



# HIGHlight

Jan/Feb 2006

## From the President...

*The trouble is, if we don't risk anything, we risk even more.*

—Erica Jong

Happy New Year, PSNM Friends!

Thank you for your vote of confidence in electing me your new president. The year is already off to a great start, thanks to the willingness of our wonderful members to volunteer their time and energy to make sure we continue to be a strong and vibrant organization.

When I moved to Albuquerque seven years ago, it was my great good fortune to meet an extraordinary man named Sam Martin. In the two short years I knew him before his premature and sudden death, Sam became my friend, my mentor, my champion.

He shared with me his space at the Artists Studio and brought me to my first PSNM meeting. Sam's spirit was enormous, and he faced life fearlessly. When I was approached about assuming the PSNM presidency and wanting to shrink from the challenge, I thought about Sam, and the fine people I've met and rewarding experiences I've had as a direct result of his friendship. I could almost hear Sam saying, "What's the big deal? Just do it." So Sam, here's to you. I'll give it my very best effort.

And PSNM, here's to you! Almost before the new year is under way, we have a show up! Thanks to Steve Reyes and Lyle Brown for arranging the Member Show that will hang at the NMSO offices on Menaul from now until January 31. It's a great beginning to 2006!

—Betsy Greenlee

## Monthly Meetings at the Albuquerque Museum

### Saturday, January 14, 10am - Painting the Night

**Deborah Secor** will do a very short lecture covering some valuable information concerning nighttime scenes such as the how to paint the moon and stars, cast light (instead of cast shadows), and the colors of various light sources. She'll start with a photograph, which she relies on for correct contrast and patterning, but she's always open to improving the composition. Then she'll spend as much time painting as she can so that you can see the application of the 'rules' in action. Deborah has been teaching for over 15 years now, so she's gotten pretty good at talking and painting at the same time.

Deborah is honored to have a night painting included in the new book, *Pure Color: The Best of Pastel*, which is being released in January 2006.

She also plans to offer a one-day workshop in the Albuquerque area devoted to nighttime scenes and would be happy to take the names of those who might be interested in attending.

### Saturday, February 11, 10am - Colleen Howe

You may remember Colleen from the 2003 National Show, which she judged, and the wonderfully informative three-day workshop she presented in conjunction with the show. Look for a more detailed description of the presentation in the Feb. MIDtone. In the meantime, to learn more about Colleen, go to her website at [www.colleenhowe.com](http://www.colleenhowe.com)

A few years ago I produced a series of paintings devoted to nighttime scenes. I became totally fascinated with the dark and subsequently wrote an article for *The Pastel Journal*, which came out in the July/August 2002 issue. Last year I interviewed three men who paint on location at night that became an article published in *The Artist's Magazine* in June 2005. I learned a lot from these discussions and decided occasionally to devote an advanced class to the subject.

Painting the night requires a little shift in thinking because the value scale is very different. Since you're using so many dark colors you have to make sure they aren't just black or dark grays, which are visually boring. I use colorful darks to make the image exciting. Actually I'm amazed at the amount of light you see at night. There's a smaller range of values, mostly dark to medium-dark with a few flashes of brighter light. I have to be careful where I place my lights because they draw the eye, producing the movement in the composition. So, as in any painting, the important issues are massing values, controlling movement and using an excellent color scheme to generate the feeling and mood of the painting.

— Deborah Secor

## November Program Review

“Why are Oil Pastels not accepted in PSNM art exhibits?”, Fred Yost asked, as he began the November presentation. Was it age, durability, ease of application, tradition, or other reasons for rejecting Oil Pastels? No one answered, so I decided to investigate the reason for this brand of snobbery.

By 30,000 BC, all visual media proto-types had been discovered. Pigments were made from burnt sticks, rocks, and various colored earths and clays by grinding them into fine particles. Man experimented and mixed particles with substances such as water, milk, blood, honey, plant sap, fats, and beeswax. These evolved into chalks, crayons, water media, and oils. They experimented to see which pigments, locations, and surfaces retained marks. Since some marks possessed magic powers, they used the most durable mixtures (animal grease and pigment) to paint images deep inside the caves so the painted marks were protected from daylight.

