



HIGHlight

September 2011

From the President...

Happy September to all —

In the June 27, 2011 issue of *New Yorker* magazine, Adam Gopnik, one of the staff writers, had an article titled “*Life Studies - What I learned when I learned to draw*”.

Gopnik has an MA in Art History, but has never tried to draw, so is invited to the atelier, then studio, of an acquaintance who paints, draws and teaches. I read the article through three times, with great enjoyment. Finally, it dawned on me to look up his teacher, named Jacob Collins. Collins would agree he is a classical artist; the best label for his art is “traditional realist revivalism”.

Not surprisingly, Gopnik has a very hard time learning and his struggles remind me of how

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frustrating it is not to get a drawing just right. But, I keep remembering the advice I have heard from other artists, which I have quoted in earlier newsletters, to keep at it, keep at it. (So, a sketchbook and charcoal are on the table most of the time.) I think he eventually gave up trying, but enjoyed the experience.

Check out Jacob Collins’ elegant work on his website: <http://www.jacobcollinspaintings.com/>
It is dazzling.

— Leila Hall

Monthly Meeting at the Albuquerque Museum

Saturday, September 10 • 10 - Noon

Show-Sitting Instructional Video Premiere!

Nicholas Tesluk, 2011 National Show Chair, will present the *Show-Sitter’s Instructional Video*, a splendid innovation for this year’s show. He created it with the help of Elaine Koehler, Peggy Orbon, Sally Prince and Marilyn Drake. Jim Koehler did the cinematography work and Bud Edmondson’s brother, Bob, played the part of “the guest”. The video covers the routine of show-sitting and also covers some nuances that have been implemented for 2011.

Following the video, Nicholas will give a short presentation entitled *Pastel Portraits—Images of Eighteenth Century Europe*, which will showcase the marvelous exhibition from the Metropolitan Museum of Art in New York City. The paintings are beautiful and considering the number of years they’ve been in existence, look as fresh as the day they were painted, which demonstrates to the naysayers who claim that pastel is a fragile and friable medium how wrong they are. The presentation will also show preservation techniques used by the museum to preserve the paintings.

Coming Up... October 8 - Clive Tyler, Judge of the 2010 National Show, will be back to do a demonstration of his painting techniques.

PSNM Officers & Committee Chairs

President	Leila Hall
Vice President	Gwen Wilemon
Treasurer	Mack West
Secretary	Sally Prince
Past President	Fred Miller
Communications	Nicholas Tesluk
Evaluation	Carol Lovelady, Peggy Orbon Enid Sorenson
50/50	Ann Gladstone
Librarians	Linda Bonds, Panola Lisle
MasterWorks Rep	Jill Rushton
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Maryann McGraw
Program Review	Natasha Isenhour
Publicity	VACANT
Refreshments	Judy Allen
Signature Membership	Paul Murray
Website Manager	Marilyn Drake

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

NATIONAL SHOW WORKSHOP

Taught by internationally acclaimed artist and Judge of our 20th Anniversary National Show

DESMOND O'HAGAN

Nov. 1, 2, 3, 2011 - Tues, Wed, Thurs - 9:30 - 4:30

Hispanic Arts Building • EXPO NM, Albuquerque

Maximum 18 participants

Tuition: Members: \$350 (non-members \$385)

Deposit: \$100 now! • Balance Due: Sept. 1st

SPACE STILL AVAILABLE!

Qualities that make Desmond's art distinctive are the variety and uniqueness found in what he paints. It is also important to him that each painting exhibit such artistic fundamentals as sound structure, exciting design, and harmonious color. O'Hagan possesses the versatility to paint any subject, and the subjects he enjoys most to paint range widely from figurative to landscapes and city scenes.

Learn more about Desmond on his website:

www.desmondohagan.com

Articles featuring O'Hagan's paintings can be found in *AMERICAN ART COLLECTOR* magazine, August 2010, and *THE PASTEL JOURNAL*, December 2010.

