



# HIGHlight

April 2014



## From the President...

Hello Spring!

Change is in the air... just ask my sinuses. Out with the old and in with the new. Spring cleaning and planting gardens. I'm thinking maybe this year, I am going to work more in my head than around the house. Out with old notions and in with a new paradigm.

You know, I didn't begin playing music, writing or painting in a workshop. I picked these things up on my own and went from there. In each case I found I had a unique style/approach to it which seemed to be what people were responding to. That voice I had invented for myself was working.

So if it ain't broke, don't fix it, right? Well, I have spent the last seventeen years with "workshop phobia" because of that adage. Being afraid of filling my head with a bunch of rules and ideas that will change how I paint. I can't remember what I had for dinner last night, yet I am afraid I will be snuffed out by someone else's set of rules? Okay. Really?? Got along just dandy using my "fear" as an excuse until last weekend. I sucked it up, kept a lid on my inner argumentative know-it-all and signed up for Christine Swann's workshop. Had to work harder than I can explain to keep that voice from dropping a wet blanket on my attitude. But I did it. And guess what...

I had the greatest time! I set aside my "method" and listened. I did what she asked of me. Started with pastels I hate to use and kept my hands off of my go-to favorites until it was time. I painted on paper instead of my knuckle skinning boards for the first time. I painted something without bricks or feathers. I stood in a classroom of folks who are far more talented than myself. All the while I could faintly hear my inner know-it-all screaming from the trunk of my car.

I had come to try something new. Not to rewire my brain. Not to change what, or how, I paint. Plainly and simply I allowed myself to enjoy a new experience and to see what I could take away from it that could sprinkle a little glitter on my own "way" of painting. I learned so much about a medium (pastel) that I thought I was so familiar with. Come to find out, my notions about strong and weak pastels aren't delineated by brand as I thought.

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## Monthly Meeting at the Albuquerque Museum

Saturday, April 12 • 10 - Noon

### Landscape Painting from Photo

Jane Lynn-Werkema will paint a landscape from a photographic reference. She cites a famous artist who said a good painting is the difference between a translation and a transcription. A translation is the artist's version of the scene rather than a transcription, a direct copy of it. Using her photo as a point of departure, Jane is free to choose what to leave in, what to omit, and what to change to make a good composition.

## MasterWorks of NM Schedule • FREE, Open to Public

All events at Hispanic Arts Center, EXPO NM

Friday, April 4 • Opening Reception, 5 - 8 pm

Awards Presentation at 7 pm

Saturday, April 5 • Watercolor Demo, 9:30 - 10:30 am

Presenter: Judy Patti

Saturday, April 12 • Oil Demo, 9:30 - 10:30 am

Presenter: Cynthia Rowland

Sunday, April 13 • Open House & Paint-in, Noon - 4 pm

All artists, whether or not they are in show, are encouraged to bring their art supplies to paint, sketch or sculpt from live models and still life setups.

Monday, April 14 • Pastel Demo, 10:30 - 11:30 am

Presenter: Elizabeth Sandia

Additional MasterWorks NM info can be found at:  
<http://www.masterworksnm.org>

## PSNM Officers & Committee Chairs

|                      |  |
|----------------------|--|
| President            | Natasha Isenhour                           |
| Vice President       | Annie Roberts                              |
| Treasurer            | Walt Viney                                 |
| Secretary            | Lee McVey                                  |
| Member-at-Large      | Betty Tichich                              |
| Communications       | Nicholas Tesluk                            |
| Evaluation           | Ann Lewis, Carol Lovelady,<br>Margi Lucena |
| 50/50                | Julie Maas                                 |
| Librarian            | Panola Lisle                               |
| MasterWorks Rep      | Enid Sorenson                              |
| Membership           | Gaye Garrison                              |
| National Show        | Nicholas Tesluk                            |
| Newsletter           | Marilyn Drake                              |
| Programs             | Ann Lewis                                  |
| Program Review       | Pat Oliver                                 |
| Publicity            | <b>VACANT</b>                              |
| Refreshments         | Donna Aldrich, Terry Allen                 |
| Signature Membership | Katherine Irish                            |
| Website Manager      | <b>VACANT</b>                              |

**To communicate with people on this list by email, go to [www.pastelsnm.org](http://www.pastelsnm.org) then click on Contacts.**

*continued from page 1* - **From the President...**

Things I fight with routinely, I learned that I don't have to deal with at all, and much more. It was awesome.

