



HIGHlight

September 2010

From the President...

Dear PSNM Friends —

The PSNM National Show is off and running. Entries are in, computer disks with all the artwork generated, and by the time you read this, our jurors most likely will have completed their selections. A big thank you to Peggy Orbon and Sarah and Jim Blumenschein who made this aspect of the show happen.

We have 309 entries (113 from out of state). While 309 is not as many as some of our shows in the past, it is more entries than last year – thanks to Janet Amtmann and Julie Maas, who worked hard advertising our show around the country to increase the number of entrants.

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There is still much to be done before opening night and your help would be most appreciated. We need help with shipping, hanging the show, muling, signing up to sit the show (contact Sheila Richmond), and taking care of odds and ends. Please give Bev Snyder or Sally Prince a call and offer your assistance. Go on. Pick up the phone.

ALSO, DON'T FORGET TO ENTER THE SMALL WORKS SHOW!

~ Fred Miller

Monthly Meeting at the Albuquerque Museum

Saturday, September 11 • 10 - Noon

Painting in the land under the clouds...

Fred Miller and Marilyn Drake travelled to the SW part of China last year for a fabulous 2 week painting trip. They stayed in a boutique hotel (which was once the home of a silk merchant) in a small farming village at the base of the Himalayas. Their presentation will cover highlights of the trip and provide some useful information about travelling abroad to paint.

Coming Up...

October 9 - Bill Gallen, a great teacher from Santa Fe, will speak and demonstrate thumbnails. He is an oil painter, but does excellent painting preparation.

November 13 - Margi Lucena

December 11 - Paul Murray



Art Cart by Marilyn Drake

National Show

The countdown is on, with only two months to go until the show. Our show directors have had a busy eight months completing the necessary tasks. Many thanks to all of them for their work, planning, and dedication in making this 19th annual show a success.

However, they can't do it alone – we need the support of PSNM members in the weeks before and during the show to make it a true success. Volunteers are still needed to help with Shipping/Receiving and Contributions/Awards. Please contact Sally Prince 505-554-1224 or sally@sjprince.com or Bev Snyder 505-899-9654 to volunteer some time. For Show Sitting, e-mail Sheila Richmond at sdrich@111comcast.com.

Thank you, Bev and Sally

Show Demonstrations

(As of June 25, 2010)

Nov. 9	Barbara Clark	1:30-3pm	“Handmade Surfaces”
Nov. 11	Mike Mahon	1:30-3pm	“Landscape”
Nov. 12	Jakki Kouffman	1-2:30pm	“Composition: It's Your Choice”
Nov. 13	Fred Miller	1-2:30pm	“The Portrait”
Nov. 14	Maggie Price	1:30-3pm	“Creating Lively Paintings from Photo Reference”
Nov. 19	Vasili Katakis	10am-Noon	“Botanicals”
Nov. 20	Lee McVey	1:30-3pm	“The Landscape”
Nov. 21	Paul Murray	10am-Noon	“A Landscape”

PSNM Officers & Committee Chairs

President	.....	Fred Miller
Vice President	.....	Gwen Wilemon
Treasurer	.....	Mack West
Secretary	.....	Carol Lovelady
Past President	.....	Elaine Koehler
Communications	.....	Nicholas Tesluk
Corresponding Sec.	.....	Judy Felsen
Evaluation	.....	Lee McVey, Peggy Orbon Enid Sorenson
50/50	.....	Ann Gladstone
Librarians	.....	Linda Bonds, Panola Lisle
MasterWorks Rep	.....	Peggy Orbon
Membership	.....	Gaye Garrison
National Show	.....	Beverly Snyder, Sally Prince
Newsletter	.....	Marilyn Drake
Programs	.....	Maryann McGraw
Program Review	.....	Teri Gall
Publicity	.....	VACANT
Refreshments	.....	Constance Gehring
Signature Membership	.....	Leila Hall
Website Manager	.....	Marilyn Drake

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

Clive Tyler National Show Workshops

In each 3-day workshop Clive will focus on helping you achieve results, by focusing on design aspects necessary to create dynamic landscape paintings. There will be lots of one-on-one attention as well as many opportunities to review and implement the principles taught by Clive. All levels of experience are welcome...there is always something new to learn.

