



# HIGHlight

October 2015



## From the President...

Dear Fellow Artists and Friends,

As I write this, the 24th National Show preparations are in full swing. The paintings have been selected by our three jurors, we're finalizing the Show Catalog to go to press, readying the sponsorship categories for ribbons, and by the time you read this, the Gala Opening will be a little over a month away. This Annual Exhibition is the biggest event of PSNM and joined by the Annual Small Works "Members Only" Show, we have a grand venue at which to showcase our works.

As someone once asked me, "why go through the bother and expense of having a National Exhibition?" What had probably been decided early on in the Pastel Society of New Mexico, was that there was no better way to get the word out about what a wonderful medium pastel is than to hold an exhibition open, not only to our local members, but to anyone across the country who wished to participate.

Pastel, the marvelous medium which it is, has gone through a "roller coaster" ride throughout its history. Its popularity began in France in the late 18th century, when Girault started manufacturing sticks of pure pigment (other companies came later). The appearance of a pastel painting has always been closely able to

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equal the appearance of an oil painting, but it has to be framed under glass. Once manufacturers were able to create large panes of picture glass, pastels were held equal to oils and frequently used for portraits, figurative work, still-life, and landscapes. Then pastel painting took a back seat once again for many years until the Impressionists became frequent advocates of the medium.

Fast forward to the late 1980s, when pastel painting started making a resurgence. The founders of PSNM had the foresight to help spearhead this great movement and the rest is history. A few years after PSNM's founding in 1989, they held their first Annual Exhibition. Now, of course, there are many Pastel Societies around the world, with a growing number every year. Not many of them have the great membership and organization that we do, and certainly not many of them hold National Shows. So I feel proud and honored by the great strides our fine Society has made in the 26 years since its founding and the last 24 years of PSNM Annual National Pastel Painting Exhibitions.

~ Nicholas

## Monthly Meeting at the Albuquerque Museum

Saturday, October 10

### Mail Art with Gail Murray

Gail Murray will provide an informative and entertaining talk and demo about *Mail Art* — making and sending a piece of art through the US Postal Service. *Mail Art* could have originated when Cleopatra had herself rolled up in a Persian rug and presented to Julius Caesar. You don't have to go to those lengths, but you CAN make *Mail Art* in pastel!

Gail will demo her technique in pastel as well as show you several ways to make envelopes without a template, with minimal cutting and gluing. She will have examples of *Mail Art* she has sent and received. In addition to *Mail Art*, Gail also likes to make artist books and she will bring samples of those as well. Two of her hand-made books are on display, along with 92 other books from the members of the Santa Fe Book Arts Group, at the State Capitol Rotunda, from September 4 through December 11.



## PSNM Officers & Committee Chairs

President	Nicholas Tesluk
Vice President	Mike Mahon
Treasurer	Walt Viney
Secretary	Pat Oliver
Past-President	Natasha Isenhour
Communications	Nicholas Tesluk
Corresponding Secretary	Betty Tichich
Evaluation	Gaye Garrison, Margi Lucena Lee McVey
50/50	Julie Maas
Librarians	Judy Skaar, Marie Fritz
MasterWorks Rep	Ann Lewis
Membership	Gaye Garrison
National Show	Nancy Silvia
Newsletter	Marilyn Drake
Programs	Ann Lewis
Program Review	Pat Oliver
Publicity	<b>VACANT</b>
Refreshments	Donna Aldrich, Audrey Minard
Signature Membership	<b>VACANT</b>
Small Works Show	Louisa Roberts
Website Manager	<b>VACANT</b>

*To communicate with people on this list by email, go to [www.pastelsnm.org](http://www.pastelsnm.org) then click on Contacts.*

## Member News

*(upcoming receptions & demos highlighted in red)*

Five PSNM members won awards in the Pastel category at the NM State Fair: **Marilyn Drake**, 1st; **Katherine Irish**, 2nd; **Susan Brooke**, 3rd; with Honorable Mentions to **Terry Allen** and **Mary Olivera**.

