a co-founder and former editor of *The Pastel Journal*, and author of three books: *Painting with Pastels*, *Painting Sunlight & Shadow with Pastels*, and her most recent book, *Creative Freedom*, which was published in March.

Without doubt, the lush landscapes, animals, still lifes and portraits on display will showcase the exceptional talent of PSNM's Signature Members.

Hours: Tuesday thru Sunday, 10 - 6; closed Mondays.

Gallery Location: South side of Central Ave, between Solano and Aliso. Ample parking in rear.

** To learn more about attaining Signature Member status, please refer to Signature Members section of our website, or contact Katherine Irish, Signature Membership Chair.*

National Show News

from Nicholas Tesluk, Show Chair



All that has been worked towards since last year's National Show is coming to fruition now that we've had a glimpse of the fine works of art which have been selected for the 22nd Annual Exhibition.

There were 382 paintings submitted, from which the Jurors chose 140 to be included in the show.

Peggy Orbon, our Entries Director, did a fine job of compiling the entries to send to the Jurors and then, once their votes were cast, of tallying them to determine acceptance. Finally she notified each artist. A task that is not for the faint of heart, but she has shown time and again over the last three years that she is up for the challenge. I thank her for all she's done in this regard.

Now another Herculean task awaits our Graphics Director, Marilyn Drake, as we work on the 22nd Annual Show Catalog. The job of taking all of the painting images, converting them from RGB format (correct for monitor viewing) to CMYK format (the format used for printing), laying them out on each catalog page alphabetically by artist and typing the artist and painting information, is all time consuming and laborious, but once again, she has been an unsung hero in this annual assignment.

This is the last year Peggy will hold the post of Entries Director, but her services have been priceless, not only for Entries, but for her previous work as PSNM Treasurer. The work Peggy and Marilyn have contributed to PSNM is a large part of what makes our Society so very special.

As Annie Roberts mentioned at the September meeting, signing up people for Show Sitting has begun. If you have a painting in either the National Show or the Small Works Show, you are asked to please sit at least one day, and if you have a painting in both shows, the requirement extends to two days. However, if you have extra time, please volunteer to sit for as many days as you can. Show Sitting is always a great time to get to know your fellow members, and meet many fine people who visit the Show.

**22nd Annual National Pastel
Painting Exhibition**

&

5th Annual Small Works Exhibit

Nov. 1 - 24

Hispanic Arts Center • EXPO New Mexico

300 San Pedro NE, Albuquerque

Opening Reception & Awards Presentations:

Friday, Nov. 1, 5 - 8 pm

There is the “poetic response” I mentioned earlier. A hint as to the emotion you are trying to convey in the work and/or perhaps how it correlates to your life or feelings at the time. I love those names. It lends itself to the creative process for me. Objects to me are reflections, both literally and figuratively. To add another dimension to the “image” makes the painting feel complete to me, a very personal choice. Folks often respond with a deeper feeling or remembrance when they read my titles. The poetic approach seems to work for me, or so I think...

And then there are series painters who follow the name with a 1, 2, 3, etc. Trust me, I have done this myself a number of times (pun intended). It’s foolproof for inventory’s sake. And it doesn’t strain your brain! This approach can certainly be combined with the other methods quite effectively as well. LOL! Been there, done that! Let’s see... how many “Lazuli Buntings” have I painted? There is a limit to the effectiveness of this method. I think you lose their interest if they read the title “Lazuli Bunting #106.” If they wanted a print they could save a lot of money.

Last but not least, there are the “State the Obvious” artists. “Bird with Bowl,” “Birds on Wire,” “Bird on Aspen Branch in Chama, New Mexico #10.” What you see is what you get. Actually this is a very good method – not too deep, for the literal patrons. Esoteric has its place, but can be off-putting for some folks. Stating the obvious allows viewers to stay in whatever space they have made for themselves in the work. After all, folks have a “reaction” to your painting before they step in to read your title. If what they read is what they got, then they don’t rethink their initial response. And believe it or not, people will DO that!