By the Renaissance, oils were the favorite artist’s medium. The church, nobility, and the wealthy wanted paintings with rich color that lasted, so oil paints became the most popular medium. Oil’s popularity slipped briefly in France just before the head of Marie Antoinette rolled into the dust. The royal ladies loved the delicate colors of soft pastels for boudoir paintings. After the revolution, oils were politically correct and resumed first place. Even the photographic advances of the 1850s were not enough to stimulate interest in media other than oils for serious pieces. It took WW I & II and the great depression before artists experimented with other media. Now media popularity changes as fast as a chameleon’s colors.

Little attention was paid to the toxicity until recently. Very likely there were more deaths from cave bear attacks in 30,000 BC than from prolonged exposure to toxic media, but times have changed. Artists in the 21st Century demand archival permanency, and are worried about toxicity. Paint manufacturers eliminated the most deadly pigments by the 1950s. While soft pastels (ancient chalk) are not especially toxic, they shed dust particles unless sprayed with toxic fixatives. The dust alone causes problems for allergic artists since a healthy sneeze can ruin the surface of a soft pastel.

My investigation failed to reveal any logical reason that Oil Pastels should not be eligible for pastel competitions. They are not new or toxic, and are more durable than soft pastels. One answer to Fred’s question is that Oil Pastels are not regarded as a suitable medium. Oil Pastels are not wax crayons or Oil Sticks (oil paint packaged in a stick form instead of in a tube). OIL PASTELS are a professional artist’s medium. Perhaps it is time to change the traditional show requirement that 80% of an eligible painting’s surface should be SOFT PASTELS to 80% of the surface should be in PASTELS.

Fred Yost and Diana Stetson defended Oil Pastels. Oil pastels are dustless - no particles to soil mats or make artists sneeze. Painting techniques are similar, but Oil Pastels allow scratching through a layer to reveal the under color. Oil pastels can be thinned with turpentine or alcohol to make washes. Soft pastels require surfaces with a tooth to hold the particles of pigment and will not work on glass, gold, or many other surfaces, but Oil Pastels can. Surfaces such as canvas or hard board for Oil Pastel painting do require preliminary preparation with gesso. When exhibiting Oil Pastel paintings, the surface should be protected with glass or plastic unless the surface has been varnished like an oil painting. An artist does not need to wear rubber gloves or a finger cot when painting with Oil Pastels for they do not irritate the skin. This allows closer contact between artist and the medium.

Fred and Diana showed slides of Oil Pastel paintings created by members of the Collaborative 8. Members include artists, authors and teachers. Mary Lou Cook, Bob Phillips, Carol Anthony, Gerald Peters, John Gould, and John Elliot are members. They have been meeting annually for 15 years. Unfortunately they can’t meet more often because they live from New England to the west coast. Originally all were involved in Calligraphy. Since then they have experimented with many media, surfaces, and shapes, including boxes, seeking various creative methods to solve problems. They have no fear of failure – they are inventive. Sometimes they collaborate on a single piece of work successfully by eliminating personal ego. Exploring ways of working together or individually is part of their bag of tricks.

I’ve a feeling that the way the Collaborative 8 work would have seemed less off the wall in 30,000 BC when man first began to make marks that talked (Calligraphy?) than in tradition-bound and hog-tied 2005 – 06 AD.

— Jeanne Weitz

### PSNM Membership Renewal

Look for the Renewal card enclosed in this newsletter. Please complete as directed...  
Contact Nance McManus if card is missing!  
505-281-2705 or nance@ringsteward.com

#### Treasurer’s Report

As of Dec 2005

Checking Account	\$7,130.07
CD	8,183.43
Total	\$15,313.50

## Plein Air Botch

by Michael Chesley Johnson

How can you guarantee a bad painting? Go find some truly eye-popping scenery.

We've all been through the experience -- perhaps many times. Autumn is a particularly tough season for us painters. You'll be driving along, eyeing the gold aspens among the dark green firs. Suddenly your blood pressure starts to rise. Your foot itches to slide over to the brake pedal...