Desmond's studio show video "An Urban View" can be found at: www.youtube.com/watch?v=Wx_Eyglp1pQ

TO REGISTER, CONTACT

Marilyn Drake at: psnm.nswkshop@gmail.com

NATIONAL SHOW NEWS

by Nicholas Tesluk, National Show Chair

As I stated at the August Membership Meeting, following a month with not much to report, everything has blossomed this month. Entries were coming in sporadically until the last week before the August 15 deadline, then the floodgates opened. When I said I wanted Peggy Orbon to be busy getting all of the entries into the database, I didn't mean all on the last day! But thank you all for entering the show! It was also great that we've had entries from people across the nation who haven't entered our show before. I attribute this to the great classified ads in two issues of *The Pastel Journal*, which stood out boldly since they were the only ads which included a logo. We also had great exposure at the wonderful IAPS Convention and Exhibition. We had several of our ad sheets with the little removable information tabs at these shows and all the tabs were taken.

Janet Amtmann has organized an ad for the October issue of *Southwest Art* magazine which will feature the artwork of several of our great artists. Marilyn Drake has once again created a beautiful page and we look forward to the release of that issue.

We are now getting artists together for a full page ad in the November issue of *American Art Collector*. Another great opportunity to get exposure in a wonderful publication. I was asked about prices at the Membership meeting and being caught a bit off guard, I stuttered something barely coherent, but here are the definitive prices: 1/9 ad, \$265; 1/6 ad, \$398; and for a 2/9 ad, \$530. If you'd like to participate in this ad, please contact Marilyn Drake, psnm.news@gmail.com or myself, psnm.nschair@gmail.com

Constance Gehring and Melody Sears have worked hard at getting publicity organized, and we're set with all of our selected publications for advertising. We are going to have ads in more publications than before, with slightly fewer ads in the Albuquerque Journal.

Our Facilities Director, Wanda Portee, has made initial contact with the EXPO New Mexico people and everything is ready to go there.

Carol Lovelady created a marvelous Show-Sitting calendar and we have already had several people sign up to sit for the show. Thank you all for volunteering your time for this event. It is so important to the success of the show that we have a good group of Show-Sitting volunteers. We will be showing our Show-Sitter's Instructional video at the September meeting.

August Program Review

by Natasha Isenhour

“Starving” to Successful: *An hour of art marketing guidance from a gallery owner’s perspective.*

By all accounts, I anticipate a “presentation” on how to sell artwork with half-shut eyes, a long sigh and just enough caffeine to get me through it without snoring. I wondered just how this would differ from the other lectures I had heard on the subject from people who were seemingly devoid of knowledge of the nature of our work. In the end, they usually attempt to apply the selling principles of other “products” to our business. Thus, the inevitable nap. Our business is a unique one. Distinguishing a solid “how to” is quite like grabbing a handful of air.

Thankfully there are people in the world like J. Jason Horejs. Our hour began, and he grabbed our attention by selling himself! Eldest son of nine children being raised by his mother and artist father, he was privy to the journey from “starving” to successful. It says a lot about his expertise to have watched his father rise to the challenge of supporting such a large family as an artist. But now, this son of an artist, with his wife, managed to literally open the doors of a brand new gallery as planes crashed into the twin towers in New York (did I say literally?) ... and ... it has since become a monumental success story. Xanadu Gallery in Scottsdale will be celebrating ten years of business next month! He continued to earn my respect when he talked of the incredible importance of gallery/artist relationships. So it became clear that he understood both sides of the street on the issue.

OK. Now I was listening!

Jason shared what he considered to be his 9 core principles characteristic of successful artists:

1. Successful artists are **prolific** (or *productive* if you prefer). An artist needs a large number of artworks in a lot of places in order to “get more eyeballs on the work.” In order to accomplish optimum productivity, it is important to remove distractions from the studio and set a schedule for work that you protect fiercely. Then set a goal for your scheduled time. Project the amount of money you want to earn in a year and be realistic about how many paintings you have to execute in order to achieve that goal.

