



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

September 2013



From the President...

Dear Fellow Artists,

So here we are in the crush of all the exciting yearly shows that for whatever reason, seem to be infatuated with the same block of time on the calendar. Making our very best work, photographing and manipulating the images to comply with very UN-standardized submissions guidelines, scaring up entry fees and wading through the online procedures, all the while, we are hoping, actually, desperate to have managed to get everything right. The weeding out of our prizewinning artwork starts before it is even seen. Gone are the simpler days of making sure our t's are crossed, and i's are dotted. When you hit send, it's over,

Monthly Meeting at the Albuquerque Museum

Saturday, September 14 • 10 - Noon

Terry Lawson-Dunn Presentation

Several years ago, PSNM member **Terry Lawson-Dunn** 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 book idea was eventually expanded to include current artists who are painting the Parks today. Terry will talk about the artists, the expeditions, and the images that truly demonstrate the power of art.

Before artists began traveling with western explorers, descriptions of the grand landscapes of the west were not believed. It was the paintings of those early artists that inspired Congress to establish the world's first National Park and other parks in the following years. Artists were particularly influential in helping to establish and promote Yellowstone, Tetons, Yosemite, Acadia, Zion, Rocky Mountain, Everglades and Grand Canyon National Parks. Artists have continued to be inspired by the National Parks and their paintings remind us of the value of the areas we have chosen to protect.

"Art of the National Parks: Early connections and modern inspirations" will be for sale at the meeting during the break and after the presentation from noon - 12:30pm.

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stressful for even the most seasoned geeks among us.

The entire process requires juggling. So now we all have a bunch of paintings held up in our studio. Our best paintings at that! As we know there is so much that goes into these big shows. It always seemed ridiculous to me at how long a submitted painting had to sit idle until results were sent. I understand it better now, but the dilemma is still the same. So we have these great paintings entered. Now... do we use the frames we have on new work for our galleries? Or should we go ahead and frame the paintings we have entered so they are ready to go if they get accepted? A chunk of money to consider either way.

I suppose I am really just working out the feeling of being overwhelmed with you. My calendar is an inked mess of deadlines, meetings and workshops. Sometimes I look back at the last month's page and I wonder, "Did I

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Upcoming PSNM Shows

Signature Members' Show • Oct. 1 - 26

Matrix Fine Art

3812 Central Ave SE, Albuquerque, NM

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

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

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
Librarians	Panola Lisle, Linda Bonds
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 Henry
Website Manager	Marilyn Drake

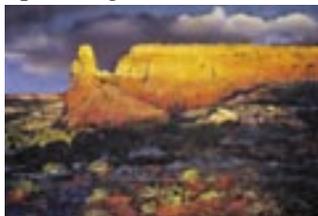
To communicate with people on this list by email, go to www.pastelsnm.org then click on Contacts.

Member News

(upcoming receptions & demos highlighted in red)

Gaye Garrison, Betsy Greenlee, Jeff Potter, Leila Hall, and F. G. Yost, along with Jaci Fischer, Rod Groves and Elaine Scott make up the group called the Distractionists. "OPENINGS", their next show, runs from August 25 - October 11 at First Unitarian Church Sanctuary Art Gallery, 3701 Carlisle Blvd., NE, with a **reception from 1 - 3 pm on Sunday, Aug. 25**. Exhibition is free and open to the public.

Paul Murray received the Maggie Price Memorial Award at IAPS this past June for his painting "Dawn Walk". Although he qualified for the IAPS Master Circle in 2011, he finally received his Master Circle Gold Medal at the 2013 banquet. He also is a finalist in "Artist Magazine's" Top 100 Art Competition.



Dawn Walk by Paul Murray

Jakki Kouffman, who is represented in Santa Fe by Pippin Contemporary at 200 Canyon Rd. recently had a solo exhibition. In conjunction with the show she gave an afternoon presentation on August 3rd.



Pillar, Early Morning by Jakki Kouffman

Julie Maas and Diane Inman are having a fall art show called "Art Harvest" at Anasazi Fields Winery in Placitas from September 2 - 28 where they'll show Diane's beautiful botanical paintings and Julie's colorful pastels. **The opening reception is Saturday, Sept. 14 from 4 - 7 pm.**

Marilyn Drake will be showing landscape and figurative works at her two-person show at Purple Sage Galeria, 201 San Felipe NW in Old Town Albuquerque. **The reception is Friday, Sept. 6 from 5 - 8 pm.**

Colette Oद्या Smith is happy to announce she is now represented by the Frank Howell Gallery of Santa Fe: <http://www.frankhowellgallery.com/> Click on her name in list of gallery artists to see works they have selected for the gallery. "Fish Creek Collected", shown below is an additional piece added after they put the others on their site. In addition to cementing connections in NM, Colette has been busy at home in Wisconsin, with 2 paintings included in the League of Milwaukee Artists' Exhibit at the Museum of Wisconsin Art in West Bend. <http://www.wisconsinart.org/> A little west of Milwaukee, she'll have 10 pieces included in the current invitational exhibit at the Delafield Arts Center titled, "Urban (wood) Encounter". Go to the exhibit listing to see some of the tree-themed images included in the show: <http://www.delafieldartscenter.org/> In Milwaukee, the Katie Gingrass Gallery is featuring 4 of her paintings in their front window! <http://www.gingrassgallery.com/index.php>.



Nance McManus now has prints she's done at New Grounds Print Workshop available for sale through the Fine Arts division of Amazon, which Jeff Bezos, who not only bought the Washington Post, launched on Amazon after vetting some 125 galleries. Here is the direct link: http://www.amazon.com/gp/search/ref=sr_nr_seeall_5?rh=k%3Afine+art+prints+Nance+McManus%2Ci%3Acollectibles&keywords=fine+art+prints+Nance+McManus&ie=UTF8&qid=1375796006



Christine Debrosky was honored to receive the Master Circle medal at IAPS.



In September she will have a solo exhibition of her desert paintings at the Boyce-Thompson Arboretum, just outside Superior, AZ. "Prickly Path", shown at



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August Program Review ~ by Pat Oliver

Vasili Katakis presentation of highlights from “How Pictures Work”, a book by Molly Bang, the gifted children’s book illustrator.

Throughout the business part of the meeting, we noticed PSNM officers and a number of other members were wearing triangles. When Vasili took the stage for his presentation, we finally realized their purpose.

Vasili Katakis, a PSNM Signature Member, has been painting all his life and teaches painting at the New Mexico Art League and the Albuquerque BioPark Botanic Garden. His approach to art is based on classical work and design principles.

He said we’ve learned about *NOTAN*, *CHIAROSCURO* and studied techniques from others, but every once in a while someone comes along who provides us with a way to look at pictures we paint in a new way, as does Molly Bank in “How Pictures Work”. “We will explore her principles and discover why it’s not about what you see that’s important, but what you feel. We’ll use basic geometric shapes and the colors black, red, lavender, and white. We see shapes in context and our reaction depends on that context.”

Vasili showed a slide made of triangles and rectangles — an ominous shape in the foreground made of black, red, and white triangles; vertical rectangles of various sizes; and a small red triangle positioned midway at the left of the picture. It took only a couple of minutes before people realized the figure in the foreground was the big, bad wolf, the rectangles were trees in the forest, and the small red triangle was Little Red Riding Hood.



Our response to the red triangle with its horizontal base, was a feeling of strength & stability. Vasili explained: we could also infer balance, danger, primal fear, fire, perkiness or vulnerability. Then the characteristics are alert, warm, stranger, and sense of danger.

The long rectangles stretched vertically in the frame symbolize the forest. They are seen as tall because you can’t see their tops. The bases are staggered to suggest perspective. When a red triangle is added at the base of the tall rectangles, you see Little Red Riding Hood in the forest. To imply greater threat, we can make the triangle smaller. However, scaling a shape down to a smaller size can make us sympathize less with the figure. If we tilt some of the tree trunks, we can create tension, and if the small triangle is between a vertical and tilted trunk, it now feels like it is trapped inside the negative space.

The danger of the wolf is shown by three long triangles leaning toward Little Red Riding Hood. It would be different if the parts of the wolf were smaller or rounded. Seven small triangles, no rounding, represent the teeth. A diamond is

used for the wolf’s eye. A red eye is more aggressive and also creates an association between Little Red Riding Hood and the red eye. If it were a regular triangle, it would not seem a threat; but two elongated triangles — both the same — seem like they will float out of the page. You can use white on black, but red is more intense. It is psychological; the eye interprets it differently. “It is always good to go through this process (changing and moving the shapes to see their effect).” Now, adding the red tongue, the largest mass, makes it look like Red Riding Hood is drawn toward it.

Darkening the background to lavender implies nighttime. Only the wolf’s white teeth contrast with the dark background. White is effective as long as we use restraint.

Two of Molly’s principles are:

- Be mindful of what you are doing.
- Ask, how effective is the picture (don’t worry about pretty).

Vasili showed a number of paintings to illustrate the principles from Molly’s book.

Renoir’s *Dance at Bougival*: The woman’s white dress is positive, and singles her out. The red bonnet frames her face.

Example of triangle with base at the bottom:

Georgia O’Keeffe’s “Church Steeple”: Stability is felt from the upward vertical direction. She chose triangular slopes, implying strength. Showing ascension.

Another O’Keeffe landscape, with a triangular shaped mountain with its base at the bottom. This gives a feeling of stability and timelessness. “The bushes are not to scale, and this is okay.”

Example of tilted triangle:

William Adolf Bougeareau - a picture of a dancing maiden in white, tilted at an angle and pointed out how it illustrated balance, elegance, and (most importantly) movement.

Example of triangle with base at the bottom, but placed higher in the frame:

Robert Daughters - a painting of a mountain in the upper-right background (higher in the frame) and a stream moving forward lower in the frame. He said the mountain seems more important and has a lot of weight.

Examples of two like objects sharing same space (partially overlapping triangles):

E.L. Blumenschein’s “Star Road and White Sun” - Vasili commented that Blumenschein “used harmony to overcome” the tension of this effect. “They really don’t want to share the same space.” The brightest bright is the triangle on the son’s head. There is also a larger bright triangle on the father’s shoulder.



Georgia O’Keeffe’s “Oriental Poppies” - “She used spatial emphasis, but they share the same space.”

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Example of multiple triangles pointing the same direction (shows direction and movement):

E.L. Blumenschein - his painting of sheep moving through a mountain pass from upper left to lower right. As the sheep funneled through the pass, they moved in and out of shadow.

Question: You lay out shapes and get those to work? Answer: Yes, and they don't have to be triangles. They can be arrows. All that matters is flow and direction... movement.

Examples of strong horizontal baseline (showing stability and calm):

E.L. Blumenschein's "Rockfire Afternoon" - One-third of the composition is in shadow. He created his own horizon line with the silhouette.

Wilson Hurley's "A Cumulus Cloud Building over Fourth of July Peak" - The flat low planes in front of the low, blue mountain background create a strong baseline and a strong horizon. The rest is atmosphere in the massive clouds above.

Examples of diagonals:

Max Weber's "Strewn Apples" - "Diagonals create movement and tension. Your eyes are always moving. The movement relies upon context." In this painting, the table and its contents are all on a diagonal. What is important is the vertical against the diagonal. His apples are subject to gravity. They want to roll off.

Robert Daughters - a landscape painting with a massive cloud moving from a height on the left to a low level on the right, with a gold foreground. "The negative space is more important. The blue is denser than the light. We wind up hovering above the tiny log cabin."

Examples of unevenly spaced bars:

Ichikawa Toraji - a painting of a woman at a diagonal on a red couch playing with her kitten. It is pure white on dark. The blanket creates angular negative space. Her arm is poised and movement is created by connecting the cat and her expression.

Fremont Ellis' "Summer Day" - "There is the big triangle of the background, and the road is a triangle. The triangle forms a perspective. There is no apex. The hill goes on an angle toward a white patch at the intersection of the road triangle. It gives the feeling of adventure and discovery."

Example of curved lines:

Georgia O'Keeffe's "Sunset" - "The curvy lines convey glow and rhythm." It is very stylized. The two shapes are similar in value and one reflects the other.

Examples of perspective:

Wilson Hurley's "Venus, Moon, and Sunrise" - "Perspectives are not mathematical but geometrical." Vasili showed two vertical bars and added a diagonal line. With the addition of the line, it becomes perspective. The bars were red and lavender and the space below the diagonal, white. "Cooler colors recede. Distant objects get smaller. This adds mood and a feeling of depth."

Edward Hopper's "Hotel Room" - "He (Edward Hopper) is really good with linear perspective. He also plays around by using massive verticals (rectangles). There are four or five

rectangles nearby." The feeling is "the person is alone. The chair with a robe or clothing is casting a shadow." There are two white triangles, and the background white, which is more sterile, more lonely. "She is blocked in the composition - no way out."

Triangles moving out from center:

Vasili showed white triangles moving out from a red center, all on a black background. "Artists seldom place a figure in the center of a frame unless it is a figure of meditation. More often than not, it is discouraged." However, "there is no right or wrong art." This technique allows the user to center the mind. I use it often, as it is quite effective.



His example showed red isosceles triangles radiating out with black encroaching.

Comment: It looks like an explosion when I blink my eyes.

Vasili showed a picture of his "Stelatta" (Magnolia), commenting "there's not a lot of negative space, but enough to maintain the viewer's attention. Peaceful, serene." "Once we move away from the center, we're saying, come, move with me." Here, Vasili showed a diagram of a tilted red triangle at the lower left surrounded by white triangular space moving toward the opposite corner. Black surrounded the white area.

Example of outward triangles shifted away from center:

Vasili Katakis' "Inner Sanctum" - "Shifting it, created a little bit of movement, but I tried to keep the seed pod as close to the center as possible." "When I paint petals, I try to redirect the shape. I added a petal in the upper right to move attention there. Do I want chiaroscuro or is it more effective to draw a triangular shape shadow? I chose both.



In conclusion: These principles are yet another tool for us to use when we create pictures. As Molly knows, "there's always a story to be told."

To find out more about Molly Bang, go to her website: www.mollybang.com

Vasili's website is: www.vasiliart.com

Artist Resources

How to Conquer your Inbox

Email have become such an important part of our daily life and interactions that one could easily ask, "if something happens and there wasn't an email exchange involved, did it really happen?" This communication tool, which has really only been around for about twenty years, is now so ubiquitous it's hard to imagine a time before email. Communication with a client? Almost always email. Need to get a message to the kid's teacher? Far more likely to get through by email. Question for one of my artists? Email. Read more of Xanadu Gallery owner Jason Horejs' blog at www.reddotblog.com/wordpress/index.php/how-to-conquer-your-inbox/

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.

Los Lunas Museum of Heritage & Arts 1st Annual Juried Show

“Remember, Reflect, and Rejoice!”

Submission Deadline: September 15, 2013

Exhibit runs November 2 - December 7, 2013

Entry fee: \$20 per entry or \$50 for 3 entries

Submission by printed photos or digital files of work

Download prospectus at: www.loslunasnm.gov/index.aspx?NID=104

“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/>

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.

There will be 110 finalists and in March 2014 they 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

“Art enables us to find ourselves and lose ourselves at the same time.” ~ Thomas Merton

Submitted by Nance McManus, CPS, PSNM

Upcoming Art Shows in New Mexico

NM State Fair

Fine Arts & Hispanic Arts at EXPO NM, Albuquerque
Arts Preview Night: Tuesday, September 10
Awards Ceremony - 5 pm
Galleries open to Public from 6 - 8 pm
Fair opens on Wednesday, September 11 at 2 pm
Thursday, Sept. 12 - Sunday, Sept. 22 open 9 am - 9 pm
www.exponm.com

PAPNM (Plein Air Painters of NM) Annual Juried Member's Show

Millicent Rogers Museum, Taos, NM
October 4 - November 3
Opening Reception and Awards Presentation:
Friday, October 4 • 5-7 pm.
Open daily from 10 am - 5 pm
www.papnm.org

Visions of Earth and Sky: A Studio Landscape Exhibition

New Mexico Art League, Albuquerque
October 1 - 31
Reception: Friday, Oct. 11, 5 - 8:30 pm
Paintings by New Mexico artists. Judge: Jeff Otis
Jurors: Damien Gonzales, Lynn Hartenberger and
David Vega Chavez
www.newmexicoartleague.org

Art Supplies For Sale

SimplexPlus Mat Cutter by Logan

Model #750

Excellent condition, complete with instruction manual and extra blades. Similar item on Amazon lists at \$299. Dick Blick's price is \$268.

Will sell for \$150 (OBO).

Dot Hoffman

kdhffmn@gmail.com or 505-271-4589

Wallis Professional Grade Paper

Only \$12 per 36" x 24" sheet.

Liquidating paper to purchase other supplies.

Denali Brooke

denalibrooke@gmail.com or 505-362-7020

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

September 7 - 8 "Intimate Landscape"

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

Ongoing Classes at New Mexico Art League

September 9 - October 28

"Painting the Still Life in Pastel" • 1 - 4 pm

September 9 - October 28

"Painting the Places You Love" • 5 - 8 pm

Tuition: NMAL Members \$190; Non-Members \$210

All on Mondays for 8 weeks. Contact instructor by email: vasilikatakis@gmail.com or call 505-255-0313.

Download registration form at: newmexicoartleague.org

Nance McManus Class

NEW! **September 20 & 21** • **Albuquerque**

Last class for UNM's Continuing Education! If you would like to hone some more of your skills contact Nance for details about price and registration at: nance@avianambassadors.com

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

September 23 - 27, 2013 • **Abiquiu, NM**

Outdoor Landscape Painting Workshop for all media
Contact Jakki at art@jakkikouffman.com

NEW! **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,

NEW! **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

Sept 26, Oct 3, 17, 24, 31, Nov 7, 21, Dec 8 • **Albuquerque**

NEW! Thursdays 1 - 4 pm at The Artist Studio

Learn about composition, value, and more in this 8 session studio class on landscape painting. Lee offers lots of one-on-one attention at your easel. Suitable for beginners with drawing experience to intermediate/advanced students. Assignments will be given to carry you over the non-class weeks. \$200 including tax.

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.

Michael Chesley Johnson, PSA, PSNM
Workshops

July-October • Campobello Island, NB, Canada

Looking for an escape from the summer heat? Come to Campobello Island for beautiful maritime scenery. Only 2 hours east of Bar Harbor, Maine. Michael specializes in small-size workshops - limited to 4 students. All media are welcome, though Michael will be happy to do a pastel-only workshop if 4 students will commit to it. Get your PSNM friends on board! Cost \$300.

For full details, visit www.PaintCampobello.com

Mike Mahon Workshops

October 5 - 12, 2013 • Maui, HI

Artist Retreat • Minimum 3 mornings of instruction by Mike in the medium of your choice. Participation is limited. Stay at the fabulous Maui Schooner Resort. Queen-size rooms: \$350 pp/week. \$375 workshop fee.

Nov. 16 - 17 • **Artesia, NM** *Painting Process*

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

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left, is one of about two dozen paintings she's completed within the past couple of years. Also in September, she'll have a work in "Enduring Brilliance", the annual international juried show for the Pastel Society of America, held at the National Arts Club in NYC, from September 3 - 28. In October, the American Impressionist Exhibition at the M Gallery in Charleston, SC will display her "Technicolor at the Crossing", a Sedona pastel painting, chosen from 1300 entries. The show runs from Sept 28 - Nov 2. The AIS site is: www.americanimpressionistsociety.org

She'll be exhibiting closer to home, as featured artist for the month of October at the Sedona Arts Center, showing about 10 new paintings, some of which will be fairly large. And, she's been invited back to participate in this year's Sedona Plein Air festival, from October 19 - 26 as one of 30 artists from across the US. There are many events, and opportunities to watch the artists, and see the freshly painted pieces for the first time. More info, with schedule at: <http://sedonapleinairfestival.com>

She was also honored to have been featured with 3 paintings in a special pastel supplement of *Pratique des ARTS*, published in France. Shown at right is, "Clipping the Baco", which she delivered to The Cooperage, a new wine tasting room in Cottonwood, AZ. This area is really taking off as a wine lovers destination, which is very exciting.



Information about Christine's upcoming "Tuscan Impressions" workshop in Italy is now available on the Chioistro website: www.ilchioistro.com/index.php?action=workshop-details&item=252

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Communication with a client? Almost always email. Need to get a message to the kid's teacher? Far more likely to get through by email. Question for one of my artists? Email.

Email offers so many advantages — and they're so obvious they hardly need to enumeration here. It's safe to say we live in an email society. According to Mashable.com, each day there are over 144 billion email messages sent. Even when you consider that 65% of email is pure spam, that means there are something like 46 billion real messages being sent every day. While social media are starting to eat into those numbers a little bit, email is the communications champ.

Of course, along with all the benefits of email comes a pretty hefty downside. You would think a written medium like email would allow us to be more thoughtful in our communication and would leave less room for confusion. Often, however, our hastily-written communiques, lacking body-language or other non-language cues can be misinterpreted and misunderstood.

To read more of Xanadu Gallery owner Jason Horejs' blog about email, go to: <http://www.reddotblog.com/wordpress/index.php/how-to-conquer-your-inbox/>

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

WORKSHOPS TAUGHT BY OTHERS

Doug Dawson Workshops

September 27 - 29 • Falmouth, MA

October 4 - 6 • New York, NY

For information, contact Doug at: 303-421-4584;

dougdawson8@aol.com Website: dougdawsonartist.com

Aaron Schuerr Workshop

NEW! October 3 - 5 • Door County, Wisconsin

"Fresh and Honest Plein Air Painting in Oil and Pastel"

Taught at Peninsula School of Art

I fell in love with this area while painting at the Door County Plein Air Festival last summer, and I'm excited to come back to teach with the school. Beaches, boats, old farms, cherry orchards, and beautiful forests are all within striking distance of the school. And, with a little luck, we should hit the peak of the fall color. Demos in oil and pastel, fun painting exercises, and a little studio time to round things out... Don't miss it!

Cost: \$500

For details, email Aaron at: contact@aaronschuerr.com

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actually do all of that?" The answer is yes. I did. How? One thing at a time. I put things on the calendar that I really want to do, without knowing for sure that I am actually going to be able to do them when the times comes. There are the time constraints, the overlaps, and the biggest issue of all for me, the money it takes to follow through. A dear friend text me yesterday to say "leave some room for miracles." It occurred to me that as an artist, it is genuine hard work with a dash of miracles that propel this career forward. Just when I think I am going to have to abandon an opportunity, something will come out of the woodwork to facilitate it.

And so it goes, we push forward with the masses and enter shows where we know in most cases more will be rejected than accepted. Why? Because we have faith in our ability to execute our gift. Even if it's just a little. We paint because we have to. It's a passion. We enter because we believe this passion-loaded product of our hands has managed to say something. We hit the mark. Therein lies the faith. We feel we have given that work what it needs to go off and defend itself in the world. Then all that's left is to open the door a crack and make room for a miracle.

Good luck everyone!

~ Natasha