



HIGHlight

January 2008

From the President...

Dear PSNM Friends —

The canvas of 2008 is blank and I'm wondering what marks we'll make. I have a few ideas and I'm excited about the year ahead. I'd like to thank those who served as officers and members of the board last year. They did a wonderful job and have passed the baton with things in fine order.

Can you imagine a year without the National Show? I'm sure none of us want to see that happen. We need a National Show Chairperson. Who will step up and say "I can do that." It will more likely happen if they see

others signing on to handle the various committees. After all, "many hands make light work." I'd like for that to be my theme for the year.

Let's resurrect the electric yellow clipboard used during Paul Murray's presidency. Plan to come to the January meeting and sign up to help PSNM in 2008 in whatever capacity you can.

In conclusion, when I moved to Albuquerque in 1997, besides my church family, PSNM was the first group I joined. It's been a source of encouragement and inspiration to me and I'm pleased for your support in electing me your President for 2008.

— Elaine Koehler

Membership Renewal

DUES ARE PAYABLE by JAN. 1st
for January to December 2008

The current Membership Renewal Form was printed in the Dec. HALFtone.

To get one now, go to www.pastelsnm.org

Click on Membership. Follow instructions to download Form, then complete the form and mail along with your check.

*For inclusion on this year's Membership Phone List your dues must be paid **in full** by Feb. 15, 2008.*

Gallery Pages on PSNM Website Renew or Apply!

Go to www.pastelsnm.org and follow instructions to apply for, or renew, your personal Gallery page.

Annual Fee can be added to Membership fee check and the Application Form can be mailed in the same envelope.

Monthly Meeting at the Albuquerque Museum

Saturday, January 12, 10am

Marketing Fine Art in the New Millennium

John Cacciatore has owned and operated the Dartmouth Street Gallery for more than two decades. Recently, he has modified the manner in which he runs this gallery to meet the economic demands of today's art investor. He will be describing his methodology and how an artist can best establish art marketing channels.

John will also discuss his art involvement in China and the world of contemporary art.

He welcomes lots of questions from the audience, so come prepared for an active, informative and useful presentation.

PSNM Officers & Committee Chairs

President	Elaine Koehler
Vice President	Wanda Portee
Treasurer	Peggy Orbon
Secretary	Lee McVey
Past Pres.	Gaye Garrison
Communications	Carol Hall
Corresponding Sec.	Kathleen Dietz
Evaluation	Marilyn Drake, Hank Schuyler Jeanne Weitz
50/50	Patty Stewart, Seung Youn
Historian	Betty Giles
Librarian	Jill Rushton, Karen Servatt
MasterWorks Rep	Carol Lovelady
Membership	Gaye Garrison
Membership Tags	Gaye Garrison
National Show	Vacant /Please Volunteer!
Newsletter	Marilyn Drake, Alice Flitter
Programs	Maryann McGraw
Program Review	Gail Murray
Publicity	Vacant /Please Volunteer!
Refreshments	Cecelia McRoberts
Signature Membership	Betsy Greenlee
Website Manager	Marilyn Drake
Workshops	Lyle Brown

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

Member News

Carrie Swenson would like to mention the following:

She received Signature member status in the Pastel Society of America in 2007

Her painting, "Remuda/Rope," was accepted into the PSA 36th Annual Fall show

She received Best of Show for her portrait painting, "Coffee With Suzy," in the Llano Estacado Fall Show

She was in a 3-person show in June, '07 at the Lee County Commission for the Arts (Hobbs), entitled, "Earth, Fibre and Color".

Mike Mahon won an Award of Excellence and the Retina Associates Award for a pastel portrait at the Arkansas Pastel Society "2007 National Exhibition" judged by Albert Handell, November 1, 2007

He will be Judging the Midland Arts Association's 2008 30th Annual Spring Show in collaboration with the Museum of the Southwest." on March 6, 2008.

Vasili Katakis was the People's Choice winner at the PSNM National Show for his painting "Persephone".

