



HIGHlight

September 2007

From the President...

Dear PSNM Friends —

Early August was an exciting time for PSNM. The opening of the Visions show in Santa Fe was a rousing success with lots of visitors and four sales the first night. The gallery looked beautiful and there was food galore – with no leftovers. A big thank you to Marilyn and Lee for all their hard work, and a huge hoorah for all the artists who made it such a fine exhibit.

Our program the next day was (to quote Barbara Lohbeck) “a hoot.” Hank Jones (L. Henry) had us all in stitches while giving us insight into his technique for painting portraits. Probably the most hysterical program we’ve had to date. How Gail is going to write this one up, I can’t imagine.

Here’s an exciting piece of news for all pastelists: for the past three years Jane Mclean has donated paintings to Vintage Albuquerque. Focusing on wine, food, and art, the money raised at this event benefits the New

Mexico symphony orchestra’s program Music in the Schools. (It pays the musicians to go into the schools to teach.) This year Jane’s pastel brought in \$10,000 at auction. As pastel artists, we should be energized by this kind of recognition. Looks as if pastels are being accepted as a viable medium by collectors. And about time, too!

This month our nominating committee will be presenting the slate of officers for 2008. If you are interested in serving in an office, please contact Paul Murray, Pat Phelps, or Jane Mclean and volunteer. Also, be ready to nominate others at the meeting. (It would be prudent to discuss it with them first – keeps panic attacks to a minimum.)

We’ll have a couple more small sets of Terry Ludwig in the 50/50. A little incentive to show up at the meeting.

“Pastel is possibly the purest form of painting – we work with pure pigment and little else!” (Amanda McLean)

— Gaye Garrison

Monthly Meeting at the Albuquerque Museum

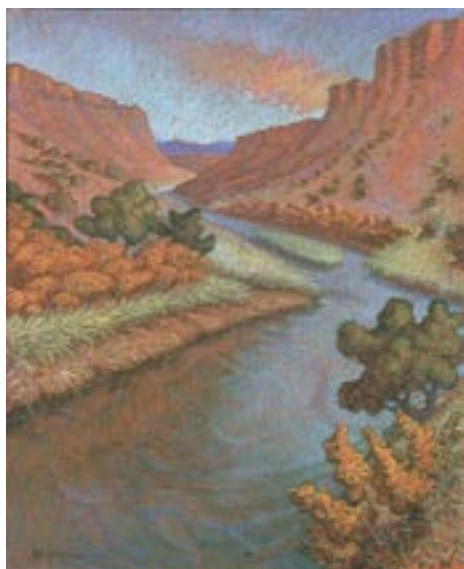
Saturday, September 8, 10am

Drawing With Color, Painting With Line

Santa Fe artist/teacher **Jakki Kouffman** will deliver a slide show and presentation about her painting and teaching, tracing the evolution of her approach to color and mark-making, the relationship of acrylic to her pastel work, and her methods for working with adult learners.

Kouffman was elected a Master Pastellist with the Pastel Society of America in 1992. She studied with Daniel Greene for four years at the Art Students League of New York. Kouffman specializes in pastel, acrylic, and mixed media, and has shown her work around the country in galleries and museums for more than twenty years. In March 2008 she will mount a solo exhibition at the Las Cruces Museum of Art.

View her paintings, resume, teaching schedules and student testimonials at www.jakkikouffman.com.



Autumn Light

July Program Review by Gail Murray

Giclee Printing for Artists

Bruce Shortz, of 10000 Cranes Studio in Albuquerque, was this month's presenter. One of the first things he told us "*giclee*" means "to spray" in French, that is, spraying pigmented inks through thousands of nozzles in an ink-jet printer onto a surface. That surface can be watercolor paper, print making paper, silk, vinyl, or 100% cotton rag canvas. Pigmented inks used in *giclee* archival prints are permanent, as opposed to dye inks which are not permanent. Pronounced, zhe-CLAY, and formerly known as an iris print, Bruce likes his definition of *giclee* as a hard to pronounce arcane expression that somehow means more money for artists. *Giclees* are long lasting and merit a "certificate of authenticity" when selling one that is created from your original painting.