So what my diatribe is about, in essence is this. Funny how you can hear something, say, a phrase for example, over and over again. It's not the first time by any means, but this time, it is as if it was. Well, on the last day we were then free to use what we wanted to round out our paintings. Christine made a remark in response to some of us that were afraid to push what we had worked so hard on further. She said, "don't get caught up in the preciousness of it." I understood what she meant with regard to our portraits in front of us. But that statement cut much more deeply into the black hole of my brain. I had finally allowed myself to go beyond my perceived preciousness of my way of doing things, and nothing but good happened.

So I think, this Spring, I shall move beyond my acquiescence with everything. I can't grow unless I learn. But not only can I grow from learning while painting every day, I can also grow by letting some wisdom in from other places. At the end of the day, when I sign my name on my painting, I will know that I have given it the very best chance to be the best painting I can produce. Why? Because my inner know-it-all is still locked in the trunk and I've thrown away the key.

Happy painting all!!

~ Natasha

## National Show News

from Nicholas Tesluk, Show Chair



As I announced at the March meeting, 66 members voted for our Jurors for 2014 and our Judge for 2015. To those of you who voted and helped with this selection process, I thank you! The Jury results: Mike Beeman, Barbara Jaenicke and Stan Sperlak, all of whom graciously accepted. The voting result for Judge in 2015 was Liz Haywood-Sullivan. Since she is President of IAPS and the organizer of the IAPS Convention which will be held here in Albuquerque in 2015, I feared she might not want to make two trips to New Mexico. But to the contrary, she was very pleased and honored to take part as Judge and Workshop Instructor for our National Show. We are certainly delighted to have her fine talents grace our show.

We are presently working on the National Show Prospectus. Besides sending it to members via email, we will also let you know when it is posted to the PSNM website.

To promote the show, and hopefully increase the number of entries, our "Call for Entries" ad, once again with our PSNM logo in color, will be placed in both the May/June and July/August issues of Pastel Journal. We will also be sending listings to several "Call for Entries" websites.

We are also considering advertising opportunities, both locally and nationally, to improve visitor attendance. If you would like to participate in any "co-op" ads, please contact me immediately so I can gauge the level of interest. When we have run these types of ads in *American Art Collector* and *Southwest Art* magazines in the past, the cost per artist has been significantly less than advertising on one's own.

Though still early in the year, the annual journey has, once again, begun and November will be here before we know it. Thank you to all who have and will volunteer and to all of our members for their support.

## Member News

*(upcoming receptions & demos highlighted in red)*

**Christine Debrosky** was asked to contribute to this month's *Plein Air* magazine article "Painting Flowers and Gardens from Life". Her paragraphs appear on pgs.29 and 30. In the digital edition, they included one of her paintings. She is now represented by 3 new (for her) galleries! Bill Hester Fine Art, 601 Canyon Rd., Santa Fe, NM; Alizarin Fine Art in Durham, NC; and Gregory James Gallery in New Milford, CT.

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# March Program Review

by Pat Oliver

## Painting a Miniature Presentation

*Paul Murray is a member of the International Association of Pastel Societies (IAPS) Master Circle, and was also elected a Master Pastellist in the Pastel Society of America in 2009. He is one of only a handful of pastel artists in the world who have been honored by both societies in this way. Paul has also won Best of Show in both the IAPS Biennial competition (2001) and the Pastel 100 (2006). Paul was awarded Best of Show awards in MasterWorks of NM 2002, 2003, 2004, and 2005 shows. Also, Paul's "Cienega Moon" was chosen as the cover painting for the December 2013 issue of Artist's Magazine.*

### Presentation:

Paul put together a slide presentation to show the creative process for one of his miniatures. As already mentioned, Paul has had extensive experience and success with miniature paintings. Viewing the progress of the painting as the slides were projected made it much easier to see how his painting of a spot in Capitol Reef National Park, located in south-central Utah developed.