FOR SALE

FRAMES - Lee McVey has various sizes of gold frames, glass, and neutral color, archival double mats available for sale at very reasonable prices. For info, contact Lee at leemcvey1@msn.com or 505-884-5566.

DIGITAL CAMERA - CANON G5, 5 Mega-pixels with Zoom Lens, additional 2X TELE & .5 Wide Angle with Macro Lenses, 2 Sandisk memory cards: 1 each - 256 mb and 1 GB, 2 Batteries and a Lens Adaptor. Takes great pictures. Asking \$245. Contact **Lyle Brown** at 505-797-9642 or email: lhbrownart@msn.com

PASTELS - Paul deMarrais, a pastel artist and workshop instructor, also manufactures his own line of hand made artist soft pastels and makes a premium sanded surface for pastel. Over the past thirty years he has done a great deal of experimenting in nearly every facet of pastel. To share what he's learned with fellow pastel artists, he's assembled articles written about pastel and hope this information will prove useful to you!

To learn more and to purchase his Pastels and Supports, go to: www.pauldemarrais.com

Terry Ludwig End of Year Sale

20% off every set now thru January 11, 2008

To view Color Charts of ALL Terry Ludwig Pastel Sets and place orders, go to their website.

Terry also sells Wallis Sanded Pastel Paper

www.terryludwig.com

1-888-795-1232 or 303-795-1232

BOOK - "COLOR AND BEYOND", a new book by Ann Templeton, includes nearly 100 color photographs of her artwork and that of other prominent artists, which she uses to demonstrate certain aspects of the art of painting discussed in the book. To order, contact Eugene Mendonsa at: artsmart42@gmail.com or go to Ann's website: www.anntempleton.com

November Program Review

by Gail Murray

Plein air field studies bring life to your art...

Gary Sanchez brought us his ideas and techniques for painting his favorite subjects, churches of New Mexico and thoughts on *plein air*. He rarely does a *plein air* pastel on site because of wind and weather issues, but will do *plein air* sketches with a 6B pencil. When he is outside, he will capture composition, value and color notes with his sketches. He prefers to finish paintings in the studio, working from these field sketches and notes. Gary says that keeping and using a sketch book is a lost art, and you should carry a sketch book with you all the time to record thoughts, impressions, and build memories. You never know when an idle moment will contribute to your next award winning painting.

He recommends two books which he considers Bibles for landscape painting, Edgar Payne's "Composition of Outdoor Painting," and "Carlson's Guide to Landscape Painting" by John F. Carlson. Another good book is Richard Schmidt's "A La Prima".

Gary makes pencil sketches everyday, for at least 30 minutes. He codes his black and white drawings with color or value codes. His favorite paper is Sennelier's Le Carte, in a sienna color. The Munsell analogous color theory wheel by Hal Reed is his favorite tool for colors, which Harley Brown also uses. This tool is available through Art is Therapy; PO Box 941, Woodland Hills, CA 91365. Phone: 818-884-6278.

When teaching children, Gary uses oil pastels. When painting in oils, he likes to keep a limited palette of red, yellow, blue and white.

The demo was a scene of Taos mountains from a study he did in May. He did two sketches, on site: first a color sketch in 25 minutes and a b/w sketch in 7 minutes. He kept the scene very simple – a mountain reflecting in a body of water. The demo began as he sketched the shape of the mountain and reflection using soft vine charcoal on his favorite sienna La Carte paper. He put in the horizon line about 1/3 of the way up from the bottom. Blue green was the dominant color on the demo. There are four key values in the painting. The sky is the lightest, followed by the ground, the plane with the slopes of the mountain, and the darkest being the "upright planes" (trees). He used a Sennelier dark pastel to block in the sky and shadows first. His paper was taped

to a board on all four sides, with a small scrap taped next to the paper to use as a test patch. The sienna paper is a middle value.

