



HIGHlight

March 2014



From the President...

Hi All!

So I am sitting here on this Valentine's Day 2014 with a ton of thoughts rolling through my head about life, love and happiness. I believe we manifest our destiny by our thoughts, deeds and actions toward others and the environment around us. And I also believe that not all bad is bad, and not all good is good. Some of my worst days were absolutely necessary for me to be who I am and I wouldn't trade them if I could. Some of the perceived good, in retrospect were speed bumps to overcome.

This has been a month of extremes. Successful art ventures, great sales, icky medical issues for friends and death. Have you ever driven down the highway in a big snowfall? It feels like you are in a video game being pummeled by asteroids that are making you unconsciously squint and duck. Each one of those flakes represents a choice, a conflict, an interruption, a blessing, a sadness. That's what every day holds. What do we do with all of that?

If you want your legacy to be your art, then you have to strive for greatness despite all the outside influences which cause you to put your work to the side. We must be nothing short of amazing if we are to flourish. A long time, dear friend of the pastel community, Skeeter Leard, lost the love of her life, Lane, to a stroke less than a week ago. She was heard saying that she felt she hadn't painted in so long. She painted every day until he got sick about 3 weeks ago. I lay in bed at night, thinking about her and what her heart must be going through. But the conclusion that I draw is, that when this flurry of activity is behind, and she is left with her heart in her hands, it's her art that all of the beautiful memories as well as the pain will become a part of. Like so many of us, her art has been by her side through the thick and the thin of her long career. She personifies what greatness is to me. And she has done that all through her life being nothing short of amazing.

I want to leave you with a quote I ran across. Print it out and hang it in your studio. Read it every day...

The Rules For Being Amazing by Robin Sharma

Risk more than is required. Learn more than is normal. Be strong. Show courage. Breathe. Excel. Love. Lead.

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Monthly Meeting at the Albuquerque Museum

Saturday, March 8 • 10 - Noon

The "Gypsy Rose Lee" Demo

Paul Murray will be showing slides of how he paints miniatures. He will also provide lots of other useful information about painting them, just in time for entering them into MasterWorks of NM Miniature Division.

As an added bonus, if you'd like to have Paul critique one of your miniatures, he has invited folks to bring them to the meeting.



**Free Admission
to 68 Vendor Booths**

**90+ Artist Workshops
Oct. 16 - 19**

See page 2 for more details...

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
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MasterWorks Rep	Enid Sorenson
Membership	Gaye Garrison
National Show	Nicholas Tesluk
Newsletter	Marilyn Drake
Programs	Ann Lewis
Program Review	Pat Oliver
Publicity	VACANT
Refreshments	Donna Aldrich, Terry Allen
Signature Membership	Katherine Irish
Website Manager	VACANT

To communicate with people on this list by email, go to www.pastelsnm.org then click on Contacts.

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

Speak your truth. Live your values. Laugh. Cry. Innovate. Simplify. Adore mastery. Release mediocrity. Aim for genius. Stay humble. Be kinder than expected. Deliver more than is needed. Exude passion. Shatter your limits. Transcend your fears. Inspire others by your bigness. Dream big but start small. Don't stop. Change the world.

This shall be my mantra. My art and my heart deserve it. I hope all of you feel that way too.

Be well. Namaste ~ Natasha

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

Also on the vendor floor is the Artist Direct art gallery, displaying art works for sale made by workshop instructors and participants.

Visit 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

National Show News

from Nicholas Tesluk, Show Chair



Everything is starting to unfold for this year's National Show, our 23rd Annual! We received many suggestions for Judge prospects for 2015 and Juror prospects for 2014 and I thank you for your submissions. We are in the process of voting for a Judge and three Jurors and everything should be finalized soon. We streamlined the process by using MailChimp in conjunction with Survey Monkey and it seems to have made the process more enjoyable. It is a little less personal, since I just see the results and am not immersed in the tallying process. Having a form where you can check your choices, rather than responding and typing the name of each choice has also made everything a bit less cumbersome for the voters.