When considering having *giclee* prints made from your art, remember this: your output is only as good as your input when it comes to digital prints and files. For example, a small low resolution image will not reproduce to 4 ft. by 6 ft with good quality. Bruce uses a Canon 5D L series camera with optical lens, 12.8 megapixels, 24-105-L-IS. He also uses a 77 mm filter called an "Expo Disk" which helps him correctly balance the light that is reflected off the painting. For reproducing larger format images, he also uses a 4x5 digital camera. When shooting a piece of art, he places a grayscale card with color chips next to the image as calibration targets for color correction purposes. His lighting set up is fairly standard with two 1000 watt tungsten lights at 45 degree angle on each side of the easel holding the art to be photographed. Bruce also has a small digital "point and shoot" camera that only shoots in .jpg, but if you are really serious, you will shoot in "raw" and make corrections in "raw" not jpg. Don't use a small .jpg camera for shooting your art; use a better camera.

Some recommendations about input specs were to use a high resolution sensor, 12-35 megapixels output to final size of print at 300 PPI, use Adobe RGB1998 Color Space to send files for imaging to *giclee*. Adobe RGB1998 is better and has more color space than sRGB, which is limited in the color gamut or range, but is fine if what you are shooting is for internet use only. Pro-photo is also a great color space.

Bruce spoke briefly about monitor calibration. Your monitor and printer must be in sync or calibrated. There is a monitor calibration software called Huey by Pantone, which will assist in calibrating your monitor to known values. A \$2000 LCD monitor can represent all the color space.

Once you have the cameras, the lights, the monitor and the paper, you need a printer. Two good quality printers are by Epson, a 7800 24" which uses 7 ink cartridges or the 9600 44" which uses 8 ink cartridges. Inks for these printers can cost you \$800 alone. Bruce typically uses 24x30 "Breathing Color" paper products. They are a cold press, mould made watercolor paper prepared with a digital receptor to receive pigmented inks. They have a high D-max value rating for better details in shadows.

It doesn't scuff or flake and has great color gamut. 10000 Cranes charges ten cents a square inch for a *giclee*, which roughly translates to \$45 to \$55 for a 24x30 print, which can sell for anywhere from \$150 to \$250 to \$1500 each. Turnaround time is about a week, with no set up

fees, and no proofing. Bruce checks the image on the monitor then prints the final *giclees*.

Bruce brought examples of some *giclees* he has produced for Robert Rivera. First he printed several different colors of a background, then printed several versions of an image of tulips and hummingbirds over the colored background prints. It was interesting to see the difference the various colored backgrounds made to the final output. There are many ways to "manipulate" an image to create another new piece of art, either exactly like the original, or some variation of the original. The sky is the limit when it comes to digital imagery and the *giclees* that can be produced. *Giclees* printed with precision and care when marketed properly, can be an artist's financial bread and butter.

For a consultation and more information about having Bruce produce your *giclees*, call him at 505-266-0333, or e-mail: info@10000cranes.com or visit his website: www.10000cranes.com

Member News

Congratulations to **Bob Blagg**, for his 2nd Place in the "New Mexico: Land of Enchantment" show at Fuller Lodge in Los Alamos. Bob also had all 3 of his entries to EXPO NM accepted to this year's State Fair.

Other PSNM members who will have paintings on view at EXPO NM are **Lyle Brown, Nancy Davis, Marilyn Drake and Peggy Orbon**.

Maggie Price's painting, *Waiting*, was accepted into the 35th Annual Exhibition of the Pastel Society of America, to be held in New York City this September. She has also just been elected Vice President of the International Association of Pastel Societies, and re-elected to its Board of Directors.

Lee McVey and Marilyn Drake were invited to once again act as art coordinators for the City of Albuquerque Open Space Visitor Center fundraising event *Open Space: A View with Room*, which benefits the Open Space Alliance. Joining the many artists who participated last year are Charles Burk, Pat Harrison, Robert Kuester, Tom Noble, Richard McKinley, Jeannie Sellmer, Mary Sweet, Ann Templeton and Anita Louise West. **Paul Murray** has generously donated one of his paintings for auction at the opening reception.

To attend the opening reception on Friday, Sept. 14th from 5 - 8 pm, reservations and payment of the \$25 per person admission fee can be made by calling the Open Space Visitor Center 505- 897-8831 or going to the Open Space Alliance website: www.openspacealliance.org

Open Space: A View with Room

September 15 - December 15, 2007

Open Space Visitor Center

6500 Coors Blvd, NW

(between Montañó & Paseo del Norte at Bosque Meadows Rd.)