**Gaye Garrison, Betsy Greenlee, Leila Hall, Jeff Potter, and Fred Yost** - along with Jaci Fischer, Rod Groves, and Elaine Scott, make up an experimental group called the Distractionists. Their exhibit titled "Convergence/Divergence" will be at Art Gallery Studio 606 during October. The gallery, which is owned by PSNM member **Percy Yu**, is at 606 Broadway SE in Albuquerque, on the southeast corner of Broadway and Iron, with parking behind the gallery off Iron. **ARTScrawl opening reception October 2, 5:30 - 7:30 pm.**

PSNM members are well represented among the artists juried into the Plein Air Painters of New Mexico 2015 Members' Annual Juried Exhibition, which will be on view during October at the Santa Fe Art Collectors' Gallery, 217 Galisteo St. **Opening Reception Friday, Oct 2, 5-7pm.**

All the paintings in the exhibit are posted on their website under Exhibitions/Current: [www.papnm.org](http://www.papnm.org)

**Barbara Garrett, Sondra Schlotterback, and Gwen Wilemon** will be showing in "Art in New Mexico's

## National Show

### Use VolunteerSpot to Sign Up for Show-Sitting

Here's how it works in 3 easy steps:

**1)** Go to this link to see our Sign-Up on VolunteerSpot: <http://vols.pt/7mgA1n>

*Please do not use Internet Explorer or Internet Edge Microsoft browsers as they do not work well with this site. Also, smart phones and tablets require an app that is not highly rated. It is best to use either your PC or Mac.*

**2)** Review options listed and choose the spot(s) you want.

**3)** Sign up! It really is easy - you don't need to register an account or keep a password on VolunteerSpot. But you will need to enter your email address. You will receive email reminders and special messages related to your selected show-sitting time.

*Note: VolunteerSpot does not share your email address with anyone. If you prefer not to use your email address, please contact Marie Fritz at [fritzmarie64@gmail.com](mailto:fritzmarie64@gmail.com) and she can sign you up.*

## Art Critique Group

This group meets once a month to offer artists feedback on their work in order to improve it and just for camaraderie and good food. Meetings are third or fourth Friday from 1-3pm. Host homes change on a rotating basis. The Oct. 23 meeting will be at the home of Sharon Jensen. If you wish to be put on the participant list and to get directions to her home, contact Sharon Jensen at: [ssmjens@aol.com](mailto:ssmjens@aol.com)

Heartland: Camino Real 8" along with other members of the group at the Los Lunas Museum of Heritage and Arts from October 3-28. **The opening reception is Oct. 3 at 2 pm at the Museum, 251 Main Street SE, Los Lunas.**



**Depy Adams** has been selected to show three paintings in the Albuquerque Museum "Miniatures & More 2015" exhibit. The Gala Opening will be Saturday, Oct. 24. The exhibit will hang until Sunday, Dec. 6.

**Stan Bloomfield** received 2nd place in the PSWC members show and has two paintings exhibited in the PSWC International Open competition and a painting in PSA's 43rd Enduring Brilliance Show in New York. He has just received notification of his Master Circle status from IAPS.

**Albert Handell** has now attained the Master Artist Category of Oil Painters of America (OPA) and will be participating in their first "Virtuosos of the OPA Exhibition" at New York's Salmagundi Club located at 47 Fifth Ave., New York City.

# September Program Video

by Pat Oliver

## Sarah Blumenschein Still-Life Demo

*Sarah Blumenschein entered her first exhibition in 2003. She is a Distinguished Pastellist with the Pastel Society of New Mexico (PSNM) and the Pastel Society of the West Coast (PSWC), and is a Signature Member of the Pastel Society of America. She has received numerous awards at the local, national, and international level and has studied with Richard McKinley, Sally Strand, and Desmond O'Hagan among others. For more information, see Sarah's website at: [www.sarahblumenschein.com](http://www.sarahblumenschein.com)*

### Sarah began by talking about the materials she uses:

U-Art sanded paper, either 400 or 320 grit, mounted on board and painted red with watercolor.

Pastel Premium paper.

Ampersand Pastelbord, also painted red with watercolor.

Gatorboard is used as the mount for large paintings, since with glass they can be very heavy.

She uses many brands of pastels, which are kept in their original boxes arranged by color and value. The boxes remain in the same locations around the easel and each individual pastel in the same spot in its box.