The reference photograph was of a craggy landscape with a large chamisa in the foreground. When taking his photos, Paul almost always "brackets" the exposures at +1, 0, and -1 to get the richer colors. "This allows you to compensate for under-exposure, not over-exposure. Try to get the darker exposures."

Paul showed a slide of the 5" x 5" finished painting, then explained how he started with a thumbnail and made adjustments to the sketch. He keeps these sketches as simple as possible for miniatures. Paul's sketch tools are a .9 mm mechanical pencil, an eraser, a hard pencil for transferring to his painting surface, and an erasure shield.

To ensure the transfer sits at the same place each time, Paul marks the board at the corners. He makes his own surfaces using gesso, pumice and golden hard molding paste. Occasionally he will use micaceous iron oxide (made by Golden Acrylics) for tooth and some sparkle). To start, he puts a hard pastel mark on the surface — a superstition, he explained.

### Paul's painting steps:

1. Transfer drawing onto the painting surface. He roughs in the color of the sky and smooths it with his finger.
2. Put in the outline to get a distinct line between the sky and the rest of the scene. "The edges are very interesting and very important."
3. Finish transferring the tissue drawing to the ground.
4. Put in pigment. He experiments to get the darkest and



lightest values where he wants them, filling in very bright brights. "With shadows, it is very useful to fill in the light that fills the shadow areas, so they are not dead. Light in shadows comes from adjacent highlights or the sky."

Photographs are not good at capturing deep shadows or bright highlights. If you are painting from photos, intentionally add middle tones to make the shadow areas more alive. Paul uses the harder pastels in the beginning, e.g., Holbein, Rembrandt, NuPastels.

*Question:* When you paint the shadow areas that don't show up in the photos, how much do you use what you saw on site and how much do you add the colors you want to be there?

*Answer:* I have a good color memory or know intuitively, and the photo gives you a good idea. Also, I know there is information in that shadow. What is around the shadow gives clues of what should be in the shadows (e.g., reflections).

For drama or contrast, look at what is in the color or next to the color. You have to decide whether you want the color to show up.

*Question:* About the yellow in the chamisas—it looks impossibly detailed.

*Answer:* I'm that good.

No, this is just texture from the ground (the painting surface). It's glazing over the surface with a soft pastel. "The surface is doing all the work."

5. When finished, leave it alone and let it sit for a while.
6. Photograph the final painting.

When correcting your picture in Photoshop, your perception has so much to do with how you finalize the image. "There is no photographic process that will match what your painting does." It is very rare that you can make a photo that looks like your artwork.

A very good exercise is to take out your pastels and photograph them to see what colors work best in a photograph.

Another thing you can do in Photoshop is to put a small swatch of bright white paper next to the painting and use the "white" eyedropper in the "levels" or "curves" adjustment menu. Select the bright white swatch with the "white" eyedropper and it will do most of the corrections.

You can also use a very black, matte paper swatch and do the same thing with the "black" eyedropper and select the black swatch. Be careful with the black adjustment. It quite often distorts the darker parts of your painting.

Tungsten light is good for photographing your final

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painting, though it sometimes shows too much texture. Halogen floodlights (which can be found at places like Home Depot or Lowe's) are also good. Paul uses two lights — one on each side.

The worst method is to put the painting in full sunlight. Put the painting in open shade if photographing outdoors.

*Comment: You can use white foam core to reflect light back onto the painting under the open sky.*

Paul: That will tend to add contrast on the one hand, and also gives a soft reflection on the other. Be careful here.

### Questions and Answers:

*Question: What is the difference between halogen and tungsten?*

Answer: They are basically the same. Halogen is more pleasant to me, and is less expensive and lasts longer. Use "floods" and not "spots".

*Question: What about the light at a camera shop?*

Answer: That would be fine. I paint under halogen, so I like to photograph under halogen.

Regarding problems with a black background, Paul said that

there used to be a problem but digital is better now. Just don't use it too much. Again, *always* bracket your exposure.

*Question: How do you bracket with your camera?*

Answer: Most go 2 stops over and 2 stops under. It will be in your user manual. My three exposure stops are normal, one under and two under. I usually use the "one under".