So, what do the galleries think of all of this? Well, it is as varied as the method you chose to title your work. Some galleries assign a number to your work, so there is no title readily available for a patron to see. I have had galleries shorten titles, for whatever reason, maybe to simply fit it on the tag. Offensive? Used to be. Not any more. I just roll with it. The title is written on the back of the substrate of every painting I do. So the patron will eventually find it. As a rule, galleries don’t care. It’s just about keeping the inventory straight for them. It is our job to connect with the patron, so it is up to us individually to decide how we want to do that. I have actually sold to folks who didn’t want to know the name. They just wanted to sit with the painting as they found it, without the artist’s slant on the subject.

There is an artist (who shall remain nameless) who lately has continued to show his true colors on racism on his blogs and has gone so far as to name a painting “Other Racists to Consider.” I think, above all, being offensive is not the way to appeal to followers of your work. Allow your talent to have a beautiful voice and name it “Portrait #10K” versus offending your clientele.

So, what’s in a name? You decide. Take into consideration who your customer is if you want to. Wax poetic or call it like it is. But whatever you name it, be confident. Name that work with the same confidence that you painted it, it will show. Be thoughtful, even if it is a simple noun. Just like the frame you choose to send your work out into the world, the name may matter more than you think!

Happy painting!!

~ Natasha Isenhour

September Program Review

~ by Pat Oliver

Idea to Reality: Publishing a book

Terry Lawson-Dunn, a PSNM Signature Member, recounted her journey in the creation of *Art of the National Parks: Historic Connections Contemporary Interpretations*, a magnificent new book about America’s national parks. It highlights the painters and explorers who brought the beauty of these areas to the public’s attention. Terry’s theme for the book was the historical and current connections between artists and national parks. Several years ago, she approached Fresco Fine Art Publications with the idea of doing a coffee table book about the early connections between art, artists, and the establishment of the National Parks in the U.S. The 460 page book created as a result of this idea contains more than 400 fine art images from more than 70 artists.

Before artists began traveling with western explorers, the descriptions of the grand landscapes of the west were often

not believed. It was the paintings of those early artists that inspired Congress to establish the world’s first National Park and to establish other parks in the following years. Manifest Destiny, the 19th-century doctrine that the United States had the right and duty to expand throughout the North American continent, may have had an influence on expanding government expeditions and the artists who accompanied the expeditions and painted the areas.

Background of the Book

First, Terry wanted to make a difference for the outdoors and learned that artwork about the wild made more of a difference to people than written descriptions. She recognized there was a connection between artists and some of the national parks, but no book showing that connection. Her idea was eventually expanded to include artists who are painting the parks today as well as historical artists.

Expeditions

Early expeditions included explorers, surveyors, catalogers,

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and artists to record what was seen. The first expedition to the West was led by Lewis and Clark. Other explorers were Lt. John Fremont, who led four expeditions, and Fred West Landers, who led five expeditions.

Part of the popularity of National Parks was encouraged by railroads which let artists ride for free to promote tourism. The railroads also used paintings for their own advertising, including paintings by Thomas Moran and P.A. Nisbet.

Yellowstone - the world's first National Park.

Dr. Ferdinand Hayden led the expedition to Yellowstone. Terry showed paintings by Thomas Moran, William Jackson, and Albert Bierstadt, all of whom did paintings of Yellowstone. These began as small, on-site studies, many of which ended up in the reports. Thomas Moran spent 40 days in Yellowstone painting what he saw. He did small field sketches and produced paintings when he came back. Hayden painted the "Grand Canyon of the Yellowstone" and Congress purchased it for \$10,000.

Acadia - off the coast of Maine.

The park was originally private tracts of land, and some areas within it are still privately owned. Acadia became a National Park in 1919. Terry showed a Tom Nicholas painting of "Acadia, Rusticators".

Thomas Dodie inspired Thomas Cole, who in turn inspired Frederick Edwin Church. His work emphasized nature and light and made him a big success, worth \$12 million in today's dollars.