This array is not very portable for *plein air* painting, nor was being the mother of four children, which is what led to her focus on still lifes, even though she had originally intended to paint grand landscapes. She had realized she was doing shapes in the landscape much like shapes in a still life, so when Albert Handell suggested doing more with these shapes, she concentrated on still lifes. Also, she said, you can paint a still life from life in a studio. This year Sarah has been painting more landscapes from photos, noting she also likes to paint buildings.

Her detailed approach to painting came from her engineering background and as an artist she's been trying to let go. Sarah said she is starting to loosen up and "trying to not be so particular and use the least amount of strokes to achieve what I want to achieve."

### Ceramics in Still Lifes

Sarah talked about one of her paintings of a blue vase with a white floral design. She said the white can get muddy if painted over a dark background color, so she starts with the approximate shape of the pattern and fills in the white. After that she fills in the blue background. She adds highlights at the end.

*Question: Did you use pastel pencils on the patterns on the vases?*

*Answer: I used regular pastels—the side of the pastel, not drawing it.*

### Demonstration

Sarah said she begins with end in mind. She has a clear vision of what she wants it to look like. For the demo, she went to the

Albuquerque Rose Garden and took a photo of a yellow-white rose. She said she was doing a small size work to capture how sunlight falls on the flower. The biggest challenge was green. She said the rose has strong petals and she likes the ruffles in the petals.

She chose lavender for the background to complement the yellow rose. She accentuated the ruffles on the petals and changed the leaves. The light from the sun was very strong, which she liked.

### The Painting

Value relationships: Sarah said to start with one layer throughout. Pick a value tone for the background and lay in around the edges of the subject (she used a rosy gray Unison). Sarah said she found that working on red (the red watercolor background), makes her go warmer in color.

*Question: Why red?*

*Answer: It gives you the nice color peeking through (the pastel) and encourages me to use brighter, warmer colors.*

Working on a petal, she said, "I don't like to use just one color. I use a few different shades and mix them in. I use the side of my pastel as much as possible." Sarah said you can also use cool and warm together, like blue, red, and yellow of similar values, and layer them on top of each other. "It will kind of vibrate."

Next, she worked on the shadow side, putting in the darker values in the petals; then she went to the next lighter value (in the shadow area). She then started to contrast within the light color (yellow hue). She said at home she walks back 10 to 15 feet to evaluate the painting.

*Question: You start with the darker lights?*

*Answer: I'm just trying to get an idea, for example, shadow-to-dark—to get a feel for it. I start a little bit dark and can go lighter more easily. One thing I like about yellow is that there are brown colored shadows and green colored shadows.*

Next she added lighter yellow in the petals. She used the lightest violet yellow, saying "I tend to use the more muted yellow." She was carefully working different areas in the yellows and said, "Yellows have some purples in them in Girault pastels."

*Question: Do you do any blending?*

*Answer: No. I try to layer instead of blend. I try not to touch my finger. I like the way it looks better with straight color.*

Sarah continued to fine-tune the colors. "I feel like this shadow is too dark so I will layer a little lighter pastel on top." She used a "greeny brown color" to show sky reflected on a petal. She said, "One of the most important things is to get value relationships right." She wanted to bring out some highlights on the petals where the sunlight was reflected. She said, "I'm thinking I want some more orange, so I will warm it up with some violet-yellow." Then she added some blue orange.

*Question: How do you define the petals?*

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Answer: I will go back and define some of them some more. Sometimes I just leave it.

At this point, Sarah took out a completed version of the painting "like a cooking show," and said, "You can see that I left a lot of the red showing through and can see where I put the blue in. The nice thing about a red background with green is you can get red showing through the green." The final painting showed the results of all the painstaking layers of colors, delicate layering, and transparency between layers.

*Question: Do you use spacers when you frame?*

Answer: I don't use spacers anymore. I put the glass directly on top of the painting. Using a technique Fred Miller wrote about some time ago\*. I do use fixative, and before I put the glass on, I pound the back of the painting. I use Sennelier Latour fixative. I put the painting upright, spray it, and let it dry.

*Question: Do you tape it?*

Answer: Yes

*Question: What kind of glass?*

Answer: Museum. That's why I frame it without a mat (to keep the size down).

\*passe-par-tout

Pronunciation: (pas"pä-r-tOO'; Fr. pä-s-par-tOO')

Excerpted from Wet Canvas:

*Passe-Partout* is a method that you use to frame your pastel directly to the glass using special tape (FramersII) to make a sandwich of glass, painting, backing. This makes a vacuum seal that will prevent pastel dust from movement.

<http://www.wetcanvas.com/forums/showthread.php?t=1298251>

## IAPS Thanks You...

Liz Haywood-Sullivan, IAPS President, and I, wanted to thank the Pastel Society of New Mexico for their outstanding support for the IAPS Convention this past June. PSNM had more than 100 volunteers assisting in this year's convention with numerous members volunteering in several capacities. This effort helped give IAPS an outstanding convention here in Albuquerque, and we certainly could have not done it without the local Society's support. My appreciation goes out especially to the volunteers who helped me make new panels, paint and repair the existing ones, paint the lighting structures, move everything in and out of the hotel, lay plastic all over the convention floors, and set up and tear down Pastel World. This convention hung 45 additional paintings due to the new reconfigured exhibit with the 13 new panels that were built. The Society's unselfish volunteer assistance at this year's IAPS Convention made it the best ever! A wholehearted thank you!

Here are some other successes that were achieved mainly due to being able to count on an outstanding PSNM volunteer commitment: the number of convention attendees and workshop/demos attended were up as well as the number of paintings submitted, accepted, and sold at Pastel World. Also the effort in setting up Pastel World and the response of the show sitters helped make the free events in Pastel World a success. The walk-throughs, mini-sessions on framing, shipping, and pricing pastels all had good attendance.

Again, Liz and I would like to sincerely thank Nicholas Tesluk and the PSNM volunteers whose efforts helped make the 2015 IAPS Convention a total success.

Mack West, 2nd Vice President, IAPS

## Call for Entries

### 2nd Annual Artist and Craft Show

**Deadline: Immediate**

Hope Christian School • November 7, 9am -2pm

8005 Louisiana Blvd NE, Albuquerque

Juried show of 50 artists, only 3 artists per media.

Booth size: 8x10, with 8' table covered in black to the floor.

Entry fee: \$60, plus an item of artist's work. Artist receives charitable donation letter for full retail value of donated work.

Artist keeps all income from sales.

For more information, contact Jamie Burmeister (show coordinator) at: [jlburmeister@HCSNM.org](mailto:jlburmeister@HCSNM.org) or call 822-8868 #388, M-F 9am-4pm.

### "Arts & Cranes" Fine Art Show

**Deadline: October 16**

Application fee: \$15 Booth fee: \$150

Show Dates: Thursday, Nov 19 (set-up) - Sunday, Nov 22

*Artist must be present all four days. No early takedown.*

Fri. & Sat. 9 - 6; Sun. 9 - 1. Best Western Convention Center,

1100 N. California St, Socorro. Easily accessible, lots of parking; no fee or permit required to park.

Prospectus at: <http://bit.ly/1YAUqT4>

Questions: please email: [chamber@socorrochamber.org](mailto:chamber@socorrochamber.org)

### Small Works Holiday Show and Sale

**Deadline: October 24**

New Mexico Art League, 3409 Juan Tabo, Albuquerque

December 1 - January 16, 2016

Opening Reception: December 12

Open to all artists working in the media of painting, drawing, printmaking, photography and mixed media. For a prospectus, go to: <https://newmexicoartleague.wildapricot.org>

### MasterWorks of New Mexico 2016

**Deadline for standard sizes: Friday, January 22, 5pm**

Exhibition: April 2016 • NM residents only.

Prospectus should be available October 1 on MasterWorks website: [www.masterworksnm.org](http://www.masterworksnm.org)

# 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](mailto:psnm.news@gmail.com)

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

## TAUGHT BY PSNM MEMBERS

### **NEW DATES!** Vasili Katakis Classes

**Oct 1 - Nov 19 • Albuquerque, NM**

*The Visual Diary: From Sketching to Drawing to Painting*  
Thursdays from 9 am - 12 pm. Discover new ideas, methods and techniques designed to assist beginner and seasoned artists. Course topics include: seeing abstract patterns, using the "cone of vision," squinting and counting, defining edges, line weight, understanding short-cuts to perspective and more.