I have all of the National Show director posts filled: Graphics, Marilyn Drake; Sponsorship, myself; Entries, Diana Farris; Publicity, Judy Robbie; Facilities, Marie Fritz & Donna Aldrich; Shipping and Receiving, Lee McVey & Leland Pierce; Hanging & Muling, Walter Viney; Receptions, Kristen Tesluk; and Show Sitting, Enid Sorenson & Annie Roberts. My sincere thanks to everyone who volunteered to help me on the journey this year! Here's to another great Exhibition!

I have sent my annual letters and forms to the many businesses and organizations who have sponsored awards for our show in the past and hopefully we'll have a good response. Unfortunately every year a few sponsors are dropped for non-participation, so if any of you have suggestions for some untapped artists' material manufacturers, retailers, wholesalers, or organizations, please let me know by sending me an email: psnm.nchair@gmail.com

As soon as we have the Jurors selected, Marilyn Drake and I will finalize the Prospectus for this year. We will be revising a few important points as we do every year, but notably this year, we will have to restrict the process of painting over a photographic print while leaving part of the photograph exposed as though it were, in fact, painted in pastel. This stems from an incident in the 2013 show (not from one of our members) and this procedure will now be classified as mixed-media and therefore a painting done this way will be subject to rejection.

Painting: The art of protecting flat surfaces from the weather and exposing them to the critic.

~ Ambrose Bierce (1842 - 1914)

February Program Review

by Pat Oliver

Portraiture in the Classic Tradition

John Philbin Dolan, who signs his paintings “Philbin”, recently relocated to Santa Fe from Chicago. He began his presentation by explaining his full-time art career started in



2005. He is classically trained, having studied under master painters while attending the summer program at the Florence Academy of Art, which traces its lineage back to Da Vinci. It was there he met Matthew Almy, who taught figure drawing. Back in the states, John continued his training

under Matt and Magdalena Almy, who had founded the Ravenswood Atelier in Chicago. He completed his studies there in 2011. For info about FAA and Ravenswood, visit their websites: www.florenceacademyofart.com
www.ravenswoodatelier.com

A Signature member of the Pastel Society of America and the Pastel Society of New Mexico, John is also in the Master's Circle of the International Association of Pastel Societies. In addition, he is a member of Oil Painters of America, Art du Pastel en France, International Guild of Realism, Allied Artists of America, Degas Pastel Society, American Impressionists Society, and is an Artist Member of the Palette and Chisel Academy of Fine Arts in Chicago.

John has exhibited all over the U.S. and France, and has won numerous national awards. His work is featured in the children's book, *Jelly Bean's Art Museum Adventure* and *Southwest Art Magazine's* “Artists to Watch”.

For more information about John, visit his website: www.philbininc.com

Since his paintings can take from two weeks to a month to complete, he had prepared five stages of the same painting to describe his process. Referring back to his classical training under Matthew Almy (which lasted several years, from 9 - 5 daily), John explained that the first year was entirely figure drawing (pencil and then charcoal); followed in subsequent years by black and white painting, then a limited palette, and finally a full palette.

With his reference photograph of a model who had posed for him many years in Chicago positioned next to a blank sheet of paper, John began by sizing and positioning the head on his paper. He stepped 10 - 15 feet back from the model to line things up using a plumb line (a string with a weight at one end). He uses this same method for a still life, portrait, or anything else he paints. For vertical elements the plumb line helps to align important points (e.g., the corner of the eye and edge of the mouth, or the chin lining



up with the knee). He also lines up key elements of the subject by holding the string horizontally, arms straight out with his elbows locked.

Using this horizontal and vertical line-up technique, he marked the paper with Nitram Fine Art

Charcoal at the top of the head and bottom of the chin, and then the left and right side of the face. He noted that these key elements help to identify a person. “You cannot see a person's features from two blocks away, but you can recognize a person from the shape of their head.”

In response to a comment about measuring, John said, “If you are working from a photograph, you can do it at the same position without having to step back. I cannot recommend enough that there is no substitute for working from life. If you can't, and have to work from a photo, I recommend getting a John Asaro “*Planes of the Head*” artist's mannequin head. Being able to see the various planes of the head gives a road map for facial construction. It is so important for the natural expression of the head.” <http://www.planesofthehead.com>



Question: Is there a female version of the John Asaro head?