*Question: Why the mica in your paintings?*

Answer: When showing pastel, it's nice to have a little sparkle, for example, in snow scenes. It is micaceous iron oxide. It also adds "tooth."

*Question: Do you use a fixative?*

Answer: Every now and then, I use it to nudge the darker areas darker.

*Question: Do you use any of Photoshop's filters to correct "pinholes" which show up in the photo of the painting?*

Answer: If there are a lot of reflections, just try to rephotograph, or you can use a polarizing filter.

More information about Paul, can be found on his website:

[www.murrayfineart.com](http://www.murrayfineart.com)

or by reading about him at:

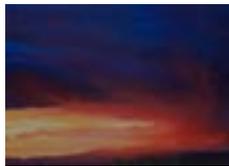
<http://www.artistsinpastel.com/2012/06/paul-murray.html>

## Member News

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*(upcoming receptions & demos highlighted in red)*

**Katherine Irish's** "Feathers of Light" (shown at right) was purchased by the Lordsburg Port of Entry through the New Mexico Arts, Art In Public Places 2013-2014 Purchase Initiative.



Also, "Bosque del Apache Shimmer" was accepted into the Great Lakes Pastel Society National Exhibit at the Denno's Museum Center in Traverse City, MI from April 13 - May 25. Katherine will exhibit "La Luz" and "Evening Song" (shown at right) in Expressions West, at the Coos Art Museum in Coos Bay, OR from April 18 - June 28. The Southeastern Pastel Society's 16<sup>th</sup> International Exhibit at Oglethorpe Museum in Atlanta GA, May 15 - June 22, will also include one of Katherine's works, "Shakti II".



**Jakki Kouffman** and husband Jonathan are returning to a coastal climate after 14 incredible years of painting, teaching and showing her work in Santa Fe. By the end of 2014, they will call Sarasota, FL home. Owing to her imminent move, she will be offering a number of specials and discounts during the Eldorado Studio Tour, Saturday and Sunday, May 17 & 18. Lots of new work in a solo show of her paintings will grace the walls of her studio, along with pieces from earlier series. Her last NM workshop is listed on page 6.

## Call for Entries

### Orchidelirium

#### Digital Deadline - April 11

New Mexico Orchid Guild's 3<sup>rd</sup> Annual Art Exhibit held during their May 2 - 4 flower show. Pieces hang in the Shark Reef restaurant at the Biopark. No entry fee. Judged by the Orchidelirium show committee. Due to ABQ Biopark rules and regulations, NMOG cannot sell any artwork. For complete entry details, contact: Marlene Bachicha-Roberts at [abqmbra@aol.com](mailto:abqmbra@aol.com)

### "Artisans at Balloon Fiesta"™ Arts and Crafts Show

#### Application Deadline - April 30

Located at Balloon Fiesta Park on the south end of Main St. Event has attendance of over 750,000 people during its 9 days. Notice of acceptance May 15; All Contracts and Fees due June 15; Cancellation deadline August 1 (for refund). For complete prospectus, with jury fee, booth rental rates and submission requirements, contact Jennifer Garcia at: [JGarcia@balloonfiesta.com](mailto:JGarcia@balloonfiesta.com)

### Connecticut Pastel Society 21<sup>st</sup> Annual National Exhibition

#### Deadline - August 6

"Renaissance in Pastels" at Slater Museum, Norwich, CT. Oct 8 - Nov 9. Over \$10,000 in awards. Jurors: Liz Haywood-Sullivan and Janet Cook. Soft pastels only. Easy online submission opens June 1. Download Prospectus from [www.ctpastelsociety.org](http://www.ctpastelsociety.org).

# Workshops & Classes

**LISTING POLICY:** All new announcements will be published with as much detail as space will allow. Repeat listings may be shortened. Deadline for submissions is 15th of month preceding next issue. Please send your listings for classes, workshops, events, or news via email to: [psnm.news@gmail.com](mailto:psnm.news@gmail.com)

Workshops and classes held in **Albuquerque, Santa Fe, or other NM locales are indicated in Red.**