Gary uses a small "isolator" to view his painting's values. This is a simple gadget he made from a small piece of mat board, about 1" tall by 3" wide, and divided into three equal sections. A small 1/4" diameter hole is punched in the middle of each section. One section is left white; the middle section is medium gray; last section is painted black. He will peer through the holes in the "isolator" to see if his values are right. This will help compare three areas at the same time. To simplify your shapes, you can squint when looking at a scene or location. Also, if the color disappears when you squint your eyes at your painting, the middle tone value is there. When judging the values of your colors, don't be afraid to use grays to adjust values. You have to have grays to make the other colors "pop." He uses a variety of pastels, and currently likes Mount Vision and had to go to old art stores to find Grumbachers, which are hard to find these days. Keep tight to your subject matter and values. When you resolve one area, go to another area and move around the painting. Don't stay on one area too long.

Gary studied under Daniel Greene, who never used his fingers to blend. He would use another pastel stick. Hard pastels don't work well on this surface, but they make a great blending tool. Gary also studied with Bob Rohm, who has good videos and is a good teacher, as is Alan Flattman. Gary advises studying the paintings of John Singer Sargeant, who has tight value areas. As Gary works his basic value study, he views the painting through a red filter to block them down to basic blacks, whites and grays. He likes to use vine charcoal because it can be used to darken areas if you don't have a dark enough pastel, and it grays things too. It also disappears really well, which makes it good to block in your sketch. He advises keeping true to your values and staying in your value range. Monet painted the same scene at different times of the day and different times of the year, showing how the values were different at each time of the day or year. For example, the sky will always appear to be a different color.

Gary used to do portraits for a long time, then began his NM church series and landscapes, but now seems to be moving toward more figurative work.

As he proceeded through the demo, the predominant color was blue-green. He likes the NuPastel #285 blue-green and Unison blue-green for his landscapes. He always

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admired the Taos Society of Artists for how they painted the NM skies. Working on the sky and clouds in the demo, he used some pinks to transition. Be sure to make some color harmony between the sky and landscape by using the same colors in both. If you put a little pink in the sky, find a place to repeat that color elsewhere in the painting. He is not afraid to use different pastels to find the ones he likes best. If he worked on marble dust board, he would be using softer pastels. Gary works on all parts of the painting and develops the whole piece at once. When blending and putting darks over lights, be careful not to create mud! When he is on location he paints more realistically; when in the studio more impressionistic and expressionistic and with a light touch. When he was younger, he painted tighter, but now is looser. When he paints, he always has a roll of paper towels under his arm to wipe his hands. He uses “Gloves in a Bottle” and a mask when painting at home. He uses “Kleenex” or a kneaded eraser to remove pastel from his paper, which can’t get wet unlike Kitty Wallis paper. Unison pastels work well on the La Carte paper.

Some more thoughts on color: Wilson Hurley uses a mars black to grey his colors down. Always think about color harmony as you are working and relating.

For further info or to contact Gary, he can be reached at 505-332-0649.



Subject of Bill's demonstration were wooden forms.

December Program Review

by Gail Murray

“Chiaroscuro for Dummies”

The December program by Chicago native **Vasili “Bill” Katakis** sent me to my vintage 1966 dictionary for the correct spelling and definition of his topic: *Chiaroscuro*. The word's roots are Italian, *chiaro*, meaning clear, and Latin, *oscuro*, meaning dim or obscure. Put the two together and you have what the dictionary calls the “distribution of light and shade in a picture or an artist's treatment of light and shade.” Bill brings to painting his career in lighting for cinematography; therefore he has a good grasp of lighting a subject to achieve the desired *chiaroscuro* effects in his art. Having just won the “People's Choice” award in the 2007 PSNM National Pastel Show for his painting, “Persephone” (seen below), Bill walks the talk of *chiaroscuro*.



Bill demonstrated basic kinds of lighting, by moving the lamp above, below and closer or further from the object. Top lighting is called “rim light”; the subjects can also be lit from the side, and under lit, or with ambient, reflective light. The demo was done using 3/4 top lighting. Like Gary Sanchez (November's presenter) Bill prefers to work on Sennelier's La Carte paper as well, favoring the middle value papers. He prefers the warm, cool, or dark grays to begin his paintings. By starting with a good middle value paper, saves time in developing mid values. From there he can go straight to either the darker or lighter values. Mr. Sennelier ground pastels for Degas, whose last great paintings were pastels. Bill sketched in the shapes of his subject with vine charcoal, and likes to work with Rembrandt, Sennelier, or Grumbacher pastels.