Chances are, you'll let that foot do what it wants, and in moments, you'll be yanking your gear out of the trunk and dashing for a prime painting spot. Before you catch your next breath, you'll already have put down the first stroke of pastel.

In about 30 minutes, your blood pressure will have normalized, and you'll have come to your senses. You'll start evaluating your work, and -- uh, hm, it looks like you kinda let the painting get away, didn't you?

Quite often, craft takes a back seat to excitement. When you decide to take a fall foliage tour, you should do so without art gear and even your camera. Drive along, enjoy the scenery, stop now and then and look for good painting spots. When you find your perfect spot, step out and explore it. Fix it in your mind as something you want to come back to and paint.

The next time, bring your gear. Go ahead and set up your easel, but then take a deep breath. Figure out what attracts you to the scene, and remember that. Look at the composition before you and improve upon it, as you will surely see you must. Only then, with all this in mind, start your painting.

But what do you do if you've forgotten these helpful hints and have already "let the painting get away"?

Botches are best caught before you reach the finishing stage. For example, if the painting has figuratively gone into the ditch and you know there's no hope, take a foam brush, a bristle brush, a rag or even just your hand and wipe it out. Take a brush dipped in solvent and finish the job. Once your ground dries, it'll have a nice gray tone that's just perfect for the next painting.

After you're home and all cleaned up, the botch will be only a distant memory. But the experience will stay with you. Analyze it when you've cooled off a bit and figure out where you went wrong. Learn from it.

In another couple of days, the botch will be entirely forgotten, and there'll be no evidence that it ever happened. Except for, of course, the fact that your craft will have grown stronger because of it.

## Going from Small to Big

by Michael Chesley Johnson

If you're a plein air painter, you and I probably share a dark secret. I have a whole boxful of tiny plein air paintings hidden away from prying eyes, and I bet you do, too. These

paintings are not failures by any means. Each one lies in the box because the two hours of attention I gave it while painting just weren't enough. Some might need a few extra touches to reach their full potential. But many, I feel, are destined for grander things -- such as becoming large studio paintings.

Of course, before I reach for that full sheet of Wallis paper, I always hesitate. Going from "small to big" requires navigating some tricky territory you must be prepared for. Some folks say, "Just use a bigger brush." (Or for us pastel artists, a bigger piece of pastel.) I suspect they say this tongue-in-cheek, because once you get started, it's a lot harder than you'd think -- even if you do use bigger brushes.

The issues you'll run into include:

- How do you recreate the energy that you immersed yourself in when you made the smaller painting and avoid getting bored?
- How do you not "generalize" what you've already recorded?
- How to you keep areas of seeming-emptiness interesting, since they will only become larger and even more empty?

When I paint outdoors, there's a certain energy that gets stirred up. You have to step back from the process a moment and think about those times to see why this is so. Outdoors, a painter can't help but look at a fresh landscape with fresh eyes. Even if you've painted a particular spot a hundred times, something will be different enough and thus tantalizing enough that you'll pounce on it, seeking colors in shadow, separating shape from shape. This energy of the hunt is what you have to recreate in your studio.

Having your plein air painting as a reference probably won't be enough. Reference photos will help, and so will thumbnail sketches and scribbled notes about the weather. A journal helps, too, especially if you can record the mood of the moment. Pile all these references up around your studio easel before you get to work. Go over them carefully, and as you do so, try to recall the moment -- the smells, the sounds, the quality of the air you breathed. Use the strength of your artist's memory to take you back.

Your goal is to make the hunt fresh again. The best way to cause yourself to lose interest is to make a literal transcription of the plein air piece, copying it tree for tree, rock for rock. Embrace the advantages of working in the studio, which are an abundance of time, steady light and hot coffee. Use these to refine or revise your vision. Take the time to change the composition, the color harmony, or some other vital aspect of the scene.

A danger of copying a previous work is that the mind tends to create generic examples out of what it had so carefully observed before. The tree that took you a full two hours to observe the nuances of will become a rather boring tree with a single color for its bark and twigs that poke out in predictable ways. Out of an unconscious laziness, you want to make the uneven smooth. It's like making a photocopy of a photocopy, a process which, when carried to enough generations, results in a featureless gray smear.