Answer: There is now. It came out recently.

For the next phase of the demo, John replaced the blank paper he'd made his measurement marks on with a sheet showing some charcoal development.

John said when working close to the painting, it is hard to see errors. You need to keep stepping back to look, and noted that the charcoal face was too wide. He showed his technique of using a mirror to check the dimensions. Holding it between his eyes vertically, he could look at the model (photograph in this case) and get his drawing lined up with it. You can do the same horizontally by holding the mirror horizontally at your eyes and comparing it the same way with your drawing.

Question: Do you mark the spot where you stand back from your model or photograph and your painting?

Answer: Yes, I always mark it and return to the same spot.

Question: What paper do you use?

Answer: I work on a variety of surfaces, including UArt (600 grit) and Wallis sanded papers.

Question: Is your paper mounted?

Answer: Sometimes I mount it, but usually I tape it to Gator Board.

Question: What do you do about the face appearing too wide?

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Answer: I bring in the sides of the face.

John said after he gets the drawing completed, he lays the color over the charcoal. He said the drawing is to show what the person looks like and define the shapes.

To illustrate the next phase, he replaced the washed painting with one where he'd started to redraw the painting with color.

The washed charcoal drawing had lost much of the definition established in earlier phases, and it appeared fairly murky. John said he used a 91% isopropyl alcohol for the alcohol wash.

Question: What is the purpose of the alcohol wash?

Answer: It helps get the tooth back. (John's cautionary note: Never put turpeneoid or alcohol in a water bottle!)

Question: Do you use different size brushes?

Answer: Yes, I use a number of sizes.

In the next phase, John replaced the charcoal drawing with a one which had some color laid over the charcoal.

Question: What brands of pastels do you use?

Answer: Ludwig, Rembrandt, Sennelier, everything.

John said he starts to bring his painting back (from the alcohol washed version) with harder pastels. He uses pastel pencils a lot. "I use pencils almost as glazing tools."

Question: What does "harder" mean?

Answer: I use a lot of Rembrandts and bring the pastel to a point using screen meshes. He showed a hand-sized section of a screen and also said he uses a razor blade to sharpen all varieties of pencils.

Asked if he found the limited colors of pencils frustrating, John said, "Yes!"

Another tool John uses all the time is a black mirror (used for welders' masks or visors) which are available at Lowe's or Home Depot. They show the values like nothing else. He also has a pair of red glasses (purchased from E-Bay) that are also a good indicator of values. He said the black mirror helps when he does his comparisons to his set-up. "My lights are never light enough, and the only way I'd know that is by using a black mirror or red glasses."

Question: Why have you painted a dark background?

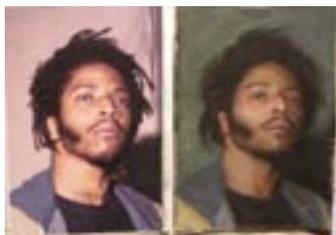
Answer: Because I can. It's what I think works. Which is also why I chose not to paint the tattoo on the model's neck.

Finally, John put up a painting next to the reference photo which looked close to being completed.

Question: Is it complete?

Answer: When I look, there are still things I want to change. Some of the planes on his face need work.

Question: I'm guessing that at some point you used softer pastels and started to layer and blend. How do you blend?



Answer: I use my fingers for everything. Who cares? Do what you have to, to get what you want. No technique. Just go for it.

Question: Why do you use your middle name?

Answer: It's a family name. There are still ruins of the clan's castles in Ireland. I began using Philbin professionally as a kid, when I was a magician, and when my wife and I opened a restaurant we named it named Philbin's. When it came time to sign paintings, I thought I'd use Philbin.

Question: When you draw, do you block or line draw?

Answer: I line draw and then get shadow patterns. I spend about half the time creating the painting on doing the drawing.

Question: How do you mix colors in the face?

Answer: With the pencils and my fingers, always starting with dark.