The Grand Canyon - became a National Park in 1919

Wesley Powell's first expedition to the Grand Canyon began with nine men in four boats and ended with five men in two boats. His second expedition included artist Frederick Dellenbaugh. Thomas Moran was part of the third expedition. His 7' x 12' painting "Chasm of the Grand Canyon" was purchased by Congress and inspired Theodore Roosevelt to designate the Grand Canyon as a National Monument.

Terry showed a Bruce Aiken painting of the Grand Canyon.

The Everglades - Terry said, "To me, the Everglades are synonymous with birds."

John James Audubon was a portrait artist born in Haiti. His first 10 years in the U.S. were as a business man, then he decided to paint all the birds in the Everglades and spent six months there. A century later, Congress designated the Everglades a National Park, but there was no funding, so Florida raised the money and bought the land.

Yosemite - created by act of Congress in 1890

Thomas Ayres, an artist and tourist, did the first accurate drawings of the Yosemite area.

Frederick West Landers led an expedition to Yosemite and Albert Bierstadt did paintings of the area. He was good at self-promotion and tended to embellish what he saw. Bierstadt's painting, "The Last of the Buffalo," brought attention to the decrease in buffalo and influenced a plan for their protection. Lincoln set aside the area for Yosemite, and later John Muir pushed for a National Park.

Zion - a John D. Cogan painting from the book was shown.

Frederick Dellenbaugh lived with the Hopi for a while, traveled in the world, and wrote a magazine article which brought attention to Zion. The train companies convinced artists to do paintings of Zion because it was difficult to get to. Howard Russell Butler, who studied with Church and Sargent, eventually went to Zion to paint.

Rocky Mountain - created in 1915 under Pres. Woodrow Wilson.

Albert Bierstadt went to the Rocky Mountains with the 1859 Frederick West Lander expedition. He created a 60 sq. ft. painting of the Rocky Mountain region, and spent years in the area. Mount Bierstadt in the park is named after him.

Enos Mills met John Muir by chance on a San Francisco beach and became dedicated to conservation. He went back to the Rocky Mountains and pushed for a National Park. This had many proponents as well as resistance.

Discussion

Terry said, "I was thinking we live between big movements in art history, and now we're in a gap. Looking at these pictures and the pictures of the outdoors, I'm thinking we are in the middle of an environmental place where we could lose this."

Q: Are the images from digital files?

A: Yes. Sometimes we had to get them from museums.

Q: What is the cost of the book?

A: \$85.

Comment: "I once saw a show of Thomas Moran's work—three huge paintings. The third is Holy Cross in Colorado. It was like being in a cathedral."

Comment: "Someone said a photo can capture a place very accurately, but an artist can capture the truth."

Q: Why are there different covers for the same book?

A: We were concerned that people might prefer one over the other. We couldn't decide on one.

Q: How long did it take to produce the book?

A: Four years.

Q: Have you done other books?

A: One, in grad school: "Guide to Global Environmental Issues".

Q: Will you write other books?

A: I'm thinking I might do one on rivers, mountains, etc. Not just about the paintings.

References

Terry: <http://www.tlawsondunn.com>

At the Met... Eighteenth-Century Pastels

August 2 – December 29, 2013 • Gallery 624

The 1929 bequest of Mrs. H. O. Havemeyer provided the Metropolitan Museum with its first pastels—about 20 nineteenth-century works by Mary Cassatt, Edgar Degas, and Édouard Manet. For forty years, they were shown with the European and American paintings. In 1956 they were bequeathed a pastel by Jean Pillement (1728–1808) and between 1961 and 1975 a small group of works by John Russell (1745–1806), and there the matter stood until 2002, when the Metropolitan bought a pastel by the Venetian artist Rosalba Carriera (1673–1757). Since

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HIGHlight on a Valued Volunteer: Maryann McGraw, former Programs Chair



This is the third of a series of articles conceived of by Sally Prince to honor “unsung heroes and heroines” within PSNM — those outstanding volunteers who contribute to the ongoing vibrancy and success of our organization. She felt this would give us a chance to acknowledge their efforts and give other members the opportunity to learn more

about them – especially helpful for out-of-town members who do not often attend our meetings. Please send any suggestions for future honorees to Sally Prince at: sally@sjprince.com

INTRODUCING OUR THIRD HONOREE:

The resilience and success of PSNM is the result of the work and support of the members who regularly volunteer. Like so many other members, Maryann McGraw joined the Pastel Society of New Mexico as a way to meet other pastellists and to learn more about the medium. Because PSNM offered her so much, it was easy for Maryann to give back through volunteering - first serving as PSNM Treasurer in 2007 and then as Programs Chair from 2008 through 2012.

Maryann has developed a unique relationship with nature and art. Growing up in Chicago, IL, Maryann cultivated a deep appreciation of nature spending summer vacations in the lake country of Wisconsin and Minnesota, a stark contrast from her daily life in the heart of the inner city. She attended art classes at the Art Institute of Chicago.

Maryann has spent her entire adult life living in the West. Spending many summers as a field geologist, her love of nature grew and expanded to interests in plants,

soils, water resources and wildlife habitat. She is concerned with the continual exploitation of our natural resources in a non-sustainable manner, and her career path turned a corner towards environmental protection when she became the Wetlands Coordinator for the State of New Mexico. Her connection to nature has grown beyond the study of its physical characteristics and the understanding of physical and biological processes, to a more emotional and intimate relationship through art. Maryann paints *en plein air*, concentrating on the scenic vistas of New Mexico and other special places, and how time and seasonal changes affect those places. She also paints intimate vignettes of streams, washes, rock formations, and grasslands. Her goal is to convey color to the viewer beyond what is captured by a mere glance, but rather looking deeply and thoughtfully into the view.

Maryann’s pastel paintings have been on the cover of the Quivira Coalition’s Conference Proceedings for four years and her *plein air* painting of the Gila Wilderness was the 2009 Conference cover in honor of the 100th anniversary of Aldo Leopold’s birth. In 2005, she won an award for her painting “Just for Love” from the Santa Fe Botanical Gardens. In 2011, she won second place in the Quick Draw and an exhibition award at the PAPNM Socorro Paint Out. In 2012, she again won second place in the Quick Draw at the Rio Ruidoso and the Las Vegas Paint Outs. Her pastel landscape paintings of the Jemez Mountains were displayed at the Jemez Pueblo Visitor’s Center Museum. She was featured in a 4-person show in May 2009 at the Abiquiu Inn in Abiquiu, NM. She is currently a member of Plein Air Painters of New Mexico, and Chicago Pastel Painters.

Artist Resources

Pricing your Artwork That’s Done in a New Style or Using New Media by Jason Horejs

For artists who are building their careers and just beginning to show with galleries, creating a body of consistent work is vital to early success. In fact, I would argue that it is the single most important factor in establishing a successful career as an artist. So for those of you who are fairly early in your careers, instead of thinking about how to price different bodies of work, I would encourage you to think about how you can eliminate variations in style and medium so that you can have an extremely focused, consistent body of work.

If you do start a new body of work, in many ways it is as if you are starting a completely new art career. Unless there is some direct tie to your previous work in terms of style and subject matter, chances

are your current collectors may not be particularly interested in it. Unless you’ve reached a status where collectors are after your name (or they have an incredibly deep relationship with you and love your vision, no matter what the work), your new style is going to have to win over new buyers, and possibly even new galleries.

Your pricing on your current style of work has been set by years of experience and supply and demand, a new style may require a completely new pricing structure. Instead of basing your prices on your current work, I would recommend looking at other artists who are doing work in a style similar to the new body of work and seeing how they are pricing.

Read complete the blog post at: <http://www.reddotblog.com/wordpress/index.php/pricing-your-artwork-when-you-start-a-new-style-or-use-a-new-medium/>

Member News

(upcoming receptions & demos highlighted in red)

Congratulations to PSNM Artists who won awards in the Pastel Division in the 2013 New Mexico State Fair:

Marilyn Drake - 1st place for "Ever Alert" shown below.
Katherine Irish - 2nd place
Barbara Clark - 3rd place
Sally Prince - Honorable Mention



Janice St. Marie, Marilyn Drake, Lee McVey, Peggy Orbon, and Judy Felsen are among PSNM members in the annual PAPNM Show at the Millicent Rogers Museum in Taos.

The reception is Friday, October 4 from 5 - 7 pm.

Ann Lewis won the first place award for her painting of the hay bales at the Farm Depot on Corrales Road. She was one of thirty artists who participated in the Corrales Main Street's *plein air* competition the first week of September. The painting sold at the Starry Night Gala! Paintings by all the artists can be seen at the Gathering Artists Gallery at 4895 Corrales Road through October 8.

Janice St. Marie is one of 4 artists in a group show at Johnsons of Madrid located on North Highway 14 in Madrid, NM, which runs through September and October. There will be a reception October 5 from 3 - 5 pm.

Maryann McGraw won the Plein Air Painters of NM Cloud Appreciation contest with her painting "Cloud Story #5". It received an overwhelming 34% of the votes! She receives a free membership in The Cloud Appreciation Society, a gift from the Society's Cloud Shop, and The Cloudspotter's Guide by Cloud Appreciation Day founder Gavin Pretor-Pinny. Her painting can be seen at www.papnm.org. Select "Cloud Appreciation Day 2013" under "Contest Gallery" in the menu on the left. It will also be featured in PAPNM Facebook postings.

Judy Felsen, Katherine Irish and **Marilyn Wightman** are among several PSNM members who will have paintings in "Visions of Nature: Sky and Earth - A Studio Landscape Exhibition" at the New Mexico Art League, 3409 Juan Tabo NE, Albuquerque, Oct. 1 - 31. Open: 10 - 4 Tues, Wed and Sat. Reception: Friday, Oct. 11, 5 - 8:30 pm

Donna Aldrich's pastel, "Fender View" won Best of Show at the 30th Annual International Juried Art Show at The Roswell Museum and Art Center. She also received a sponsor's award for another pastel she had in the show. All media, including photography and sculpture, submitted by artists from across the US as well as England were shown.

Lyle Brown is having a show for the month of October at the Watermelon Gallery at 12220 North Highway 14 in Cedar Crest, NM (adjacent to the Post Office). Lyle will show 12 - 15 new paintings. Reception is Saturday, October 5 from 4 to 8 pm.

Katherine Irish will be featured in a solo exhibit at Convergence Gallery, 219 West San Francisco St., Santa Fe from October 4-25.

Opening reception is Oct. 11 from 5-7 pm. Shown at right is "Confluence". Go to the gallery's website to see all the paintings: www.convergencegallery.com



Katherine will also participate in a three person show through October at the Las Placitas Presbyterian Church sponsored by the Placitas Artists Series in conjunction with their concert series. The Opening is Sunday, October 6 from 2 - 3 pm.

Jeff Potter will open his studio for visitors during the 3rd annual Alameda Studio Tour, October 12 & 13 from 10 am - 5 pm each day. His address is 1019 Guadalupe Ct., NW. He will also have three guest artists - a jeweler, a weaver and another painter. Download the tour map and find out more about the 33 participating artists at: www.alamedastudiotour.com

Jeff's "Visions from the Ancients" solo show, which runs through October 31, at Framing Concepts Gallery, 5809-B Juan Tabo Blvd. NE will exhibit paintings and linoleum block prints he did during his Artist in Residence in May 2013 at Canyons of the Ancients National Monument near Cortez, CO. Opening Reception is Oct. 18 from 5 - 8 pm.

The Pastel Society of America's 41st Annual Open Juried Exhibition contained works by a few PSNM members including, Stan Bloomfield, Christine Debrosky, Terri Ford, Bonnie Williams, and Enid Wood.

Lorraine Trenholm received the Central Pennsylvania Pastel Society Award for her painting "Shadowbush II". The Pastel Society of New Mexico Award went to Lyn Asselta for "Waiting for the Past". To see all the award winning paintings, go to: www.pastelsocietyofamerica.org/index_annualexhibitionawardwinners.htm

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then they have purchased nearly a dozen others by Italian, French, British, German, and Danish artists. Most are portraits, and they are exhibited with two vivid seascapes by Pillement from a private collection.

To see the exhibit online, go to:

<http://www.metmuseum.org/exhibitions/listings/2013/pastels>

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, and other NM locales are indicated in Red.**

TAUGHT BY PSNM MEMBERS

Vasili Katakis Workshops • Albuquerque **Drawing From Nature - Saturdays & Sundays at the ABQ BioPark Botanic Garden**

November 9 - 10 "Shakkei - Borrowed Landscape"

For more information, contact Vasili at vasilikatakis@gmail.com or 505-255-0313

For course descriptions or to register, go to: vasilart.com

Jakki Kouffman, PSA/MP, PSNM, PAPNM **Weekly Classes**

Oct 2 - Nov 20 (no class - Oc 16) • Santa Fe, NM

Beginning Acrylic Painting - Wednesdays, 9:30 am - 12:30 pm

Abstract Acrylic Painting - Wednesdays, 1:30 - 4:30 pm,

Oct 3 - Nov 21 (no class - October 17)

Acrylics @ Night - Thursdays, 6:00 - 9:00 pm

Contact: www.sfcc.edu, or (505) 428-1270.

Private classes are also available, contact Jakki at: art@jakkikouffman.com.

Lee McVey, PSA, PSNM Classes

November 15 - 17 Workshop • Littleton, CO

3 -Days at Terry Ludwig Studio (a candy store of pastels!)

Improve your ability to see and extract the information from landscape reference photos needed to create a successful painting. Explore compositional design, color, value and aerial perspective. \$325 tuition.

For more info or to register for either classes or workshop, contact Lee at lee@leemcvey.com or 505-417-3516.

Go to www.leemcvey.com to see Lee's paintings and learn more about her.

NEW! Michael Chesley Johnson, PSA, PSNM, MPAC Workshops

Late October - Mid-April • Sedona, AZ

Looking for a winter painting getaway? Register for a Customized *Plein Air* Workshop for you and three of your friends. It can be a pastel-only workshop, a workshop on advanced design or color, a workshop in painting large format pastels, or any other topic you wish. You can get

exactly the workshop you need!

As many of you know, Michael teaches intermediate/advanced plein air workshops in all media. This winter, he is happy to dedicate some of these workshops to your needs specifically. (He often gets pastel painters who wish he'd do a pastel-only workshop.) You and your friends could rent a house or condo for the week. Workshops run Tuesday - Friday and are half-days (9 am - 1pm). Price: \$300. Of course, if you prefer just to stick with his regular program, you are welcome to do that, too! For details, contact Michael at: mcj.painter@gmail.com or visit www.PaintSedona.com.

Mike Mahon Workshops

Nov. 16 - 17 • Artesia, NM

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. You can be more in control of your painting while you are developing genuine spontaneity. See how it feels to be confident in each painting from beginning to end!

To register or ask questions, contact Mike at:

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

Terri Ford, PSA MP, PSWC DP, IAPS EP **Workshops**

October 12 - 22, 2013 • South of France!!!

Terri's third workshop based at the gorgeous Domain du Haut Baran. Register early as space is limited.

Contact Terri 408-286-3801, tford@terrifordart.com

Terri also offers private instruction by appointment. www.terrifordart.com

NEW! Christine Debrosky Workshop

September 20 - 27, 2014 • Chainti region, Tuscany, Italy

Start planning now for "Tuscan Impressions"! Visit www.ilchiostro.com to read 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. Browsing through the site is a nice taste of what you may expect. The direct link to workshop info can be found at: www.ilchiostro.com/index.php?action+workshop-details&item=252

WORKSHOPS TAUGHT BY OTHERS

Doug Dawson Workshops

October 4 - 6 • New York, NY

For information about this and future workshops, contact Doug at: 303-421-4584; dougdawson8@aol.com

Website: dougdawsonartist.com

NEW! Sally Strand Workshops

November 8-10, 2013 • Fallbrook, CA

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Call for Entries

Tips for photographing artwork can be found on PSNM website: www.pastelsnm.org — look for links to pdf documents and “Photographing Artwork and Preparing a Digital Entry” video at bottom of Home page.

23rd IAPS Juried Webshow Exhibition Online Deadline: October 15, 11:59 pm

As a member of an IAPS Member Society you can enter. The beauty of the webshow is you don't need to ship accepted artwork, there are no size restrictions, and you can enter pieces that have already been sold!

If accepted into the show, you will receive one (1) point towards Master Circle and Eminent Pastelist recognition, and will receive another point for any award you might win.

Call for Entries at: OnlineJuriedShows.com.

Scroll down to IAPS Entry and follow instructions to register. If you have used OnlineJuriedShows.com - just log on using your password.

Downloadable pdf of show requirements at:

http://library.constantcontact.com/download/get/file/1113583621526-5/23rd_Juried_Webshow.pdf

For questions about entry, please contact IAPS Show Chair, Paula Ford, at paulaford9660@aol.com

“Re-Invent a Work of Art”

Submission Deadline: October 20

It Begins With This Box...

Contest sponsors don't say what's inside, but you can expect to find some common art materials like clay, wood, canvas, and some uncommon materials too! *Create Something Amazing...*

using only the materials provided in your Kit. Work alone or in a team, and enter as many creations as you want! *Share Your Creation...* Judges and online voters will select the winners. Upload images and/or video of what you make to Mystery Build website: <http://mysterybuild.com/>



“The Muse is Poe” Juried Exhibition

Digital Deadline: October 25

Jan 21 - Feb 19, 2014 at ArtWorks! Gallery, New Bedford, MA.

Reception: February 13, 2014, 5 - 9 pm

Juror: Wyona Lynch-McWhite, Ex. Dir. Fruitlands Museum, Harvard, MA.

Artwork should be inspired by Edgar Allan Poe and

can be direct interpretations of his stories or loosely inspired by them.

Entry Fee: \$10 each or 3 for \$25 *Non-refundable*.

For prospectus, contact Alicia Moretti by email at: aliciam@artworksforyou.org or call: 508-984-1588

Arte Laguna Prize

Deadline: October 30

Deadline: October 9 to apply for “Business for Art” and “Artist in Residence” Prizes

International competition with 35,000 Euros (\$45,605) in 5 cash prizes, 6 art residencies, collaborations with companies, personal gallery exhibitions. 110 finalists will have the chance to exhibit on the prestigious stage of Venice Arsenale and Telecom Italia Future Centre.

Details at: www.artelagunaprize.com/index.php/terms-and-conditions.html

Application: www.artelagunaprize.com/index.php/enrollment.html

MasterWorks of New Mexico

First Deadline - January 31, 2014!

April 5 - 26, 2014 at EXPO New Mexico in Hispanic Arts Center. Exclusively for NM artists!

Prospectus is due out October 1: www.masterworksnm.org

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Fallbrook School of the Arts

Contact: Mary Perhacs, 760-728-6383 or 310-728-1414
mperhacs@fallbrookartcenter.org

March 20 - 23, 2014 • San Clemente, CA

Contact: Patti Herdel, 949-369-6603

pherdell@scartsupply.com

October 8 - 17, 2014 • Domaine du Haut Baran, France

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

Email at: hautbaranfrance@gmail.com

NEW! Christine Swann Workshop

March 14, 15, 16, 2014 • Albuquerque

Learn portrait/figure painting from winner of 2 awards at the 2013 IAPS Exhibition: “Cold” Gold Medal Award and “Strands”.

Start by taking reference photos of live model from which you work. Same model returns on last day so you can complete your painting from life and see differences between the photo and the actual person.

Christine guides students through every stage while emphasizing design and color principles. 11 students minimum. Tuition: \$295, includes tax. Approx. model fee: \$10. Contact Marilyn Drake to register: psnm.news@gmail.com or 505-400-2571