To avoid this, observe your reference material just as carefully as you did the original subject when out in the field. Blow up your photos if you have to. Try to discern what makes the objects in your landscape unique -- what gives them their individual character -- rather than just inadvertently generalizing and painting some “ideal” of each object. Take advantage of that abundance of coffee, and home in on the specifics.

Another problem is that small areas of sameness, which may be unobjectionable in your small paintings, may become large areas of very objectionable sameness in a larger piece. And not only will they bore the viewer, they’ll bore you as you paint them. If you try painting an expanse of water with that same blue-green Sennelier over an acre or two of paper, you’ll lose interest fast. Remember the energy of the hunt? You need to maintain that even in a situation like this.

You learned early in your career that shadowed areas can contain quite a variety of color. Mixed in with the dark blue might be some cool purples or cool greens. Similarly, any area of sameness can contain variety. You just have to look closely enough. If your blown-up photographs and plein air pieces don’t show it, try to recall the variety you saw in those seemingly empty areas. Find some mechanism that will allow you to immerse yourself in them and find it. If you can’t find it, invent it. But above all, don’t lose interest and plunge in with broad strokes just to get the area covered with pastel so you can move on. The technique will look different enough from that used in the rest of the painting that your viewer will detect the incongruity -- and your boredom.

If you’re mostly a plein air painter and one who paints “alla prima” or in one session, you’ll find a final challenge in creating a large piece. Rather than two hours, the time to complete a piece will spread over many more hours and perhaps days and even weeks. This can make you crazy. You’ll have a manic desire to get the thing done before sundown. If you don’t finish by bedtime, you’ll toss and turn at night, fixing tiny problems in your head. The good news is, that with practice, you will learn patience and you will sleep soundly.



For my large studio piece, “Sunrise at Ramah Lake,” I had to address some of the problems outlined in the article.



The two images above are my reference photo and the plein air painting I worked from to create the larger piece. Having these on hand helped recreate the mood and the moment.

At the left is the finished piece, “Sunrise at Ramah Lake,” 19”x25”, Pastel on Wallis Sanded Paper. To avoid “generalizing” the shapes of the cliffs and its lighter-valued layers, I enlarged my reference photo to 8”x10” so I could see more detail, and I referred to it constantly as I fine-tuned the cliffs near the end of the painting process. Also, the water, which I decided should cover a larger percentage of the painting than it did in the plein air piece, could easily have gotten boring if I hadn’t spent some time playing with the arrangement of the rafts of pond weed. Doing so made for a much more interesting expanse of water!

*Michael Chesley Johnson is a Signature Member of Plein Air New Mexico, a popular painting workshop instructor and Contributing Editor for The Pastel Journal. For more, see his web site: [www.MichaelChesleyJohnson.com](http://www.MichaelChesleyJohnson.com).*

## Member News

**Lee McVey**, the new PSNM Secretary, is pleased to announce her pastel paintings are featured in a full-length article, "Building Realism from Abstract Shapes", in the Dec/Jan 2006 issue of International Artist magazine. Also, her painting, 'Adirondack Lupines', below, was juried into the Signature Member's Show of American Academy of Women Artists held at El Presidio Gallery in Tucson. **Karen Cooper** was also juried into the show.



**L. Martin Pavletich** recently opened a new studio in a 90 year-old commercial building in his hometown of Cimarron, NM. Approximately half of the 3,500 square foot building was renovated to include a studio area, office and framing room. Martin invites anyone in the area to stop by and tour his new work space located at 428 East Ninth Street, which is one block north of Hwy. 64 and 1/2 block east of Cimarron Village Hall. Martin also has a pastel painting featured in the December/January 2006 issue of International Artist Magazine. The piece, entitled "Early Morning" was painted during his artist-in-residency in Switzerland. Please check out additional information on his newly created website, [www.lmartinpavletich.com](http://www.lmartinpavletich.com)

The PANM Invitational, hosted by Ventana Fine Art in Santa Fe was a wonderful event. PSNM members **Elaine Koehler**, **Lois Peterson**, **Maggie Price**, and **Terri Ford** were among the artists with paintings in the show. Lois won an award for her painting "Foothills in the Snow". (See Lois on pg 7.)



Peterson



Ford

Koehler

Price



PANM plans a full schedule of paint outs, events and exhibitions for 2006. Membership is open to all artists working in any media outdoors. To learn more about PANM or to join, go to [pleinairnewmexico.com](http://pleinairnewmexico.com).

## Workshops

**Nance McManus** is offering two "Pastels are Paint...not Chalk" workshops this spring. The first is at Desert Art Supplies in the Las Vegas, NV area of Henderson on March 25th and 26th. You can go to their website at: [www.desertartsupplies.com](http://www.desertartsupplies.com) or e-mail Nance at: [nance@ringsteward.com](mailto:nance@ringsteward.com). The other is through the UNM Continuing Education Department on April 21 and 22. Nance offers folks a chance to play with different pastels and different surfaces. Also she encourages people to bring in problem pieces with the idea of getting them fixed "together".

**Love Art? Love French Cuisine? Love Travel?**  
"Springtime in Provence, 2006" Led by Frank Federico



This is your chance to hone your artistic talents exploring the sun-splashed splendors of Provence in Springtime - with your own personal guides & art instructor to reveal the Provencal landscape, culture, history, art, foods and wines.



*Priore Notre Dame.*  
Art classes will be conducted in this luxurious Private Estate & 12th Century Roman castle.

This workshop is designed for artists of all levels - the most advanced to the absolute beginner, and will include demos, plein air painting excursions, and explorations in pastel

and watercolor. Artist Frank Federico is world-renowned, boasting awards from the National Watercolor Society, Pastel Society of America, and the Degas Pastel Society.

May 6th - May 12th 2006. Deadline for tour reservations, February 1st 2006. To book your reservation, or request pricing & more information, contact Carole Peck's Good News Cafe at: (203) 266-4622

View the website of Artist & Art Instructor Frank Federico: [www.frankfederico.com](http://www.frankfederico.com)

*Member News and Workshop information continues on pg. 6*

## Member News

**Terri Ford's** painting "Pont Sully" received an Honorable Mention in the Pastel Journal's 7th Annual Pastel 100 Competition. It will appear in the April 2006 issue of the Pastel Journal. Her painting "Morning Shadow" was accepted into the Plein Air New Mexico 2005 Invitational/Juried Exhibition. (Pictured on page 5 of this newsletter.) She was a winner in the PSNM National Show for "Steeple of Clifden". Her painting "Empire Blue" was awarded the Joseph V. Giffuni Award at the Pastel Society of America's 33rd Annual Exhibition in New York City. She won First Place in the Sierra Pastel Society Spring member show for "Florence Night". She also received the PSNM Award at PSWC's "Pastels USA 2005", in which her painting "Window Dressing I" was also accepted. Her paintings "Afternoon Shadow" and "Morning Palmscape" were both accepted into the IAPS 6th Biennial Convention Exhibit in Raleigh, NC. To learn more about Terri and her art go to her website: <http://www.terrifordart.com>

**Nancy Silvia** had a piece exhibited in December at the American Women Artists exhibition at the Texas Art Gallery in Dallas. She also exhibited 3 pastels this month in "Aqueous III" at the Ventura County, Calif., Maritime Museum.

**Deborah Paris** will have a two person show at Alla Prima Fine Art, St. Petersburg, FL opening January 14, 2006. She has also received an invitation to exhibit at the Panhandle-Plains Museum Invitational in March 2006.

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### Deborah Secor: Basic Pastel Landscape

January 21 to March 11, 2006

Eight-week session, Saturdays from 12:30 to 3:30

The Artist's Studio at Hoffmantown Center (Menaul/Wyoming). This class is for the student who wants answers to all the basic questions, such as what paper and pastels to choose. You'll learn how to get started painting the landscape, see some useful techniques with soft pastels, and explore the ins and outs of painting the southwestern landscape. You'll see a 60- to 90-minute lecture/demonstration and then work at your easel under my instruction.

### Master Class: Pastel Techniques

January 12 to March 2, 2006

Eight-week session, Thursdays from 11:30-2:30

Paradise Hills

Join our Master Class of experienced pastelists as we continue to explore various intermediate and advanced pastel techniques. This first session will challenge you with some interesting and new experiments, as well as renew acquaintance with some of the 'rules' concerning composition, value and color work. Short weekly critique of work and instruction at your easel.

To reserve a space for either class, contact Deborah promptly at [dsecor@peoplepc.com](mailto:dsecor@peoplepc.com) or 505-281-0194.

## Workshops

### Deborah Paris Workshops

February 24-26, 2006 (February 17-19, 2006 is **FULL**)

Placitas, NM

Three day studio workshop, using plein air studies, photos, memory and imagination to create finished studio work.

Class limited to 6 students. \$295.

May29-June 2, 2006

Ghost Ranch, NM

Five day class, plein air/studio; \$495

For information or to register for either workshop, go to:

[www.deborahparis.com](http://www.deborahparis.com) or email Deborah at:

[deborahmparis@aol.com](mailto:deborahmparis@aol.com) or call 505.867.8188

### Iva Morris Workshop

March 25 & 26, 2006

Albuquerque, NM

Two full days of instruction from noted pastelist and PSNM member featured in Pastel Journal Dec. 2005 issue, page 63.

To register, send a check made out to PSNM for total \$100 cost to Wanda Portee, Treasurer, PO Box 3571, Albuquerque, NM 87190-3571

### Desmond O'Hagan Workshop

March, 2006

Watch for details about the upcoming 3-day workshop for oil and pastel. Cost \$335.

For information contact Julie Maas at 505-294-2767

### Ann Templeton Workshop

Sunday, April 23rd through Tuesday, April 25th

Presently, there are nine signed up for the workshop that is held during the last week of MasterWorks. It is to be held from 9 AM to 4 PM each day at the Hispanic Arts Center.

There will be room for 15 participants. At this time it is open to pastelists only. The cost is \$240. Contact Elaine Koehler to add your name to the list. \$100 will hold your place in the workshop. A check for this amount made out to PSNM needs to be sent to: Elaine Koehler, 1212 Pinnacle View Dr., NE Albuquerque, NM 87112 (or see Elaine at the Jan. meeting)

### Paris en plein air with Terri Ford, PSNM

Oct 16, 17, 18 & 19, 2006

Learn and enjoy in a beautiful setting!

\$325.00 Tuition

Link on website has details, including that travel and lodging are up to each participant. It will also include a complete registration form and she can mail a brochure/registration form to anyone that requests it.

For complete details contact Terri @408-286-3801

or email: [tford@terrifordart.com](mailto:tford@terrifordart.com)

Website: [www.terrifordart.com](http://www.terrifordart.com)

# Exhibitions • Call for Entries...

## Masterworks

Opening Night April 7, 2006

Deadline for Slide Entries is January 28, 2006

A prospectus was included with your October mid-TONES newsletter. If you did not receive one, please contact Elaine Koehler, PSNM representative, at 323-1617, or by email: [jkoehler23@comcast.net](mailto:jkoehler23@comcast.net)

## Pastel Society of the West Coast

20th Annual International Open Exhibition  
“Pastels USA 2006”

Placer ARTS Building, Auburn, CA

April 11 - June 1, 2006

Deadline for Slide Entry: February 4, 2006

Juror of Awards: Gil Dellinger

For Prospectus: Online at: [www.pswc.ws](http://www.pswc.ws)

or by mail: Send SASE to:

PSWC “Pastels USA”

c/o Maria Sylester,

PO Box 9236, Auburn, CA 95604

## Other Shows to Enter:

Don't forget to look in The Pastel Journal, American Artist, The Artist's Magazine, Plein Air Magazine, and at the many new online sites for details about upcoming shows. You can use a search engine like Google to locate websites.

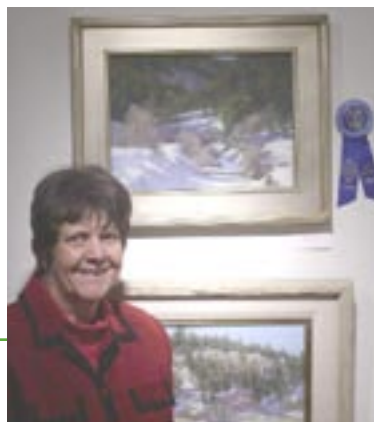
## PSNM Members Show

January 6 - 31

New Mexico Symphony Orchestra Box Office  
4407 Manual NE

Open to Public – Mon.-Fri. 9am-5pm

Come see the work of your fellow PSNM members and let your friends, relatives, etc. know about the show.



*Lois Peterson on Opening Night of Plein Air New Mexico Show at Ventana Fine Art next to her award-winning painting. Congratulations Lois!*

## National Show Update

Now that the show is over and done, and we start the process all over again under the leadership of our new Show Chairperson, Paul Murray, I would like to share a few thoughts and some final information.

First, congratulations to PSNM member **Mary Beth Goforth**, who won the People's Choice Award for her painting



“Reflections of the Soul”. Then, though I have done this many times in the past, a sincere thank you to all the PSNM members who stepped up to volunteer for jobs large and small. It is only with the help of members that we are able to put on such an ambitious and well-respected show. As always, we encountered a few problems along the way, and hopefully they were addressed to everyone's satisfaction and we will learn from them for the future.

As part of our future plans, we are in the process of investigating how we can transition smoothly into accepting digital submissions to the show.

Sarah Blumenschein is heading a committee that will review and report on all currently available options.

And finally, please don't hesitate to volunteer for the 2006 show. I promise, it will be a rewarding experience.

— Marilyn Drake



Jan/Feb 2006

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## PSNM Officers & Committees

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Vice President	Gaye Garrison	869-6979	dangaye@msn.com
Treasurer	Wanda Portee	857-9668	wportee@aol.com
Secretary	Lee McVey	884-5566	leemcvey1@msn.com
Past Pres.	Lyle Brown	797-9642	lhbrownart@msn.com
Communications	Carol Hall	291-0746	cjulanhall@aol.com
Evaluation	Hank Schuyler	856-7090	Hank.Schuyler@comcast.net
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	Seung Youn	890-2935	syoun@bdfmail.com
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Librarian	Jill Rushton	899-8386	aunpl82@hotmail.com
	Peggy Orbon	244-0727	morbon113@comcast.net
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Membership Tags	Gaye Garrison	869-6979	dangaye@email.msn.com
National Show	Paul Murray	474-4434	murrayfineart@earthlink.net
Newsletter	Marilyn Drake	400-2571	marilyndrake@comcast.net
	Alice Flitter	327-4300	awflitter@aol.com
Programs	Fred Yost	480-4619	fgyost@comcast.net
Program Review	Gail Murray	474-4434	murrayfineart@earthlink.net
Refreshments	Cynthia Cox	298-0598	wcox556184@aol.com
Show Advisor	Pat Phelps	255-6987	katrinka19@aol.com
Sig. Member	Bob Blagg	899-1754	rblagg01@comcast.net
Sunshine	Bobi Chenhall	884-3356	
Website	Jeff Potter	(H) 897-8621 (W) 272-8518	jpotter@unm.edu
Workshops	Glenda Jensen	237-2336	Glensen@msn.com

## PSNM Membership Renewal

**PLEASE fill out the enclosed card.** Send to Nance McManus by Jan 31st. so you can be included. Because they joined after the National Show these new members will not need to renew for 2006.

**Welcome:** Margot Schulzke, Auburn, CA; Penny York, Los Lunas, NM; B. Joan Goodman, Susan Shallenberger and Mary Kay Olson, Albuquerque, NM; Pat Smith, Rio Rancho, NM; and Dr. Rita V. Rogan, Coal City, IL

### Send information for the PSNM Newsletter to:

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6300 High Point Drive  
Farmington, NM 87402  
Phone: (505) 327-4300  
Email: awflitter@aol.com