Tuesday - Saturday — 9 am - 5 pm

August Program Review by Gail Murray

L. Henry (Hank) Jones has been painting portraits in Albuquerque's hotel lobbies for 34 years, which amounts to over 20,000 portraits. Part drawing board philosopher, part sit down comedian, and all artist, Hank kept us riveted for over an hour to his portrait of a young woman, as she emerged from his paper working from a small reference photo. In spite of multiple health issues, Hank is still very active and productive in creating pastel portraits, studies, and sketches. With his lively banter, quips and witticisms, Hank's demo was as fun to listen to as it was fascinating to watch. In addition to sketching portraits of the citizens of Albuquerque and hotel tourists, he is also the court room sketch artist for Channel 13. His favorite paper is Strathmore Velvet Grey, which he uses for sketches, which are more unfinished. For more complete studies, he uses Canson papers. The Canson colors he likes are Sand, Bisque, and a tobacco color, which may or may not be called tobacco! He always starts a sketch using vine charcoal to rough in the head, eyes, nose, and mouth. Vine is light, and doesn't abuse the paper at all, and is easy to rub off, or cover up with pastels.

He tends to work tight and detailed, but really likes and admires artists that paint loose. He used to work from life, back in the early 70s, when his portrait sketches sold for \$25 to \$35 each. Now he mostly works from photos because it is easier for the customer... they don't have to sit still for an hour or two, and easier on him. Working with live subjects creates a certain adrenalin rush that isn't always there when working from photos. He now charges \$100 a head for a sketch and more if there is more than one person in the painting. Hank kept us laughing with his patter about the subject before him. Terms like "sluchey shoulders" or that she was cross eyed crept out, as he worked to solve problems in the initial vine sketch. He prefers the harder Nu Pastels for all phases of the sketch, which work well on the grey paper. As he checks a painting's progress by squinting, he tells us that until three years ago, his eyes were perfect, but now he needs glasses due to the side effects of some medication. Hank likes to keep the background paper as clean as possible, and uses a kneaded eraser, art gum, or Pink Pearl erasers. He always works on the Velvet Grey, even for the TV sketches.

As Hank progressed in the mouth area, he recalled a quote by John Singer Sargent who said, "A portrait is a picture of somebody with something wrong with the mouth." He advised us to be careful when doing the mouth and don't lose your sense of focus there. After the face was roughed in and taking shape, he glazed over the entire face and head with the side of a sepia color Carre #155. This little trick added the flesh tones to the face. Once he uses a color in one place, he uses that color someplace else to create a harmonious, unified effect. He continued with the portrait, with an ongoing stream-of-consciousness patter. Stopping briefly to sharpen one of his Nu Pastels with a straight edge razor blade, pulling toward him, he recalled a time when one observer advised him of the proper way to use the blade, going away from him. He retorted, "I've been doing it this way for 36 years and I haven't cut myself yet, so leave me alone!" He says he turns down painting "squirmy kids and drunks." Another "Hankism" is that "painting a portrait is like golf: the closer you get to the hole or the finish, the tighter you have to become."

Hank played the piano by "ear" and learned to paint by "eye." He prefers to paint from a small reference photo, or a live subject, but rejects projecting up an image. He advises that if you find a technique that works for you, then stick to it, but don't become too dependent on a crutch, such as projecting. When painting a person, if you find you are "off" on something, be "off" in the favor of the subject. Flatter them by making a feature better looking than it really is. You will have a much happier customer. Painting in front of an audience in a hotel lobby, will often elicit comments along the way. Hank says "you think you've heard every comment there is, then another one comes along." And "When you get to the place where people send you glowing thank you notes, and they love your work and pay good money for it, you feel you almost deserve it now."

He is starting to see pleasing results from the image, and exclaims, "Like Frankenstein...It's Alive!!!" "It's a lonely business up here. You have to entertain yourself somehow", as his quips come tumbling out of his mouth.