2. Be **organized**. In this presentation, he was able to apply the importance of organization from a gallery owner’s point of view. “Galleries want to be able to count on you.” You need to have a system that you can keep track of what paintings you have and where they are, such as an Excel spreadsheet. I have had such a system all the years I have

been painting and I can tell you that even with this sure-fire method, there is still room for plenty of confusion! He cautions against relying on your website for your inventory control.

3. Be **consistent**. He scared me a little with this one. Some artists seem to be able to establish their technique and the subject matter that they are happy painting. Others of us suffer from a sort of multiple personality crisis(?). I identify with this. I work in two mediums that have two very diverse realms of subject matter. I prepared myself for an earful. What I learned was that it is perfectly fine to have different “personalities” when it comes to our creativity. The important thing is to have a distinct delineation between them. Have separate portfolios for them. Galleries and patrons want to know that when they invest in a piece of an artists work, that they are getting something representative of the artists work and not something fleeting. A patron’s confidence is shored by an artist’s consistency.

4. Be **active**. Network! Don’t underestimate the importance of networking with other artists. Networking with other artists “tops the list of educational experiences.” You always have people to bounce ideas off of and can learn from other’s experiences. Online resources abound with opportunities for workshops, lectures and demos. Attend workshops and consider mentorship with someone who has a lifetime of experience to share with you. All of these “activities” introduce you to others in the art world, and open doors along the way.

5. Be **positive**. “An artist’s attitude and personality are a huge factor in whether a gallery chooses to work with an artist.” Horejs says he isn’t impressed by “prima donnas” or “crackpots.” A gallery needs to be able to establish a comfortable relationship with you.

6. Be **service-oriented**. Lose the attitude that the “galleries are out to get me.” Instead, think about how you can service them. Then he said something that really caught me off guard. He said to send your galleries thank you notes with every check you get! I can definitely see where this would nurture a positive rapport with the gallery owner. We are busy making the art. Often we don’t take into account what the gallery is doing to promote our work. Jason was also espousing the benefits of servicing our customers. Offer to deliver and hang the purchased work. I have a gallery owner who has orchestrated a delivery with my visit to the gallery. I went to the patron’s house and installed the piece. They were thrilled to have me there to do it. They treated me like I was really someone special. That does a lot for your confidence!

7. Be **prepared**. Have a strong infrastructure. Your artist’s statement, bio and resume are your tools of the trade. Keep them simple, direct and “glanceable.” Take time to put together a current portfolio. Orient all images in one direction

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and include the title, size, medium AND, yes, price right on the same page. Dealers don't take the time to look at CD's. It may seem like a good progressive idea, but sometimes the old fashioned way is best!

8. Be **bold**. "We live in a world where anything is possible, so set the bar high!" Create the vision of what you want to happen. How many galleries do you want? How many collectors do you want to see on your mailing list? More to the point, how much money do you want to make? Create the vision and keep your goals high. "We are still in a world built on relationships." So take your portfolio and other tools of the trade, your good attitude and don't be afraid to "cold call" galleries!

9. Be **persistent**. It can sometimes take a lot of rejections to land a good gallery. If a gallery doesn't want to represent your work, they are doing you a favor. You want to be where the gallery is as enthused about having your work as you are about showing there. Just be businesslike, hold your head high and keep trying!

Horejs dispensed a lot of very valuable advice from his experience of a lifelong immersion in multiple perspectives of the business. Now he is speaking from the perspective of the gallery owner. It was a rare opportunity to listen to a person with an egoless, genuine desire to help us reach our vision of making a living creating art. I bought his book that day, "Starving" to Successful: *The Fine Artists Guide to Getting Into Galleries and Selling More Art*, and I find it very readable, lots of room to pen notes and not full of mud to wade through. I would STRONGLY recommend that those serious about progressing down a career path have this reference close by. It's kind of a 181 page "cheerleader" to get you revved up to tackle the business end of your art world.