Question: Do you ever use black pastel?

Answer: Yes. Then I go over it with red and green, building over the black.

Question: Do you use fixative?

Answer: Never. But I did for this demo. When I'm done, I'll put it on a mounting board.

Question: Do you mat?

Answer: Yes, and use spacers in the mat.

Comment: Some artists have begun painting directly onto printouts of photos they've manipulated in Photoshop. Any thoughts?

Response: It's cheating, and you'll never get better unless you actually do the work.



< The finished painting.

In conclusion, John said he never would have learned to draw or paint, as he does, outside of the Atelier system. It was the Florence Academy of Art that introduced him to the atelier system, but it was at The Ravenswood Atelier where he really learned.

Volunteers Extraordinaire!

National Show Chair Nicholas Tesluk, himself a tireless PSNM volunteer, congratulates Carol Lovelady after she was crowned "Volunteer of the Year" for all her efforts on behalf of PSNM in the past.



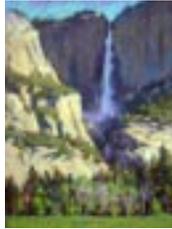
Besides the monetary reward, for her entire reign, Carol can be first on the refreshment line at our monthly meetings!

What will you do for PSNM to earn the crown for next year?

Member News

(upcoming receptions & demos highlighted in red)

Terri Ford's paintings *Moondance*, *Santa Monica Pier* and *Upper Falls in Shadow*, Yosemite are both part of the California Art Club "Legendary Landmarks of California" exhibit at The CAC Art Club Gallery at The Old Mill, Jan. 14 - May 4.



Katherine Irish received a Distinguished Award of Merit for the American Salon of Fine Art Competition. Her works, *Confluence*, *La Luz* and *Shakti III* (shown above right) can be viewed at: www.americansalonfinearts.artist.cm/



Her painting *Fall Palette in New Mexico* was accepted into the 2014 Austin Pastel Society Juried Member Exhibition, held from March 3 - April 25 at the Corridor of Art, 700 Lavaca St., Austin, TX. Katherine will also show *Aspens on Mogollon Pass* (right) at the Pastel Society of Colorado Member's Show at The Corner Gallery, Montrose, CO, March 1 - 31.



Nance McManus' celebration of the "Year of the Horse" 2014 started at Holy Cross Church, Edgewood, NM on Feb. 9 in a show which will continue into April. From Feb. 15 - 25 she will be at The Orme School of Arizona - Phillips Library and Annual Fine Arts Festival. She will be part of the New Mexico Art League's Spirit of the Horse Exhibit in Albuquerque from March 22 - April 25. **The reception is from 11 - 5, March 30, 3407 Juan Tabo Blvd NE.**

On April 12, at the 4 Winds Equestrian Center located at 9031 New Mexico Rt. 337, Estancia, NM, she will participate in "Caballos, Canvas, and Color", a paint-in with live horses and lunch! Nance is teaching as well as donating a photogravure to a lucky student. In May, she is one of "FIVE WOMEN EQUINE ARTISTS, YEAR OF THE HORSE" at Matrix Fine Art, 3812 Central Ave SE, Albuquerque. **Reception on May 2 from 5 - 8pm.**

Michael Chesley Johnson, PSA, MPAC, PSNM has been invited to participate in the 6th Annual Grand Canyon "Celebration of Art" Plein Air Festival from Sept. 13 - 21, 2014. This is Michael's third time painting as an Invited Artist in this prestigious event, which includes workshops and demonstrations by 30 nationally-recognized artists plus an opportunity to watch them paint along the South

Rim, North Rim and at Phantom Ranch along the Canyon's bottom. It culminates in an opening reception and public sale at the historic Kolb Studio. The festival is a fundraiser for the Grand Canyon Association with the goal of establishing a permanent art museum at the South Rim for the National Park. Follow Michael's adventures at the Grand Canyon next fall on his blog: <http://mchesleyjohnson.blogspot.com/> or on his website: www.MichaelChesleyJohnson.com

Depy Adams, Denali Brooke, Barbara Clark, Nancy J. Davis, