



HIGHlight

September 2006

From the President...

The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.
—Albert Einstein

Greetings, PSNM Friends —

From time to time—like many others, I imagine—I begin to feel burned out on making art. I come to the end of a series and have no idea what I will do next. I visit museums and galleries, page through art magazines, revisit my old art history texts, and all that happens is that I become quite sure I'll never again paint

anything that pleases me. A few nights ago I had a dream. I was in an art gallery, and I was awed by the paintings I saw there: beautiful abstracted landscapes in gorgeous colors. "I wish those were mine," I thought. Sometime the next day, I recalled the dream and the thought I'd had, and suddenly I realized—they are mine! They were born in my head! Whether what I produce as a result of this inspiration will be art or not is yet to be seen. But it was a timely reminder that the drive to create lives in us, even at those times when its direction is unclear, and perhaps all we need is to wait quietly while the mysterious process unfolds.

—Betsy Greenlee

Monthly Meeting at the Albuquerque Museum

Saturday, September 9, 10am

Jane Maclean, a PSNM Signature Member, will share an overview of the process of involving the community in the production of public art for permanent display. She will show how she planned her project to connect people to each other and to the art itself. Legal issues such as the proposal, the contract process, and copyright concerns will be covered. Methods of organizing research material, developing a working time line, and arranging the studio will be presented. This will be done against a background of the three developing pastel paintings that were ultimately placed in hand-carved frames and hung in the Sandoval County Judicial Complex at Highway 528 and Idalia Road, January 2006. Jane's presentation will feature digital slides, and offer open discussion.



NOTE: Please plan to join Paul Murray and National Show Committee Chairs at Las Manañitas immediately after the regular meeting.

Saturday, October 13, 10am

Colleen Howe, is scheduled to be our presenter for the October meeting.

Treasurer's Report

As of July 2006

Checking Account	\$8,070.85
CD	8,183.43
Total	\$16,254.28

July Program Review by Gail Murray

Terry Ludwig Paints a Portrait

At the July meeting, artist, instructor, and pastel maker, Terry Ludwig, presented his demo by painting a portrait of PSNM member Wanda Portee. Wanda, with her dark, chin-length hair and striking orange top, was a vibrant image for us to watch as Terry captured her likeness on Kitty Wallis paper. He used “Belgian Mist” paper, which is mid-toned and said is not as intimidating as white. It allows you to paint darker or lighter. Terry also paints on Canson paper, but Wallis paper is much faster, more versatile and speeds things up. It also holds the pigment better than Canson. One of the first tips he shared, was to take a two-inch wide piece of masking tape to make a tray and run it along the bottom edge of the easel, sticky side up, below the painting to catch pastel dust. After the painting session is complete, just wad up the tape and discard. His favorite blending tool is a small chunk of foam tube pipe insulation, available in six foot lengths from Home Depot for about \$1.50. He cuts it in to small chunks of various sizes, and blends away.



Before starting his demo, Terry drew lines with soft pastel onto his own face, from the middle of his forehead to his chin, and left and right of each eye. This was to illustrate the point of seeking the balance of features and center of interest of the face. In portraits, the focal points are the mouth and eyes. This is where to look for the personality in a person’s face. He works with shapes and values,

which are more important than color. But, since he makes and sells his own line of pastels, he does claim to be a “pastel pimp... you need all those colors,” he says with a wry grin. Terry usually arranges his pastels by value and thinks there are 349 colors in his complete set, but recently added 14 sunset colors, so it can change from day to day. When starting today’s portrait, he drew an oval shape using a small piece of conte, not charcoal, which darkens and muddies the piece. Sometimes he uses a stick to line up the angles from the model to the paper, eyeballing it with his thumb to measure from the top of the head to chin, then translating this to the paper. He also uses the side of the pastel as a straight edge to measure small features on the painting. He tries to simplify as much as possible and looks for the darkest dark and the lightest light on the face and gets those established first. He began the demo by roughing in a swatch of peach/orange. There are several ways to blend, either with water, rubbing alcohol, or turpenoid on Wallis paper. But using the foam pipe insulation blender prevents the paper from buckling, as it will with a wet blending.



Terry says that the more you paint from life, or *en plein air*, the better. He also uses a “reducing glass” during the process, to look at things smaller, rather than stepping back. It also allows you to look at your art from a new perspective

and tightens things up. They are available through art suppliers, such as Jerry’s Artarama. If you do step back from your painting, look around the room at something else first, then glance at your painting with “fresh eyes”.

As the demo proceeded, Terry first blocked in Wanda’s face, skin and hair, then worked on her eyes and mouth. After blocking in facial features and hair, he spent a long time working on the eyes and mouth. He finished by blocking in the bright orange shirt, and a light aqua background behind her head. He took his foam blending tool and softened the edges of her hair by blending it. Terry is comfortable painting landscapes as well as portraits. We all enjoyed his successful one-hour portrait of Wanda. Terry’s Pastels are locally available at Artisan’s Art Supplies or through mail order from Terry.



August Program

Review by Gail Murray

Critique Session



Artists Barbara Clark, Bob Blagg, Tracy Beeler-Morganti, Joanne McDevitt, Pamela Harris, Jill Rushton, Jane Chandler, Cecelia McRoberts, Sharon Jensen, Dianna Radford, Margie Lucena, Bill Katakis, Marilyn Drake, Betty Temple, Karen Servatt, Mary Ann Hill, Carol Hall, Maryann McGraw, Erika Kane, Teri Gall, Janet Rontz, Holly Rice, Monika ten Bruggencate and Seung Youn checked their egos at the door and were willing to expose their efforts for constructive criticism — known in the art world as The Critique. They all brought one or two paintings for our own Maggie Price and Bud Edmondson to give a two minute critique. Bill Canright, Maggie's husband, lent his talent as “mule” for the program, as he adroitly placed paintings on the two easels for viewing.

Bud has spent his career as an artist, commercial illustrator, instructor and is accomplished in both pastels and watercolors. Bud spent a few minutes discussing what he considers the most important guidelines to look for in a painting when doing a critique, no matter the media.

1. Good idea or good concept. If the idea doesn't grab the viewer, then rethink what it is you want to paint or say with your painting.
2. Composition and relationships in size and color
3. Drawing skill
4. Value — lights and darks
5. Color
6. Technical skill

Maggie, artist, instructor and cofounder of “The Pastel Journal” magazine agreed with Bud, but in a slightly different order:

1. Design and composition
2. Value structure
3. Drawing skill
4. Color
5. Technique and application of pastel

She didn't make a distinction about subject matter.

The paintings everybody brought in ran the gamut of subject matter: landscapes, waterscapes, figure/portrait, animal, still-life, plant life, architectural, even a septic field. Paintings were from *plein air*, life, and studio work.

Without dwelling on specific comments Bud and Maggie made about each painting, as that would be tedious to read, suffice it to say, everybody enjoyed the program. They provided some good feedback in specific areas when the artists had questions or problems. The majority of the comments seemed to focus on value and the need for more contrast and more darks in paintings. There is plenty of color in pastels, which sometimes gets in the way of good values and contrast. A few times, Bud suggested the “scissor critique” and showed where cropping a painting improved it, by placing some paper over areas that could be cropped for a tighter composition.



A couple of memorable quotes came when Maggie was looking at a large tree which dominated the painting. Noting the need for more “sky holes” she told us of the time Leona Turner told a student, “If a bird flew into that tree he would break his beak and die.” It is also ok to move mountains to improve composition. Maggie quoted Edgar Payne who said, “ you don't have to paint things as stupid as you find them.”

So, remember these things when painting: horizon perspectives (low horizon or high horizon); atmospheric perspective; light sources; skies go dark to light from the top to the horizon, as well as from side to side; no halos around heads unless you are painting an angel; foreground, mid-ground, background; center of interest is usually in the mid-ground; no lollypop trees; and don't do dog paintings for Bud! All agreed that this was a very productive and useful program, that we would like to do again next year. Thank you Maggie and Bud for giving your insights.



Workshops

LISTING POLICY: As of this month, all new announcements will be published with as much detail as space will allow. Repeated listings will be abbreviated.

Deadline for submissions to PSNM Newsletter 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

Glenna Hartman Workshop

Oct 30, 31, Nov 1, 2006 • Albuquerque, NM
Natural Resources Bldg, Expo New Mexico

Imagine...three days of pastel painting with this renowned *plein air* painter, judge of the 2006 PSNM National Show. Weather permitting, we will be painting outdoors.

\$250.00 for PSNM members, \$280 for non-members.

Send \$100 deposit to Glenda Jensen, 9104 James Avenue NE, Albuquerque, NM 87111.

Call: 505-237-2336 or email: glensen@msn.com for more info.

Deborah Paris Plein Air Workshops

For information or to register go to www.deborahparis.com, email deborahmparis@aol.com or call 505.867.8188.

Sept 22 - 24, 2006 • Placitas, NM

November 6 - 10, 2006 • Fredericksburg Artists School

Contact Bill Bush at 830-997-0515 or email:

bush@fbartschool.com

Lorenzo Chavez Workshop

October 2 - 6, 2006 • Taos, New Mexico

For more information: www.fechin.com or call (505)776-2622. Go to www.lorenzochavez.com for instructor info.

Paul Murray Workshop

October 16, 17, 18, 2006 • La Cienega (near Santa Fe), NM

Hours, 9AM-4pm or whenever folks leave. Cost: \$295.

Only a few spots remain, so to reserve your place or more info, please call Paul at 505-474-4434 or e-mail murrayfineart@earthlink.net.

Margot Schulzke Workshops

Oct 8 - 13, 2006 • Soto's Sierra Retreat, Pollock Pines, CA
Info, email: schulzke@jps.net, or call 530-878-7510.

February 11 - 17, 2007 • Mexico

For information, contact: artandsoul@hughes.net or call 530-265-9213.

Frank Federico Workshops

Oct 12-15, 2006 • Oregon

Contact Lora Block at www.Pastel Society of Oregon.com

Nov 11-15, 2006 • Tubac, AZ

For details, contact Katherine Reyes, 520-398-9222.

Maggie Price Workshops 2006

September 18-22 • Hot Springs, Arkansas

September 29- October 8 • Juzcar, Spain

October 18-22 • Richardson (Dallas area), Texas

October 30-November 3 • Sautee, Georgia

For more information, see www.MaggiePriceArt.com, email pstudios@cableone.net, or call 505-294-7752.

Terri Ford, PSNM, PSA Workshop

Oct 16, 17, 18 & 19, 2006 • Paris *en plein air...oo, la la!*

Complete information at www.terrifordart.com. Email tford@terrifordart.com or call 408-286-3801

Listings in this issue of HIGHLIGHT were received in time for inclusion. To find out about other shows, workshops, etc. check magazines and online sources. If you have internet access, use Google to search for additional information.

Member News

Lyle Brown has had two paintings accepted into the Maryland Pastel Society's "Shades of Pastel 2006" National Juried Exhibition, held from Sept. 9 - Jan. 31 in Washington D.C. He also had a painting accepted into the Connecticut Pastel Society's 13th Annual National Exhibition "Renaissance in Pastel 2006"

Diana Cochran, a new PSNM member from Hobbs, NM, won Reserve Champion and Best in Class at 2006 Lea County Fair Art Show for her painting of her mare, Sassy. Go to her website: www.saphyrearabianart.com to see her work.

PSNM Emails

If you would like to receive informational emails from PSNM, please send your email address to Membership Chair, Nance McManus at: nance@ringsteward.com

Also, let Nance know if your address, phone number or email address has changed.

Call for Entries • Exhibitions • etc...

ArtNetwork Cover Contest

Application deadline Sept. 15, 2006

This company publishes "Living Artists" and is holding a competition for the cover. For details about this and other opportunities they offer, contact 800-383-0677 or visit their website: www.artmarketing.com

Arts Central National Watercolor and Pastel Show

Slides deadline Sept. 22, 2006, Juried by Stella Canfield. at Mirror Pond Gallery in Bend, OR. Show Nov. 1-26. \$2000+ in cash and merchandise awards, including feature/cover of Cascade Arts and Entertainment. \$25 for up to 2 slides. Stella Canfield Art Station Workshop Nov 1-3. See <http://www.mirrorpondgallery.org/exhibits.htm> or call 541-317-9324 or send SASE to Mirror Pond Gallery, November Prospectus, 875 NW Brooks St., Bend, OR 97701

IAPS 6th Biennial Catalogue Cover Competition

Slide Deadline Oct. 10, 2006, Juried by Bill Hozner. For details and prospectus, contact Anne Heywood, 508-378-4239 or aheywood@anne-heywood.com website: www.pastelinternational.com

Friday Tips for Artists

Paul Dorrell, author of the renowned guidebook for artists, *Living the Artist's Life*, is now writing a free column for artists every Friday. It can be found by going to Paul's website (www.pauldorrell.com) and clicking on Blog, at the top of the page. Anyone can subscribe.

Similar to Paul's columns in magazines such as *Absolute Arts* and *The Artist's Magazine*, Friday Tips addresses issues that all artists grapple with. It also touches on subjects similar to what Paul discusses in his seminars. As usual, this is done with candor.

Now that his book tour of 60 cities is finished, he's back running his gallery, overseeing major projects for clients such as H&R Block, and helping artists advance their careers.

Paul's talks were a big hit at venues such as the Art Students League of NY, the Rhode Island School of Design, and dozens of bookstores around the country. His NPR interviews were especially well received.

We hope you'll view his column, and share this information with other artists. Please don't worry about email addresses being shared. Privacy is strictly guarded.

Paul's book is available from Amazon, all Independent Bookstores, Barnes & Noble, and Borders.

10th Annual Pilar, NM Studio Tour

September 9 - 10, 2006 from 10am -5pm. Pilar is located along the Rio Grande, just a few miles south of Taos on NM68. There are 15 artists on the tour, and most of it is walkable. Kit Lynch, who demoed for us last year, is one of the artists. For more information: 505-758-0135 or go to www.pilarstudiotour.org

Open Space - A View with Room

Sept. 16th - Oct. 15th, 2006

Opening Reception - Sept. 16th from 10am - 4pm

Celebrating the Grand Opening of the City of Albuquerque Open Space Visitor Center • 6500 Coors Blvd. NW (between Paseo del Norte and Montaña)

The inaugural art exhibit, organized by Marilyn Drake and Lee McVey, will benefit the Open Space Alliance. Many PSNM members, who are also members of Plein Air New Mexico, are among the 13 artists who will have paintings of Open Space lands done en plein air on display. PSNM members include: Lorenzo Chavez, Marilyn Drake, Bud Edmondson, Betsy Greenlee, Thais Haines, Elaine Koehler, Lee McVey, Fred Miller and Deborah Paris. Please stop by to see the exhibit and support the work of the City of Albuquerque, Parks and Recreation Department, Open Space Division and the Open Space Alliance to preserve and maintain our magnificent open space lands. We are very fortunate to have such magnificent places to enjoy so close to home.

PSNM Signature Members Show

August 6 to October 25, 2006, at the Albuquerque Museum

This is the first PSNM show held at the Museum. It is a great venue for PSNM's Signature Members to have their work on display. Stop by to see the work of your fellow artists during regular Museum hours.

Images of the paintings in the show will be on additional pages of the online version of this newsletter.



Bryan Waldrip and his painting, *Barela Street*.

New Artist Show

What had formerly been called the Emerging Artist Show was held at the Arts Alliance Gallery from July 28 to August 21.

Steve Reyes coordinated the event, with assistance from Sandra Abruzzo and Peggy Orbon.

The opening night reception was very well attended and quite a few paintings were sold during the time the show was open.

Here are just a few of the 23 candid shots of the show taken by Hank Schuyler. Hank has burned all his photos to a CD, which will be available from the PSNM library, should you wish to see additional pictures.



Signature Member Show

Being held from August 6 to October 25, this is the first PSNM show ever held at the Albuquerque Museum. It is a great venue to showcase the current work of PSNM's Signature Members.

Here are just a few candid shots of the show from almost 60 that were taken by Hank Schuyler. Hank has burned all his photos to a CD, which will be available from the PSNM library, should you wish to see additional pictures.