He started this study of the still life shapes with a basic sketch in blue pastel, then he quickly blocked in the background

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and underpainting of color and shapes. His light source is keyed in from the right side on the background. A Renaissance technique focuses on the shadow side of the subject. Hold a white bright panel to highlight, or a dark panel by the subject to make it appear darker. The Italians mastered this concept of *chiaroscuro* in the 1600-1700's. On one of the finished paintings of a calla lily he brought, Bill pointed out where he built in light accents on the petals of the flower that didn't exist in "real life." He says, "we are artists; we can do this!". And as does Gary Sanchez, Bill will also squint at his work to help manipulate the highlights. Bill referred to the "specular highlights" on the sphere, as the "ding", the brightest spot from a specular light source. Specular highlights should all appear in the same plane on all the objects lit from the same source. As he kept painting, he worked on the edges, shadows, and general shapes of the geometric wooden objects, defining their shadows and highlight details, paying careful attention to the location of one color adjacent to another. He never uses 100% black, but will touch it in at the end, on top of highlights. To add white to a color is to make a "tint". He likes to use the "color shapers" available at art stores, in foam or hard or medium soft rubber. As he proceeds with the painting, he says the background you put in defines the shape of the shadow. He does a lot of finger blending and layering, especially his whites. La Carte paper will take anything you can give it, except getting wet. Don't paint in the rain on La Carte. A self-described "blending maniac", his art professors told him not to blend. Now that they are not here, he blends anyway! He doesn't have any specific book he recommends on the topic, pointing to his head and saying, "it's all up here". At this point the hecklers in the audience suggested "Chiaroscuro for Dummies". It is easy to read and has a pronunciation key! Somebody wondered if it had any pictures? In all seriousness, somebody suggested a book by David Hockney, "The Secret Teaching of Painting."

Bill advises to play around and experiment with different kinds of light, either natural or artificial to find what balance works for you or your style and subject. In addition to blending and shaping the pastel pigment on your paper, you can also shape the shadows of your subject with cast shadows by putting a piece of warm, reflective material behind the object. There are two magic hours of the day for artists: sunrise with a crisp low light, and a warm sunset. Both times of day will provide some wonderful natural lighting in the effects of *chiaroscuro*.

To further discuss this topic with Bill, he may be reached at his e-mail address: katprod@aol.com

MasterWorks 2008

(10th Anniversary)

April 4 - 25, 2008

The prospectus is now available to download from the MasterWorks website: www.masterworksnm.org

Only if you do not have internet access and therefore are unable to download the prospectus, will a prospectus be mailed to you.

For more information, please contact the PSNM MasterWorks Representative by mail or phone.

Carol Lovelady
300 Alamosa Rd. NW
Albuquerque, NM 87107

Phone: (h) 505-345-2267; (c) 505-480-9938
Email: lovelady101@comcast.net.

There are some significant changes from previous years, so please read very carefully!

Deadlines:

Jan. 26 - Large Fine Art

Digital entries and paperwork must be received.

March 22 - Miniature Fine Art

Artwork delivered to Hispanic Arts Center 11 am-1 pm

MasterWorks Show Calendar:

- Apr 4 - Opening Reception and Awards
- Apr 7 - Nancy Reyner, Golden products demo
Bud Edmondson demo
- Apr 8-10 - Bud Edmondson - "Perspective" Workshop
(all media)
- Apr 13 - Open House and Paint-in
- Apr 14 - Sharon Fullingim - Printmaking Workshop
- Apr 16-18 - Robert Kuester - RGAA Workshop
(portrait or figures)
- Apr 19 - Robert Kuester demo
- Apr 20-22 - Richard McKinley - PSNM Workshop

Judges:

Large Fine Art - Wilson Hurley

Miniature Fine Art - Jan Keefer

Jurors:

Large Fine Art

Jim Asher, Christopher Mead, Anita Louise West

Miniature Fine Art

Leo Neufeld, Carole Pallister, Mary Sundstrom

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: Alice Flitter - awflitter@aol.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

Lee McVey Landscape Classes

Feb 5 - Mar 25 • Tuesdays 1-4 pm, Hirst Studio (NW)

Feb 7 - Mar 27 • Thursdays 1-4 pm, The Artist Studio (NE)

Receive lots of one-on-one attention and encouragement as you develop your skills. Improve your ability to see and to extract needed info from reference photos to create successful paintings. For beginners with some pastel and drawing experience to intermediate students.

\$175, tax included

For details: leemcvey1@msn.com or call 505 884-5566

Fred Miller Portrait Classes

Feb - March, 2008 • The Artist Studio, Albuquerque

Fridays or Saturdays - 8 weeks of fun and challenging portrait classes to stimulate the artist within you. Limit per class is 10. Questions, call Fred at 450-7585

or email: fmiller505@mac.com

Maggie Price Workshops

2008 • US and International locations

March 2008, St. Lucia, West Indies

April 2008, Sautee, GA

May 2008, Juzcar, Spain; Pollock Pines, CA

July 2008, Puyallup, WA; Portland, OR; Medford, OR

September 2008, New York City, NY (Pastel Society of America); Cortona, Italy

October 2008, Santorini, Greek Islands; Juzcar, Spain

For details about these and others, go to:

www.MaggiePriceArt.com

Margot Schulzke Workshops

Learn "why you put what where" with the author of *A Painter's Guide to Design and Composition*. (North Light, 2006)

March 31 - April 4, 2008 • Eugene, OR

Emerald Art Center - In lush, green Willamette Valley, 5 days, \$390 EAC members, \$425 non-members. Contact Emerald Art Center, 541-726-8595, or emerald@epud.net

July 16 - 19, 2008 • Gig Harbor, WA

On beautiful Olympic Peninsula. Sponsored by Northwest

Pastel Society. Contact Binky Bergsman at:

binky.bergsman@verizon.net or call 360-568-1199.

September 13 - 20, 2008 • Puy-l'Eveque, France

\$2599, includes airport transfers, tuition, meals, room at American-owned Domain du Haut Baran, and 78 Great American Pastels. Check it out at www.hautbaran.com

Contact: Bob Strohsahl: 800-375-8232, pastelguy@aol.com, or Margot Schulzke: schulzke@jps.net

October 16-18, 2008 • Sacramento, CA

Three days at Sacramento Fine Arts Center, in studio.

Emphasis on design. All levels, all painting media;

some familiarity with your medium helps. \$270.

Contact: Sharon Drysdale: watercolourart@hotmail.com or call 916-971-3713.

Jakki Kouffman Workshops

Painting in Pastel or Acrylic paints and mediums.

May 11 - 15, 2008 • Abiquiu, NM

September 15 - 19, 2008 • Taos, NM

Tuition: \$530 (inc. \$30 NM tax)

Contact: Jakki Kouffman, 21 Chapala Rd., Santa Fe, NM 87508

(505) 466-1800 or art@jakkikouffman.com

www.jakkikouffman.com

Paul Murray Workshops

September 6 - 12, 2008 • Haut Baran, France

October 6 - 9 • La Cienega, NM

October 13 - 16 • La Cienega, NM

Both these workshops will be at my studio, limited to 8.

For more info email: murrayfineart@earthlink.net

Mike Mahon Workshops

February 25 - 27 • Marble Falls, Texas

Portrait workshop, sponsored by the Highland Arts Guild.

March 6 - 8 • Midland, Texas

Portrait workshop, sponsored by the Midland Art Assoc.

June 26 - 28 • Amarillo, Texas

Painting Process workshop, sponsored by the Amarillo Art Institute

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Workshops

Mike Mahon Workshops (continued from pg. 6)

July 21 - 25 • Cloudcroft, New Mexico

Painting Process workshop, sponsored by Cloudcroft Art Workshop. Contact Jan Rasch, at 1 505 682-2889 or janrasch@zianet.com

September 15 - 25 • Hot Springs, Arkansas

Portrait Workshop, sponsored by Hot Springs Art Gallery. Fall of 2008 • Taos, New Mexico

Painting Process, details to be announced.

For all workshops except Cloudcroft, contact Mike Mahon at art@mmahon.com or phone: 806-359-5130

All mediums are welcome, but demonstrations will be in pastel and oil.

TAUGHT BY OTHERS

Desmond O'Hagen Workshop

April 25 - 27, 2008 • Ouray, CO

Advance your technique. \$333 (M), \$363 (N-M)
Offered through Weehawken Creative Arts, PO Box 1497, Ouray, CO 81427 Phone: 970-325-4005; email: us@ouraynet.com or www.weehawkenarts.org

Frank Federico Workshop

June 16 - 20, 2008 • Taos, NM

Five day *plein air* workshop (depending on weather conditions) starts on Monday. \$700 includes workshop tuition, plus 6 nights (starting on Sunday night) at the historic Sagebrush Inn. Double occupancy - Single occupancy is additional. Includes full breakfast daily. If interested, contact Lyle Brown at 505-797-9642 or e-mail: lhbrownart@msn.com

Ann Templeton Workshop

August 10 - 20, 2008 • Africa

Many *en plein air* opportunities. Fee includes most in-Africa transport, most meals & lodging, safaris and sightseeing tours (others are available as extras). Safaris can be placed before or after the workshop each day, and there will be an off day or two during the workshop to take short tours to see the animals. Non-painters will have lots of chances to take additional safaris, tours and do shopping, investigate archaeological sites, rock paintings, colorful streets and neighborhoods and visit traditional African villages.

Cost (excluding air fare): Painter: \$3,700 - Shared room, \$3,900 - Single room; Non-Painter: \$3,300 - Shared room, \$3,500 - Single room.

Average air fare: \$2000 to Johannesburg.

Go to www.anntempleton.com for more information, or for any questions contact Gino at: gino@anntempleton.com or artsmart42@gmail.com or call (505) 378-4262 \$500 pp deposit (Limited to 20, deposit is essential) Send checks (payable to Ann Templeton) to: Ann Templeton Art, PO Box 651, Ruidoso Downs, NM 88346

Doug Dawson Workshops

March 24 - 28, 2008 • Tucson, AZ

April 4 - 6, 2008 • Merriam, KS

April 22 - 26, 2008 • Old Forge, NY

May 5 - 9, 2008 • Little Rock, AK

July 11 - 13, 2008 • Wiscasset, ME

July 14 - 16, 2008 • Kennebunkport, ME

July 21 - 25, 2008 • Santa Fe, NM

September 1 - 5, 2008 • Campobello Island, ME

September 8 - 12, 2008 • Rochester, NY

September 26 - 28, 2008 • Telluride, CO

November 3 - 7, 2008 • Hilton Head Island, SC

Webster's World 2008 Tours for Artists

Cortona, Tuscany, Italy - May 12 - 24

Landscape painting with RICHARD MCKINLEY

Provence, France - May 12 - 24

Landscape painting with COLLEEN HOWE

Southern France - October 1 - 12

Landscape painting with DUANE WAKEHAM

For details and to download brochures, go to: www.webstersworld.net

Or email or call: websterw@patriot.net or 1-800-952-9641

Call for Entries

Slide Deadline: February 1, 2008

The Arts Guild of Old Forge, Inc. announces the 4th Annual National Northeast Pastel Exhibition to be held from May 10 to June 8, 2008. Prospectus is available for download from website: www.artscenteroldforge.org (click on Exhibition Prospectuses)

Linda Weal, Program Coordinator, The Arts Center/Old Forge can answer questions or requests for copies of the prospectus. Call 315-369-6411 or email info@artscenteroldforge.org

Remember, there are many shows and competitions listed on the web. So do some exploring on your own to see what is coming up.