



# MIDtone

February 2006

## From the President...

*Synergism: the interaction of elements that, when combined, produce a total effect that is greater than the sum of the individual elements or contributions*

Greetings, PSNM Friends —

How can something be greater than the sum of its parts? I'd hate to have to argue this proposition with a mathematician, but it seems to me its truth is evident all around us. Certainly a painting is more than the pigments and support that comprise it, just as a symphony is more than the sounds contributed by individual instruments and the beauty of a garden is not just the flowers, however lovely individually, but the interac-

tion of colors and textures. Magic happens! The PSNM National Show is another example of synergism. The collective effort of countless individuals over the last fifteen years has resulted in an exhibition that is one of the most competitive and highly regarded in the nation, and as members of PSNM we all get to bask in the glow. I would like to see every member of PSNM involved in some way. Many of the parts that go together to create the show require relatively little time and effort, and yet are critical to maintaining the quality and reputation of our exhibition. If you're uneasy about the commitment, enlist a friend and volunteer together. Please call Paul Murray (505-434-4474) and offer your help. Synergism only happens when all the right elements are in place!

—Betsy Greenlee

## Monthly Meeting at the Albuquerque Museum

Saturday, February 11, 10am

### Putting Distance in your Paintings

How do you choose a green that is distant, but still says "green"? Or how do you push back clouds or a mountain at the horizon?

**Colleen Howe**, who was the judge of our National Show in 2003, will demonstrate choosing color and value to emphasize aerial perspective in landscape painting. This can be a unique challenge to Western painters because of our dry atmosphere and how sharp edges can look, even at great distances. Colleen will start a painting and will also have finished pieces on display. You can see examples of her work on her website: [www.colleenhowe.com](http://www.colleenhowe.com)



## Help Choose Our 2006 National Show Judge and Jurors

We will meet at **Las Mañanitas Restaurant**, located at 1800 Rio Grande Blvd. NW, after the February PSNM meeting to pick the Judge and Jurors for the 2006 National Show. Here's your chance to have a voice in what our National Show will look like.

When you come to this very important meeting, if you have a person(s) in mind that you would like to jury the show, please bring some documentation about the individual — pictures, magazine article, etc.

Glenda Jensen will conduct the meeting. Please come prepared to discuss your choices and take part in the voting. You'll find it an enjoyable and educational experience.

## More about Oil Pastel

Jeep offers what is called the Jeep Jamboree. That's where a bunch of Jeep owners sign up and go driving all over the country-side in their Jeeps.

My guess is that a Lexus four-wheel drive could pretty much do the same thing. However, Jeep organizes the jamboree for like-minded Jeep drivers. It's simply a matter of preference.

The question: If the Pastel Society of New Mexico was founded over 10 years ago with rules in their National Show prospectus that paintings needed to be at least 80% soft pastel, then why would people who paint in what is called "oil pastel" want to force changes in the PSNM?

Why wouldn't they want to paint with like-minded people and show in competitions with the same?

My understanding is that oil pastels were developed through an idea of "Drawing without a Master." Japanese artist Kanae Yamamoto proposed that the focus of drawing should be on stimulating children's creativity through color and drawing experimentation. It was from this idea that the seed of Cray-Pas sprung.

Along with his instructional theories, Yamamoto also recommended that the ideal medium for children to explore their creativity was a material that produced soft yet vivid colors.

At the same time, two private-school owners in Tokyo, Rinzo Satake and Shoukou Sasaki, started experimenting with materials since they were unable to find suitable art products for children in their school. They named their new company Sakura Crayon Company. In 1921, assisted and advised by the artist and theorist Yamamoto, the two brothers-in-law developed a high-quality crayon. Their product quality was heads above other Japanese competition, but still did not meet the high standards they were seeking. The ideal art material the two of them were searching for combined the soft, smooth color application of crayons with the brightness of dry pastels.

This goal of application and color gave the still-developing product its name, Cray-Pas, "Cray" conveying the application ease of Crayon and "Pas" standing for dry Pastels' depth and brightness of color. (resource quoted from [www.oilpastelsociety.com](http://www.oilpastelsociety.com))

Therefore... since Leonardo da Vinci used pastels in a portrait from 1492 we know that pastels are, indeed, different from "oil pastels" or else the Japanese chemists would not have bothered to come up with another material for their school.

Learning from any source about history, materials, and applications is always a good thing. Generous sharing of ideas and education is what, in my humble opinion, makes the arts so invaluable to all of us.

However, when it comes to entering my art in a pastel show I am looking to show a painting of at least 80% pigment blended with, say, gum tragacanth... not wax and mineral oil.

For me, this last paragraph should explain the MAJOR differences of the two materials and their applications. For me, they are not similar, save the brilliant color, in any way. And for me, my preference is to paint with the PSNM in pastels.

Nance McManus, PSNM member

**Sheila Richmond**, past president and current member of PSNM and current president of the Rio Grande Art Association, the oil/acrylic association in Albuquerque, would like PSNM members who are working in oil pastel to know that there is a place for them to show their work.

RGAA is very willing to show oil pastels, so long as they're not under glass, in its various shows - juried and non-juried. They also accept encaustic and water color which is fixed to be shown without glass and other mixed media.

**NOTE:** To have your classes, workshops, events listed in either of our newsletters, please send information to **Alice Flitter** by the 15th of the month prior to publication.

Email: [awflitter@aol.com](mailto:awflitter@aol.com) Phone: 505-327-4300

## Upcoming Workshops...

### Jane Shoenfeld Workshop

Feb 2 - March 9 (6 Thurs. — 5:30 to 8:30pm) • Santa Fe, NM  
Creativity, Color and Composition. Tuition is \$210. Class limited to 7. For more information contact: Jane Shoenfeld by phone, (505)986-1108, or email: [jane@skyfields.net](mailto:jane@skyfields.net)

### Deborah Paris Workshops

February 24 - 26, 2006 • Placitas, NM  
In the studio, use plein air studies, photos, memory and imagination to create finished paintings. Limited to 6 students. \$295.  
May 29 - June 2, 2006 • Ghost Ranch, NM  
Five-day class, plein air/studio; \$495  
For information or to register go to: [www.deborahparis.com](http://www.deborahparis.com) or email Deborah at: [deborahparis@aol.com](mailto:deborahparis@aol.com) or call (505)867-8188.

### Desmond O'Hagan Workshop

March 10 - 12, 2006 • Albuquerque, NM  
Three-day for oil and pastel. Cost \$335.  
For information contact Julie Maas at (505)294-2767.

### Nance McManus Workshops

March 25 and 26 • Henderson (Las Vegas), Nevada and also  
April 21 and 22 • Albuquerque - UNM Continuing Education  
PASTELS ARE PAINT...NOT CHALK! For more information e-mail Nance at: [nance@ringsteward.com](mailto:nance@ringsteward.com)

### Iva Morris Workshop

March 25 and 26 (2 Full Days) • Albuquerque, NM  
Cost \$100. Space is limited. Please send check, made payable to PSNM, for the total \$100 cost. Mail to Lyle Brown, 8813 Brandywine Rd. NE, Albuquerque, NM 87111

### Lorenzo Chavez Workshop

October 2 - 6, 2006 • Taos, New Mexico  
Plein Air - Fechin Art Workshops - Tuition: \$475  
Study traditional landscape painting, outdoors on location. For more information visit [www.fechin.com](http://www.fechin.com) or call (505)776-2622. Please visit [www.lorenzochavez.com](http://www.lorenzochavez.com) for instructor information.