## Doug Dawson National Show Workshop

**Tuesday, Wednesday & Thursday  
Oct. 29, 30, 31**

Held at Hispanic Arts Center on grounds of EXPO NM. Don't miss this opportunity to study with award-winning artist, noted author, and amazing instructor Doug Dawson! Tuition: PSNM members \$395/ Non-members \$425 To reserve spot, mail \$100 deposit check (*payable to PSNM*) by July 1st. Using PayPal is possible, but a 3% convenience fee must be added (\$100+3=\$103). See page 12 of Policies & Procedures at: [www.pastelsnm.org/misc/2013\\_policies.pdf](http://www.pastelsnm.org/misc/2013_policies.pdf) for workshop cancellation policy. Any questions, including instructions about how to use PayPal, should be sent to Marilyn Drake at: [psnm.nswkshop@gmail.com](mailto:psnm.nswkshop@gmail.com)

### TAUGHT BY PSNM MEMBERS

#### **Michael Chesley Johnson, PSA, PSNM, MPAC Workshops**

**Ongoing until Mid-April • Sedona, AZ**

Customized *Plein Air* Workshop for you and three friends. It can be a pastel-only workshop, one on advanced design or color, how to painting large format pastels, or any other topic you wish. Intermediate/advanced *plein air* workshops in all media. Workshops run Tuesday - Friday, 9 am - 1 pm. Price: \$300. For details, contact Michael at: [mcj.painter@gmail.com](mailto:mcj.painter@gmail.com) or visit [www.PaintSedona.com](http://www.PaintSedona.com).

#### **NEW! Lee McVey, PSA Plein Air Classes April - July • Albuquerque**

Join Lee for a series of plein air classes. Plein air experience is an integral component for studio landscape work. Experience lots of one on one attention and encouragement as you develop and increase your painting skills. Improve your ability to see and to extract the information from the landscape needed to create a successful painting. Explore

compositional design, color, value and aerial perspective. For beginners with pastel and drawing experience through intermediate level. Sign up for one class at a time at \$35 each or a series of 3 for \$90, tax included. Days are flexible, dependent upon weather/wind. To register or for more info: contact Lee at 505-417-3516 or [lee@leemcvey.com](mailto:lee@leemcvey.com) See more of Lee's paintings at [www.leemcvey.com](http://www.leemcvey.com)

#### **NM Art League Classes • Albuquerque Denali Brooke • April 7 - May 26**

*Painting the Figure in Pastel* from Mondays, 9 am - 12 noon. Learn unique and dynamic approach working with pastels, which lend themselves so beautifully to depicting the immediacy and spontaneity of life!  
NMAL Members - \$220; Non-Members - \$240

#### **Vasili Katakis • April 7 - May 26**

"Drawing from Nature: Botanicals" Mondays, 1 - 4 pm. Botanical portraits continue to be the subject for hundreds of artists because they are ideal to study the transmission of light, shadow, color and for creating mood. Course includes a one-day *plein air* field trip. Soft pastels and all other forms of dry media are welcome; all levels of experience will benefit from this class.  
NMAL Members - \$190; Non-Members - \$210  
Complete details for these and other classes on NMAL website: [newmexicoartleague.wildapricot.org](http://newmexicoartleague.wildapricot.org) or call the League to register: 505-293-5034

#### **Mike Mahon Workshops**

**Apr 16 - 18 • Albuquerque/Rio Rancho, NM**

**July 16 - 18 • Santa Fe, NM - Portrait**

**Aug 11 - 15 • Cloudfcroft, NM**

**Sept 25 - 27 • Amarillo, TX**

**Oct 8 - 10 • Taos, NM - Plein Air**

**Nov 2 - 4 • Houston, TX (details TBA)**

Learn about Mike's *DiVine Setup*<sup>TM</sup>, a 7-step systematic approach to painting based on classic principles of art which are logical, memorable, and freeing. Gain more control of your painting while developing genuine spontaneity.