To learn more about Clive Tyler, visit his website:
www.clivetyler.com

November 2 - 4 • EXPO NM, Albuquerque
Tuesday, Wednesday, Thursday

Due to unforeseen cancellations, there are currently 6 spots available. Please notify Marilyn Drake by email immediately if you want to attend.

November 6 - 8 • The Artist Studio, Albuquerque
(Waiting List Only)

\$295 PSNM Members/ \$325 non-members
Balance due by September 1

To Register, email: psnm.nswkshop@gmail.com

Call for Entries

EDITOR'S NOTE: Please send an email with complete information about any shows that will be of interest to your fellow PSNM members to: psnm.news@gmail.com Submissions must be received by 15th of the month preceding the issue in which you'd like the show mentioned.

Remember, there are many shows and competitions listed in art magazines and on the internet, including IAPS: www.pastelinternational.com and ArtPerk: www.artperk.com So do some exploring on your own to see what is coming up.

Digital CD Deadline September 10, 2010
International Association of Pastel Societies (IAPS)
17th Juried Exhibition - The 2010 Web Show

Open to any artist who is a member of an IAPS Society
Jurors: Lorenzo Chavez, Margaret Evans, Bill Hosner
Judge: Claudia Seymour
Cash and sponsor merchandise awards.
Entry fee: \$25 for 1st image; \$10 each additional, up to 5. For prospectus, go to IAPS website and look under Exhibitions, or use this url:

www.pastelinternational.com/COMPETITIONS/exhibitions.html

August Program Review

by Teri Gall

“Apricot” Still Life Presentation



Sarah Blumenschein is an interesting study in contrasts, as her paintings are. She has an artist's soul and the mind of an industrial engineer! She took some art classes in college, but left school with an engineering degree. As a Systems Analyst, she worked for Intel and retired in 1998, to start a new career in painting. She started painting landscapes while studying under Eric Michaels, but at the suggestion of Anita Louise West, she tried her hand at still-lives, finding that the subjects spoke to her. Her signature pastel paintings are known for their crisp bright colors, light source clarity, and strong contrasts of value.

Sarah began her talk by explaining what has helped her advance as an artist. Following are a series of Sarah's best practices for becoming the very adept, even inspired, pastel painter that she is today. While speaking to us, she backed up her talk with slides showing paintings in various stages of development, to illuminate the information being disseminated. Ten years ago she made a commitment to herself that she would practice painting the same way a musician would practice his art. (A serious musician would practice every day.) Sarah's body of work would prove to us that she has maintained her commitment to herself and has achieved exactly what she intended.

Before putting anything on paper, Sarah applies watercolor to tone Uart paper. A favorite tone is made with permanent alizarin crimson and Payne's Grey. The resulting

tone is a warm mid-value.

Sarah spends a lot of time setting up a still life. She usually starts with an object that has inspired her. In the case of the painting she presented, she chose the fruit first, then searched for the other objects. The other objects usually include something that will be reflective and some glass



item that will be transparent, as well as the most beautiful blossoms she can find. She moves objects around, adds and subtracts objects until she is satisfied. She does her work in the daytime using natural light from a window, and one spotlight. She uses a view finder to find the best composition. Sarah wants to be certain that there will be strong value contrasts in the composition where “value is king.” She also takes pictures of her still life composition, to verify that it has the correct orientation and size, then starts making a line drawing of what is in front of her. Her drawing appears to be outlines of each shape in the composition. She begins painting at the focal point, in this case she filled the fruit with color first. Sarah hopes to complete the painting before the fruit and flowers needs replacing, but if she is unable to, she has the photographs to fall back on. That is quite a motivation to complete the work in about 4-5 days.

“Always use good materials.” Once Sarah started using Wallis sanded paper and a full set of Girault pastels she noticed a big improvement in her paintings. Now she uses Uart 400 grit sanded paper, but stayed with the Girault pastels, that have a nice range of dark to light values of their pigments.

There's a reason to keep your pastels organized. Sarah showed us a slide of her pastel box. All her pastels are labeled with their name and number, to make it easier to reorder and to place the colors in their correct slot after each use. She makes better use of her time by not having to reorganize pastels after each painting is finished. Because she's mostly used pastels from one manufacturer for the last 10 years, it is now comparatively easy to set up a palette for a new painting. She knows exactly what each color will contribute.

The way Sarah's painting progresses is very interesting. She mentioned that she begins painting the objects at the focal point, establishing the values there first with only a few layers of pastel. Then she proceeds to fill in areas adjacent to that with a few layers — all the while checking the values

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relative to those she chose at the area of the focal point. She proceeds in this manner until she has a layer of color on most of the paper.

In this painting she filled in the fruit first, then moved on to adjacent items. Sarah explained that when she first started painting she struggled with value. A trick she used when she was having

trouble with the values in a painting was to digitally photograph the painting and convert it to a black and white image using Photoshop. The areas where her values were incorrect became very obvious in the black and white image. Years of practice has meant that she rarely needs to use that trick now.

Applying colors to a reddish-grey background makes them appear cooler than they would look on a white or plain grey background. Sarah has found this means she tends to select warmer colors when painting than she might otherwise, explaining that this results in an overall warmer appearance to the painting, which she likes.

As Sarah works in segments to put a few layers of pastel over the entire paper, she continues to check the

values as they relate to the area of the focal point. If she determines that an area is not an appropriate value, she is not afraid to erase anything that she isn't comfortable with. She showed us how she erases with a paintbrush, then applies water to clean further.

Once the initial values in the painting have been established over most of the paper, Sarah starts again at the area of the focal point and begins to add in the details. She pays close attention to detail, such as the fuzz of a peach or the shine on an apple, creating different textures, with contrasting values and colors.



During the question and answer period, when asked by a PSNM member about her studio lighting, she said that her lighting was highly technical. Her one painting light consists of a spotlight with a halogen bulb, taped to a stepladder. When asked how she frames her paintings, she said that she places glass right on top of her painting — no spacers. She makes a “sandwich” of the glass, the painting, and foam core backing by taping the three layers together at the outer edges. The tape will protect and seal the painting permanently. Even if the frame changes after a sale, the “sandwich” remains. She was asked if she fixes her painting at any stage. Her answer was that she only uses a light spray of fixative when the painting is completed and ready to frame. Before she applies the fixative however, she will knock the painting on the ground to remove as much dust and loose pigment as possible. She also places a layer of glassine over the painting and presses down to force the pigment into the tooth of the sand paper as much as possible. After doing this she can knock the work on its edge and no pastel dust will come off. She demonstrated by banging a painting which she'd brought with her on the floor. We were holding our collective breaths... nothing came off!

Go to Sarah's website: www.SarahBlumenschein.com so you can see how her framed paintings look. They are not matted, but still look magnificent in their frames. She has a sign-up for her newsletter notifying you of her latest events. You can also find her on [facebook.com](https://www.facebook.com).

Sarah is a Signature Member of PSA, a Distinguished Pastellist for the Pastel Society of the West Coast, and is a Distinguished Pastellist of the Pastel Society of New Mexico. PSNM President, Fred Miller presented Sarah with a plaque and a PSNM logo-apron. We, the members of PSNM, are grateful Sarah Blumenschein could take the time to come and talk to us.

Announcements

OPEN SPACE: A View with Room

5th Annual Art Exhibition & Sale

Curated by Marilyn Drake & Lee McVey

“Little Gems” by Plein Air Painters of New Mexico

September 4 - October 28

Free Admission • Tuesday - Sunday, 9:30am - 5pm

Reception Saturday, September 4 from 1 - 4 pm

Open Space Visitor Center

6500 Coors NW, Albuquerque

(between Montañó Blvd. & Bosque Meadows Rd.)

Many PSNM members have paintings in these shows.

All sales benefit the Open Space Alliance.

Workshops

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings will be abbreviated. Deadline for submissions is 15th of month preceding next issue.

Please send your listings for classes, events, workshops, or news via email to: psnm.news@gmail.com

To find out about other workshops, shows, etc. check magazines and online sources. Use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

Paul Murray Workshops

October 4 - 7 / October 11 - 14 • La Cienega, NM

Four days each and limited to six people each. Two days in-studio and two plein air. Emphasis in both workshops will be on light and quality of light. Held at Paul's studio, about 12 miles south of Santa Fe. Tuition \$300.

To register, call 505-474-4434 or email: murrayfineart@newmexico.com
www.murrayfineart.com

Mike Mahon Workshops

September 14 - 16 • Santa Fe, NM

Portrait/Draw & Paint

September 22 - 24 • Taos, NM

Process/Plein Air

Mike's workshops emphasize the step-by-PROCESS of painting and are designed to help the artist maintain control of the painting, which makes painting more enjoyable, and ironically allows for more spontaneity! \$50 discount for PSNM members!

Details on Mike's website: www.mmahon.com
Contact Mike by email: art@mmahon.com
phone: 505-473-1098

Jakki Kouffman Workshops

Master Pastellist, PSA; PAPNM, Signature Member

September 20 - 24 • Taos, NM

Details at www.jakkikouffman.com
email: art@jakkikouffman.com or call: 505-466-1800

Lee McVey, PSA Workshops

Lots of one-on-one attention while working from landscape reference photos. Improve your ability to see and extract information from photos to create a successful painting. Explore compositional design, color, value and aerial perspective in this class aimed at beginners with some pastel and drawing experience and intermediate level students.

September 22 - November 17 • Albuquerque
New Mexico Art League at 3409 Juan Tabo NE
Wednesdays, 6:00 - 9:00 pm, 8 weeks (No class Nov. 3)

Tuition: \$180 including tax. Register at:
<http://newmexicoartleague.org/LeeMcVeyPastel.htm>

September 23 - November 18 • Albuquerque

The Artist Studio at Hoffmantown Shopping Center, Menaul and Wyoming NE, Thursdays, 1 - 4 pm for 8 weeks (No class Nov. 4) Tuition: \$180 including tax. Register with Lee at lee@leemcvey.com or call 505-417-3516

October 1 - 3 • Edgewood, NM

Plein air class at Starlight Ranch. \$300 tuition, tax included. Register by phone: 505-281-6839, or email: starlightranchnm@aol.com
or at <http://starlightranchnm.com>

Maggie Price, PSA Workshops

October 1-11 • Juzcar, Spain

Stay in a tiny village at a lovely hotel and take day trips to surrounding villages and painting spots. Trips to larger cities (Ronda and Granada) round out the experience of Andalucia. Beginner to advanced. For more information or to arrange a workshop in your area, contact Maggie at pstudios@cablone.net 505-294-7752, or visit www.MaggiePriceArt.com

Terri Ford Workshops

November 6 - 8 • Roseburg, OR

In conjunction with the Pastel Society of Oregon's 17th Biennial Juried National Exhibition. \$300 for PSO Members, \$350 for Non-Members. Send to PSO, PO Box 105, Roseburg, OR 97470
Contact: Connie Noah: 541-673-7192 or connie@renoah.com

WORKSHOPS TAUGHT BY OTHERS

Alicia Sotherland Workshop

September 16, 2010 • Escondido, CA

Portraits in Pastel 10am - 2:30 pm (½ hour lunch break)
Very small group, class size is limited, so sign up early!
Cost: \$100.00 - 50% non-refundable deposit required to hold your spot - refundable if I cancel the class.
For more information about this and other workshops, contact: aliciasotherland@hotmail.com