Art League members \$275; Non-members \$295

**Oct 3 - Nov 21 • Albuquerque, NM**

*Beyond Perspective:* Saturdays from 9 am - 12 pm. Perspective is one of the most dramatic effects an artist can accomplish. For beginners and seasoned artists, course addresses underlying principles of linear perspective using simplified techniques without the need for cumbersome construction lines. Topics include: isometric, aerial and intuitive perspective, Mondrian tool, clock angle tool, Goldilocks' Rule, ellipses and more.

Art League members \$275; Non-members \$295

Both workshops on location and in studio at New Mexico Art League. For registration or more information for either class, go to: [www.newmexicoartleague.org](http://www.newmexicoartleague.org) or call 505-293-5034

### **NEW!** Sharon Jensen Classes

**Oct 5 - Nov 23 • Albuquerque, NM**

*The Brilliance of Soft Pastels*

Eight Mondays from 1:30-4pm at Manzano Mesa Center. Beginning students concentrate on materials, technique, and composition. Intermediate students may choose their own work with assistance or work on special assignments given relating to color and value. Some materials may be purchased - no chalks or oil pastels. Bring reference photos. Some demonstrations and handouts given.

Tuition \$128. For more information, contact Sharon at 505-323-7522, or [ssmjens@aol.com](mailto:ssmjens@aol.com)

### **Albert Handell Workshop**

**Oct 5 - 9 • Durango, CO**

For all levels of landscape artists experienced in pastels, oils, or any water media. Learn what to select and emphasize, what to play down (or even take out of your paintings) to make a strong design statement, and how to work sensibly towards finish. For questions, email: [alberthandell@msn.com](mailto:alberthandell@msn.com) or phone: 505-983-8373  
Detailed information at: [www.alberthandell.com](http://www.alberthandell.com)

### **Mike Mahon Workshops**

**Oct 13 - 15 • Midland, TX - *Painting Process***

**Nov 10 - 12 • Rockport, TX - *Plein Air***

Learn step-by-step painting procedure which gives renewed control of your painting and will spark the spontaneity for which Mike is famous. Learn how to gain control at any stage of your painting and know from the beginning it's going to be a success! Techniques provided to critique your work using objective principles.

Unless otherwise noted, all workshops cost \$395

To register for any of the above, or ask questions, contact Mike at: 505-795-4639 or by email: [art@mmahon.com](mailto:art@mmahon.com)

### **NEW!** Michael Chesley Johnson Workshops

**Fall/Winter • Sedona AZ**

*Plein Air painting with Signature Member of AIS, PSA, MPAC, PSNM.* Workshops are limited to a maximum of four students, so you will get plenty of personal attention. Michael will also gladly create a custom workshop (think "pastel-only"! ) if you can get four people. Paint half the day and explore or paint on your own the rest of the day! Sedona has wonderful weather in the winter - pleasantly cool and sunny.

Price is only \$300/person for four half-days.

For full details, visit [www.PaintSedona.com](http://www.PaintSedona.com)

Also, look for Michael's new book "Outdoor Study to Studio: Take Your Plein Air Paintings to the Next Level" on Amazon.com.

### **NEW!** Bill Canright Workshop

**July 15 - 24, 2016 • Kingdom of Fife, Southeast Scotland**

We will have a fantastic time! Instruction in pastel and acrylics can be as much or as little as desired. Think of it as a painting holiday with a small group of friends (10-12). Bill knows the area having been there several times co-teaching with his late wife, Maggie Price. Bill is a signature member of PSNM, PSA and member of IAPS Master Circle. Costs will be comparable or less than similar workshops. For more details email Bill at [pcstudios@cableone.net](mailto:pcstudios@cableone.net) or call 505-294-7752

### **Terri Ford Workshops**

**IAPS Eminent Pastelist, PSA Master Pastelist**

Terri's workshops focus on creating luminous paintings

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with deeper, darker, richer under paintings and pure pigment, vibrant light. For a complete list of 2105 Workshops, visit her website: [www.terrifordart.com](http://www.terrifordart.com)

## TAUGHT BY OTHERS

### Christine Debrosky Workshops

Oct 9 - 11 • Sedona, AZ

Held in stunning Red Rock country and her studio.

Nov 11 - 13 • Prescott, AZ

*An Impressionist Approach to Pastel* taught at Mountain Artists Guild.

More information, with a full description of each, is on Christine's web site: [www.christinedebrosky.com/workshops](http://www.christinedebrosky.com/workshops)

### Sally Strand Workshops

Oct 15 - 17 • Lowell, MI

*Color of Light: Emphasis on Color and Composition*

Oct 18 - 20 • Lowell, MI

*Color of Light: Emphasis on Light*

Plan now to give your artwork a creative kick-start this fall with two three-day workshops providing in-depth focus on each topic. Take both workshops at a discount or add on additional days to your three-day experience. Franciscan Life Process Center (FLPC)

Contact: Kathy Bechtel at 616-897-7842 ext. 352 or [kbechtel@lifeprocesscenter.org](mailto:kbechtel@lifeprocesscenter.org)

## Plein Air Site in NM

Dan Cassidy of the Cleveland, NM Roller Mill Foundation is opening up this site for painters including plein air, workshops, paintouts, etc.

The Roller Mill is an old grain mill a little north of Mora. Dan has an annual Labor Day Rollermill Festival with music and an arts and crafts fair which is pretty well attended. 6,000 over the weekend was the last count. The inside of the mill is used for talks and dances as well as a gallery.

The site has plenty of space including a tree farm. The area is picturesque and very lush compared to other areas of NM. There is a local hotel across the road.

Driving time is 2 hours 15 minutes from ABQ, about an hour from Taos. Dan's contact information is: [dancas@nmt.net](mailto:dancas@nmt.net) and 575-447-2646.

## Studio for Rent

Located on the southeast edge of Rio Rancho. Space was used by Bill Canright's late wife, Maggie Price. Easel and some equipment such as iPad mount are included. Also large art library, used Wallis paper and Richeson boards suitable for reuse. Arrangements can be short term or long term, cash or "work for space." Complete setup for acrylics or oils also available.

For more info, contact Bill at: [pcstudios@cableone.net](mailto:pcstudios@cableone.net) or call 505-294-7752.

## Instruction & Events at Art Centers

### New Mexico Art League

Use Fall in New Mexico to Find Your Muse!!  
Choose from one of many great classes. For more information, go to the Adult Classes page of the website.

#### Current Exhibition: *Biologique*

An Art Exhibition Inspired by Nature

Show Dates: Friday, Oct. 4 - Nov. 9

Opening Reception: Saturday, Oct. 19 5 - 7:30pm

#### FREE Exhibition Lectures

*"Getting the Picture - Science and Art"*

presented by Dr. Ray Petersen - Sunday, Oct. 11, 5:30 - 7pm

*"Beauty is the Fine Structure of Nature"*

presented by Dr. Fred Yost - Sunday, Oct. 18, 5:30 - 7:30pm

3409 Juan Tabo NE, Albuquerque, NM 87111

(behind Juan Tabo Library)

phone: 505-293-5034

email: [info@newmexicoartleague.org](mailto:info@newmexicoartleague.org)

website: <https://newmexicoartleague.wildapricot.org/>

### Fuller Lodge Art Center

Start the year off right by providing inspiration for a spring full of creative class offerings!

Two dozen workshops and classes offered, from painting to ceramics to costuming to welding!

Classes limited to 6-10 students. Sign up in advance!

All students can display their work in the Fuller Lodge Art Gallery. You can even show your work as "for sale."

#### Upcoming Exhibit: *We've Got Class*

Jan 11- 23, 2016

An opportunity tailored to Art Center students.

Hours: Monday - Saturday 10am - 4pm

If you want to arrange a private class for a group of friends, give us a call. We also offer children's Art Birthday Parties; why not adult?

2132 Central Avenue, Los Alamos, NM 87544

phone: 505-662-1635

email: [info@fullerlodgeartcenter.com](mailto:info@fullerlodgeartcenter.com)

website: [fullerlodgeartcenter.com](http://fullerlodgeartcenter.com)