For more information about how to succeed as an artist, visit his gallery's site at: www.xanadugallery.com. To email him with further questions, or to obtain a copy of his book, write him at: Jason@xanadugallery.com

ART BOOK FOR SALE

An American Painter Abroad: Frank Duveneck's European Years

108 pages, 9 x 10 in., 33 color plates, 42 b&w illustrations, softcover, index, bibliography, checklist
Author: Michael Quick - Year: 1987 - English Text
Price: \$99 plus \$8 shipping, handling and insurance
This book is out of print. Seller has 7 copies for immediate shipment.

Call to order 920 482 0772 or order on website.

www.dickbellbookmaven.com

Miscellaneous

UPCOMING SHOWS in NM

Open Space: A View with Room & "Little Gems" Shows
Reception, Saturday, Sept. 3 from 1 - 4 pm
Open Space Visitor Center, 6500 Coors NW, Albuquerque
Shows run thru Oct. 28

NM State Fair - Fine Arts & Hispanic Arts at EXPO NM
Preview Night - Thursday, Sept. 8, Galleries open 6 - 8pm
Awards - 5pm. Fair runs from Sept. 9 - 25, 2011

St. John's Cathedral PSNM Show - Sept. 9 - Dec. 5
Opening Reception, Friday, Sept. 9th from 5 - 7pm
318 3rd. St., Albuquerque (entrance on Silver by arbor)

PAPNM (Plein Air Painters of NM) Annual Juried Member's Show "Land and Light" Opening Reception,
Saturday, Sept. 17 from 5-7pm. On Sunday, Sept. 18
a "Community Paintout" will be held on the museum grounds from 9am - noon. All painters and the public are invited. Millicent Rogers Museum, Taos, NM.

NEW YORK, NY.- Completed nearly 100 years ago, the canvas *Painting with White Border (Bild mit weissem Rand, May 1913)* by Vasily Kandinsky (1866-1944) was inspired by a trip the artist took to Moscow in fall 1912. Upon his return to Munich, where he had been living intermittently since 1896, Kandinsky searched for a way to visually record the "extremely powerful impressions" of his native Russia that lingered in his memory. Over a period of five months, he explored various motifs and compositions in study after study, moving freely between pencil, pen and ink, watercolor, and oil. After he produced at least sixteen studies, Kandinsky finally arrived at the pictorial solution to the painting: the white border.

For those people that have the misconception that non-objective art is just throwing paint at a surface and not considering composition or structure I thought this was very interesting. To understand that it took Kandinsky no less time to create a painting to an acceptable level of communication than it did, possibly, for Rembrandt to paint another self-portrait is definitely a "Eureka" moment for me. ~ Nance

This focused exhibition, co-organized with the Phillips Collection, Washington, D.C., will reunite for the first time the Guggenheim's final version of the painting from May 1913 with twelve related drawings and watercolors and one major oil sketch. A rare glimpse into Kandinsky's creative process, this presentation reveals the gradual and deliberate way the artist sought to translate his ideas into a bold new language of abstraction.

~ from Nance McManus and artdaily.com

Member News

Karen Cooper has been selected by The Art Show Committee of the 115th Annual Cheyenne Frontier Days to be the 2012 Limited Edition Print Artist. She has already



been selected as this year's Official Poster Artist. The painting chosen is titled "Wood 'n' Horse". This year marked the 31st Annual Western Art Show and Sale, with over 60 of the country's top contemporary western and wildlife artists participating. Karen's artwork can be seen on the website at the Cheyenne Frontier Days Old West Museum under Western Art Show and Windrush Gallery at www.windrushgallery.net/. See more of Karen's work and learn about her at: www.artbc.com/

Collin Fry was recently the guest speaker on the topic "How To Get Published", at the Oil Painters of America National Convention in Coeur d'Alene, Idaho.

Sara J. Chambers, PSNM signature member, will have a solo exhibition of recent artwork during the month of October at Sacramento Mountain Weavers Gallery in Poco a Poco Patio (328 San Felipe St. NW), Old Town Albuquerque (directly behind the Albuquerque Museum of Art). Opening reception is Saturday, Oct. 1, from 6-8 pm. Art, live music, and refreshments will make the evening most enjoyable! For more info about Sara, go to www.SaraJChambers.com

Terri Ford, PSNM/DP, was one of the 27 artists showing at the 4th Annual Napa Valley Art Festival on August 20th in Yountville, CA

Colette Ody Smith and Katherine Irish Henry are two of the four artists in the "Pastel Perspectives" exhibit, at the Madden Art Center in Decatur, IL, which runs from August 3 - 30, 2011.

Paula Kuehl has been accepted in the following exhibits: "You Have the Magic Dust," the Alabama Pastel Society Exhibition where she won a merit award; the Southeastern Pastel Society 15th Members' Juried Exhibition in Gainesville, GA; and the 24th National Juried Art Exhibition at the Mable House Art Center in Mableton, GA.

Nance McManus is heading to Italy the last half of September to be a part of the Biennale of Chianciano. The show is hung at the Chianciano Art Museum from September 17 - 24.

Gail Murray (Paul Murray's lovely and talented wife) had two entries accepted into this year's Santa Fe Book Arts Group Capitol Rotunda Exhibit. "Table Scraps" was part of last year's collaborative journal project. Gail made the book box, the covers and first 5 or 6 pages, and cut all the other page blanks for others to work on. "Splash" was made in a workshop taught by acclaimed book artist, Laura Wait. Opening reception in the State Capitol Rotunda in Santa Fe is Friday, Sept 9, from 4 - 6pm. The show runs through Dec. 16, Monday - Friday, from 8am - 5pm.

Call for Entries

Creative Albuquerque and Albuquerque Arts Business Association (AABA)/ArtsCrawl)

Digital Deadline: Sept. 30, 2011

Winter 2012 - FIGURATIVE WORKS an Open Juried Quarterly Exhibition for Emerging Creatives

Approximately 10-week show, with all included works for sale. Preview reception at beginning of show. Gallery and shop owners from ArtsCrawl's four art districts (Downtown, Old Town, Nob Hill and Northeast Arts Districts) and beyond will be invited to attend and view participants' works at the ArtSpace at Creative Albuquerque.

Email submissions to: info@creativeabq.org and include the following:

Name, Address, URL (if applicable), Email and Phone, Brief Statement of Work (up to 1 page), 6 - 10 JPEG images of works you wish to be considered, with title, medium, dimensions and price for each (take into account 50% commission to AABA / Creative Albuquerque).

For more info, go to:

www.creativeabq.org/resources/Emerging-Creatives

2011 IAPS web show

Digital Deadline: Oct. 15, 2011

Exhibition is only on the IAPS website, so no work needs to be shipped. Download the prospectus from:

www.pastelinternational.com/COMPETITIONS/exhibitions.html

2011 IAPS Convention videos and photos now on the website. For highlights video and links to other photo and video pages go to: www.pastelinternational.com/CONVENTIONS/conventions.html

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

Albuquerque and **Santa Fe** appear in **Red** to indicate workshops and classes which are held locally.

TAUGHT BY PSNM MEMBERS

Nance McManus Workshop

September 8 - 10 • Albuquerque, NM

“Pastel Painting Camp”; 9:30 am - 4:30 pm at the NM Art League. Get a lot of problems solved in paintings and pastels in this two day concentration of fun. Bring paintings that you have started and are not happy with at the moment. Bring those ideas for paintings that you have had and didn't know how to approach. If the weather is good, bring your easel and paint outside.

Tuition: \$190

Contact Nance by email: nance@avianambassadors.com or call 505-281-2705 www.nancemcmanusstudio.com

Jakki Kouffman Workshops

Master Pastellist, PSA; PAPNM, Signature Member

September 19 - 23 • Taos, NM

5-day workshop (Mon - Fri) Structured approach to outdoor landscape painting in northern NM, focused primarily on essentials of value, color and composition.

Pastel and Acrylic painters are welcome to participate.

\$575 (\$613 with NM GR tax); payable to Jakki Kouffman

Registration: Jakki Kouffman, (505) 466-1800 or art@jakkikouffman.com

NEW! October 19 - December 7 • Santa Fe

Wednesdays, 1:30 pm – 4:30 pm - seven classes

Intermediate Painting (All Media, All Styles)

NEW! October 20 - December 8 • Santa Fe

Thursdays, 1:30 – 4:30 pm - seven classes

Pastel Painting for all levels. Both classes above are held at Santa Fe Community College, Continuing Education.

To register, call: 505-428-1270 Website: www.sfccnm.edu

Michael Chesley Johnson, PSNM

Now - Sept 2011 • Campobello Island, New Brunswick

Plein Air Workshops at Michael's summer studio. Come

explore the beauty of the Canadian Maritimes (right

across the US border from Lubec, Maine.) Harbors,

fishing boats, bold cliffs, lighthouses. Paint in the

mornings and explore the island the rest of the day!

\$300 for five half-days. For more information, visit

www.PaintCampobello.com or email mcj.painter@gmail.com

Mike Mahon Workshops

Focus on the step-by-step painting process from concept to final stroke. For Pastel, Oil, or Acrylic.

September 26 - 28 / Sept. 26 - 30 • Taos, NM - Plein Air

Choose either a 3-day or 5-day workshop.

October 31 - Nov. 4 • Hot Springs Village - Portrait

To learn more about Mike and his workshops, go to his website: www.mmahon.com

To register, send him an email: art@mmahon.com or call him at: 505-473-1098

Terri Ford Workshops

September 18 - 28, 2011 • South of France

Plein air painting, historic villages, fabulous food! At Domaine du Haut Baran in the beautiful Lot Valley.

Contact Terri at 408-286-3801 or tford@terrifordart.com

www.terrifordart.com

Maggie Price, PSA Workshops

Landscape painting; beginning to advanced welcome.

Demonstrations and personal assistance at artists' easels.

Information about Maggie, at www.MaggiePriceArt.com

September 15 - 17 • Hot Springs Village, AR

Indoor class, focusing on creating lively paintings from photos. Sponsored by Brush Strokes; contact Teresa

Widdifield, 501-922-9292

October 8 - 17 • Andalusia, Spain

In Genal Valley (southern Spain) in a small village at a lovely hotel with day trips to surrounding towns, cities

and painting spots. Flyer at: www.MaggiePriceArt.com

October 21 - 23 • New York City, NY

Indoor technique-intensive workshop, covers issues specific to pastel and concentrates on elements such

as value, color temperature, composition, aerial

perspective, and compensating for flaws of photos.

Sponsored by PSA: www.pastelsocietyofamerica.org

November 7 - 11 • Sautee, GA

Five-day workshop, both plein air and studio techniques, in mountains of northern Georgia. Special for this class:

work in pastel and/or water-soluble oils. Sponsored

by Art Immersions; email Cynthia Whitney at:

cwhitney@hemc.net

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Workshops

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Dina Gregory Workshop

October 26 - 28 • Palo Duro Canyon, TX

Paint *en Plein Air* when cottonwoods have turned yellow and the mountains create a red ribbon backdrop. Stay after 4pm for some spectacular sunsets if you choose. Cost is \$300 for Amarillo Art Institute members and \$335 for non-members. Register at: www.amarilloartinstitute.org or call at 806-353-8802 Dina's website is: www.dinagregory.com

NEW! Lee McVey Workshops

Signature Member of PSA, PSNM, SPS, PPSCC
Join Lee for a 6 week pastel class which focuses on composition, value, color temperature, aerial perspective, and more, while using landscape reference photos and sketches to create paintings.

November 2 - December 14 • Albuquerque, NM

New Mexico Art League, Wednesdays, 6:30 - 9:30 pm (no class Nov. 23)

November 3 - December 15 • Albuquerque, NM

The Artist Studio, Thursdays, 1 - 4 pm (no class Nov. 24)

Tuition for either series: \$155, tax included

For more info or to register contact Lee at 505-884-5566 or lee@leemcvey.com

See Lee's artwork at www.leemcvey.com

TAUGHT BY OTHERS

Jack Pardue, PSA Workshop

September 19 - 23, 2011 • Albuquerque, NM

Learn to paint in an impressionistic manner and how to isolate a specific portion of the landscape without being overwhelmed by the expansive view. Individual at-the-easel instruction throughout. Daily demos and critiques. Beginning to advanced welcome. Jack's website is: www.parduestudio.com

www.parduestudio.com

Tuition: Only \$400 for 5 full days.

To register call Jack at 703-765-2622 or email: parduestudio@msn.com Or contact Sandy Rosen at: 505-771-0963 or email: sandyart1@live.com

Alicia Sotherland Portrait Workshop

September 20 - 23 • Killarney, Ireland

Students learn to create atmospheric portraits. Held at the beautiful Lake Hotel. Special rate of 50 Euros pp/do. Hotel reservations: www.lakehotel.com Workshop Cost: \$500

To register please contact: 760-746-6256 or email: aliciasotherland@hotmail.com

NEW! Bruce Gomez Workshop

September 23 - 25 • Ouray, CO

Vibrant Landscapes at Weehawken Creative Arts, 10am - 4:00pm. Purpose of class, for rank beginners to already accomplished artists, is to learn Bruce's ideas about paper preparation, drawing, composition, and development of color skills. Daily demos. Tuition: WCA Member: \$310/Non-Member: \$340 Register online and get more information now at: www.weehawkenarts.org

Jeanne Rosier Smith Workshop

October 7 - 9, 2011 • Littleton, CO (at Terry Ludwig Studios).

Covers Portrait Basics. Morning demo of basic approach to painting portrait, with emphasis on proportions, shape, and value. Instructor demos each morning, focusing on composition, flesh tones, backgrounds, edges, and developing details. Hone your skills, find your focus, enliven your flesh tones with those luscious Terry Ludwig portrait colors!

Appropriate for beginner to advanced.

Tuition: \$350, includes model fee

Jeanne's website is: www.jeannesmithart.com

To register for this workshop or for more information, contact Jeanne at jeanne@jeannesmithart.com, or go to www.terryludwig.com

NEW! Sally Strand Workshops

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

October 17 - 21 • Manchester, VT

Southern Vermont Arts Center. Contact: Robyn Madison, 802-362-1405 x 10 email: rmadison.svac.org

November 9 - 12 • Redondo Beach, CA

Pastel Society of Southern CA. Contact: Margaret Lindsey, 310-540-0724 email: margaretlindsey@earthlink.net

February 16 - 20, 2012 • Fallbrook, CA

Fallbrook School of the Arts. Contact: Brigitte Schlemmer 760-728-6383 email: brigitte@fallbrookschoolofthearts.org

March 12 - 16, 2012 • Leesburg, FL

Pastel Society of Central Florida. Contact: Sherese Mesko, 352-638-0973 email: ShereseG@aol.com

Doug Dawson Workshop

November 7 - 9, 2011 • Grapevine, TX

Monday - Wednesday from 9 - 4 each day in Community Room of the Stacy Building. Doug is the judge and juror for the PSSW National Show Tuition: \$325 PSSW members; \$350 non-members.

Deposit: \$100 to hold your spot.

Contact Robbie George at georgert@att.net

or April Bradshaw at captmartinapril@aol.com