He does a small amount of finger blending to get rid of the "acne" look. He tells the anecdote about the sculptor who carved a wonderful lion. Somebody asked in astonishment how did he do such a wonderful lion. The sculptor said, "It's easy. Out of this block of marble I take away everything that doesn't look like a lion and I leave everything that looks like a lion." Hank continued to fine tune the young lady's eyes and mouth. At this point he felt she was looking a little cross eyed, so he fixed that so they looked like they were pointing in the same direction. He adjusted the values of the eyes, using a little black in the pupils of the eyes. He likes black because it can be scraped away later. Hank said that portraiture has evolved over the years. Things he used to do and swear by, he doesn't do any more, and things he never did he does now. His favorite colors are Mars Violet and Deep Mars Violet by Rembrandt, which is cleaner than burnt umber which gets dirty and messy. He spent a lot of time tweaking the eyes, nose, and mouth. He plays down the teeth and eyes and understates them, putting in only tiny highlights. "There is great strength and power in simplicity and understating and leaving things unsaid."

Hank has done 3 or 4 self portraits from photos over the years. He said it is harder to be objective about yourself or somebody you know in portraiture. Therefore, he would rather paint strangers.

Hank works Tuesday-Saturday from 9AM to 3PM at the Park Plaza Hotel (formerly Four Seasons) at 2500 Carlisle NE, Albuquerque. He is also willing to teach workshops, providing a studio or room is available.

For more information, visit his website: www.lhenryportraits.com; or call: 505-294-4694 or 505-228-5311.

Duane Wakeham Workshop

November 2, 3, 4, 2007 • \$270 for PSNM members

Due to a few cancellations, the waiting list has been depleted. To be placed on the waiting list, please contact Marilyn Drake: 400-2572; marilyndrake@comcast.net

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. If you have internet access, use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

Michael Chesley Johnson Workshops

July - September 2007 • Campobello Island, New Brunswick
Weekly outdoor painting workshops in the scenic Fundy Isles near Downeast Maine. For info, see www.FriarsBayGallery.com or contact Michael at 506-752-2482 (Atlantic Time!) or mcj@sff.net.

Maggie Price Workshops

2007 & 8 • US and International locations
September 15 - 22, Cortona, Italy
October 13 - 22, Juzcar, Spain
October 28 - November 1, Honolulu, Hawaii
November 8 - 10, Raleigh, North Carolina
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
Details about these and others at: www.MaggiePriceArt.com

Jakki Kouffman Workshops

Painting in Pastel or Acrylic paints and mediums.
September 24 - 28, 2007 • 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

Margot Schulzke Workshops

September 30 - October 5, 2007 • Hope Valley, CA
5 days, \$375 tuition. For more information, contact Linda, artandsoul@hughes.net or call 530-265-9213
March 31 - April 4, 2008 • Eugene, OR
Emerald Art Center - In lush, green Willamette Valley, close to dramatic Oregon coast. 5 days. Contact: Dotty Light: emerald@epud.net, or call 541-726-8595.
Sept. 13 - 20, 2008 • NEW! Puy-l'Eveque, France
Check it out at www.hautbaran.com
Contact: Bob Strohsahl, 800-375-8232, pastelguy@aol.com or Margot Schulzke, schulzke@jps.net.
Or for more information, go to: www.margotschulzke.com

Lorenzo Chavez Workshop

Oct 1 - Oct 5, 2007 • Taos, NM (Fechin Art Workshops at Donner Ranch) Covers all the fundamentals of landscape painting.
Tuition: \$550 To register: Contact Mark or Nikki Donner at: barkr@fechin.com or call 505-776-2622

Terri Ford Workshops

Sept. 7 & 8, 2007 • Vasona Lake Park, Los Gatos, CA
Bay Area *plein air* workshop will focus on developing strong value underpaintings while maintaining fresh finished pieces
Tuition: \$180.00
October 15 - 18, 2007 • Beaune, France (Burgundy Region)
Plein air techniques.
For info about these workshops, contact Terri 408-286-3801 or email: tford@terrifordart.com
Website: www.terrifordart.com

TAUGHT BY OTHERS

Doug Dawson Workshop

October 22 - 26, 2007 • Ingram, Texas
It will be a mixed figure/landscape painting workshop.
Details at www.hcaf.com/vac/workshops/2007/workshop2007_dawson.htm.
Or call Hill Country Arts Foundation at 830-367-5120

Bob Rohm Workshop

October 26, 2007 • Aspen, CO
Pastel Society of Colorado's Mile High National Exhibition Workshop. Information and Registration Form online at: www.pastelsocietyofcolorado.org/events
Or email Diane Edwards at: Diaedwards@cs.com.
Cost \$550.00 for PSC members, \$575.00 for non members.
Deposit of \$100.00 due with registration. Balance due by September 15th.

Richard McKinley Workshop

November 8 - 10 • Irving, TX
In conjunction with Pastel Society of the Southwest Exhibition.
Cost \$275 for PSSW members; \$300 for non-members
Contact: Robbie George at: georger@ctesc.net

continued on page 5

Workshops

Ann Templeton Workshops

November 24 - December 3, 2007 • Guatemala

Book directly at: www.exploreguatemala.com

Any questions on Ann's workshops should be sent to gino@anntempleton.com or phone 505-378-4262 and ask for Gino or Ann. Deposit checks payable to Ann Templeton and sent to: POB 651, Ruidoso Downs NM 88346

Sue Buck Workshops

November 27 - December 1, 2007 • Albuquerque, NM

December 4 - 8, 2007 • Hoffmantown Shopping Center

9:30am to 4:30pm with break for lunch.

Two 5-day workshops - Tuesdays through Saturdays

Since there has been quite a demand for a Figure Drawing workshop, Sue feels the scope of "Do Your Own Thing" allows for its inclusion. Anyone who wants to do Figure Drawing should sign up for Workshop #1. Requirements for Figure Drawing: the artist must have participated in other drawing groups and must have taken additional art classes and workshops. If you want a more descriptive flyer let me know and I'll send you one via email.

Cost: \$425.00 plus tax. *(An additional model fee for those doing figure drawing.)*

Deposit: \$100 per workshop.

To reserve, contact Glenda Jensen: 237-2336, 252-4133 (cell) or Glensen@msn.com

Call for Entries

Slides due September 15, 2007

Arkansas Pastel Society National Show. Nov. 1 - Dec 2.

For info, email: APS@arkpastel.com or get prospectus at: www.arkpastel.com

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



Hanging so many paintings was quite a challenge! Lee handled the placement of paintings, while Bill and Mack measured, pounded nails into the adobe walls and did the heavy lifting. Enid, Linda and I did the easy stuff, like sticking on the labels.

VISIONS

How do I begin to thank all the marvelous PSNM members who contributed in making our first show in Santa Fe such a wonderful event? I especially want to acknowledge and thank my co-chair, Lee McVey, for her tireless efforts. Without her enthusiasm, investment of time, attention to detail and expertise, we never would have had the show at all. And of course, thanks to all the artists who submitted their paintings.

Thanks also to Nancy Silvia for help with fundraising and providing the punch bowl; Leila Hall and Kathleen Jackson who assisted with the check-in of paintings; Bill Katakis, Enid Sorenson, and Linda and Milton (Mack) West who were the hanging crew; and those who provided food for the reception - Deborah Allison, Nancy Davis, Elaine Koehler, Maryann McGraw, Tegwin Matenaer, Wanda Portee, Seung Youn and others who brought in 'goodies' without letting me know they would. I also want to acknowledge Susan Bellew, who made a cash donation to VISIONS and provided lovely music for the opening reception.

Deborah Allison, Jane Chandler, Barbara Clark, Julie Maas, Tegwin Matenaer, Wanda Portee and Seung Youn volunteered to be at the gallery once the show was open to 'show sit'. I hope I haven't forgotten anyone, but if I failed to mention you, please accept my heartfelt appreciation.

Opening night was fabulous...and very well attended. There was a constant stream of people, in part because of the ad which appeared in the Santafean and the excellent response to the press releases that were sent out prior to the show. There was an article,

accompanied by a full-color image, in the Arts section of the Albuquerque Journal; a mention, with an image of 'Time Tested' in abqARTS; calendar listings in Alibi, Fine Art Connoisseur, THE magazine, Pasatiempo, FOCUS Santa Fe, the Santafean and New Mexico Magazine.

Pamela Michaelis mentioned the show often in her radio announcements, plus there were also many online listings.

All in all, I think VISIONS was a huge success! Everyone I spoke to at the opening was very impressed with the talent of our "middler's" and the quality of the paintings. If you weren't able to get to the show, you can still see it on our website. If you would like to make a purchase, please contact me or Lee McVey.

Marilyn Drake