To register or ask questions, contact Mike at: 505-795-4639 or by email at: [art@mmahon.com](mailto:art@mmahon.com)

***Paint Southern France with Mike in 2015!***

**Aug 8 - 17, 2015 • Domaine du Haut Baran, France**

Plein Air Painting Workshop. To see more about this amazing art location, you can visit <http://hautbaran.com>

#### **Christine Debrosky Workshop**

**April 16 - 19 • Sedona, AZ**

Some topics to be covered: How to "overcome the overwhelming" factor; Noting and working with the quality of the light; Zoning in on Light and Shadow patterns; What to look for in critiquing your own work. Pastel or oil. All levels, but must have working knowledge of chosen media and drawing ability. Cost is \$425

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Contact Christine at: s-scape@swiftaz.net or 845-658-9250  
www.christinedebrosky.com

**September 20 - 27 • Chianti region, Tuscany, Italy**  
Start planning now for "Tuscan Impressions"! Learn more about the program, see photos of the accommodations and the surrounding area, as well as very useful information about traveling to Italy, particularly if you have not been there, by browsing through website at: www.ilchiostro.com

## **Jakki Kouffman, PSA/MP, PSNM, PAPNM Outdoor Landscape Workshop**

**May 11 - 15 • Taos, NM**

Sunday – Thursday, All media. Paint spring cottonwoods against a backdrop of soaring Taos Mountain, views of the majestic Rio Grande Gorge from 800 ft. above, and right along the riverbank near Pilar. Maximum ten painters. Register at: art@jakkikouffman.com

## **NEW! Albert Handell, PSA Workshop**

**May 16 - 18 • Jemez Springs, NM**

One space left, then accepting names for waiting list. 3-day plein air workshop in the beautiful Jemez mountains beyond the Gillman Tunnels and in Jemez Springs. To register, contact Albert at alberthandell@msn.com or call 505-983-8373 Workshop Cost: \$395. Call Jemez Mtn Inn to reserve a room 575-829-3926 www.alberthandell.com

## **Terri Ford, IAPS Eminent Pastelist, PSA Master Pastelist, PSNM/DP Workshops**

Terri's workshops focus on creating luminous paintings with Deeper, Darker richer underpaintings and pure pigment, vibrant light.

**June 5 - 8 • Bend, OR**

Cascade Fine Art Workshops. Contact: Sue Manley at 541-408-5524 or: info@CascadeFineArtWorkshops.com

**June 13, 14, 15 • Montreal, Canada**

Pastel Society of Eastern Canada

Contact: Pierre Ouimet at: pierreouimet@videotron.ca

**September 26 - 29 • Ojai, CA**

Contact: Lori Corradi at: lori.corradi@sbcglobal.net

**October 8 - 10 • California Coast**

Contact Terri at: tford@terrifordart.com

*Terri also offers private instruction by appointment.*

## **Paul Murray Workshops**

**June 22 - 28 and July 27 - August 2 • Taos, NM**

Paint Northern New Mexico's incredibly rich variety of subject matter, including the Rio Grande, intimate gardens, ancient missions, Taos Pueblo, patchwork fields of hay and corn, adobe architecture, lovely tended vineyards, and improbably vast skies. Tuition: \$480

Limited to 12 participants. All levels of painters welcome.

Details at [www.taosartschool.org](http://www.taosartschool.org) or call 575-758-0350

**October 16 • Santa Fe, NM**

Artisan Art Expo / Contact Margaret Davenport to register: megdavenport@earthlink.net or 505-954-4179 ext. 117

**August 2015 • Domaine du Haut Baran, France**

Contact William Haas at: hautbaranfrance@gmail.com

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## **TAUGHT BY OTHERS**

### **Still Space! Elizabeth Sandia Workshop**

**April 14 - 16 • MasterWorks of NM in Albuquerque**  
*Workshop begins with free demo from 10:30 - 11:30 am  
which will be open to the public.*

Emphasis on composition, value, contrast, color harmony, layering, and correcting. Students will work from provided photos. See how to carry multiple paintings, learn her method of framing, receive her list of suppliers and recommendations for art books she finds inspiring and useful.

Cost: \$250 PSNM members/ \$275 nonmembers.

Contact Donna Houston to register: 505-293-9407 or donna\_houstonhouston@aol.com

## **Fuller Lodge Art Center Classes**

**Spring 2014 • Los Alamos, NM**

A wide variety of classes in many mediums. Consult their schedule at: [www.fullerlodgeartcenter.com](http://www.fullerlodgeartcenter.com)

Or call 505-662-1635

## **Sally Strand Workshops**

**August 1 - 4 • Telluride, CO**

Held at Ah Haa School for the Arts. Coincides with world famous Jazz Festival. What could be better? Art by day, music at night! Contact: Jessica Newens at 970-728-3886 or jess@ahhaa.org

**October 8 - 17 • Domaine du Haut Baran, France**

Contact: William or Rosalie Haas: 513-533-0511 in US or call 011 33 565 246324 in France

Email: hautbaranfrance@gmail.com

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## **Artistic Productivity | Cornerstone of a Successful Art Career**

*by Jason Horejs on February 18, 2014*

I've noticed a key common trait of financially successful artists: they are constantly in the studio, hard at work. I would describe these artists as productive and prolific.

The realities of the art market today are such, that in order to generate regular sales and establish a strong collector base for your work, you have to have significant inventory. To a certain degree it's a numbers game. You have to have enough work available so that you can show the work in a variety of venues and get the work in front of enough people to reach the buyers.

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My research has shown that, on average, successful painters (selling more than \$50,000 per year) are creating nearly 80 pieces per year. No matter what your media, you should be working to increase your productivity and boost the number of pieces you are creating.

### Simple Suggestions to Become More Productive

- Dedicate consistent time daily to your art  
Even if you can only carve out an hour or two, set aside fixed time daily that will be devoted to creating.
- Focus  
Try and keep studio distractions to a minimum. Turn off your computer and phone while you are working. You will be far more effective and productive if you aren't constantly being pulled away from your art by the constant stream of distractions that plague our lives.
- Set Production Goals  
By setting goals about how many works you are going to create, you will push yourself to work harder to reach those goals. I suggest setting a weekly production goal. It doesn't matter what that goal is, (and it can vary widely depending on medium and style) you will create more work when you have a production goal.

- Quality  
Of course, productivity isn't the only factor – successful artists also create high-quality work. Creating a tremendous supply of poor-quality artwork will not lead to success. In today's competitive art market, quality has become even more important.

An artist once asked me, "Which is more important, quantity, or quality?"

"Yes!" I replied.

For today's artists, it's not an "either, or" proposition. To be a financially successful artist today you must be both efficient and proficient in your craft.

- Can You Wait for Inspiration?

Some artists would argue that trying to be more productive is futile, as inspiration doesn't come on demand. I love artist Chuck Close's response to this idea:

"The advice I like to give young artists, or really anybody who'll listen to me, is not to wait around for inspiration. Inspiration is for amateurs; the rest of us just show up and get to work. If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to make an awful lot of work. All the best ideas come out of the process; they come out of the work itself. Things occur to you. If you're sitting around trying to dream up a great art idea, you can sit there a long time before anything happens. But if you just get to work, something will occur to you and something else will occur to you and something else that you reject will push you in another direction. Inspiration is absolutely unnecessary and

somehow deceptive. You feel like you need this great idea before you can get down to work, and I find that's almost never the case."  
~ Chuck Close

For more insight and information about many aspects of art business, read Jason Horejs' blog at: [www.reddotblog.com](http://www.reddotblog.com)  
Jason is the owner of Xanadu Gallery in Scottsdale, AZ and the author of the best-selling book "Starving to Successful". He also gives seminars and offers webinars.



## Free Admission to 68 Vendor Booths 90+ Artist Workshops Oct. 16 - 19 Buffalo Thunder Resort

Artisan and The Artist's Magazine present the 6th Artists' Materials Expo this fall at Buffalo Thunder Resort & Casino in the Pueblo of Pojoaque, just minutes north of Santa Fe.

The Artist Direct Art Gallery, displaying art works for sale made by workshop instructors and participants will be located on the vendor floor.

Artists' Materials Expo will have 68 booths, with manufacturers' demos and super savings on their materials.

Over 80 instructional workshops, taught by 60 regional and national artists offer participants great value in experimentation, inspiration and creative expression. Only \$75 for a 3-hour workshop and \$140 for a 6-hour workshop. Pre-registration required.

Visit [www.ExpoArtisan.com](http://www.ExpoArtisan.com) for more info and to register for workshops. Or contact Ron Whitmore at 505-954-4180, ext. 111, or [ron@artisan-santafe.com](mailto:ron@artisan-santafe.com)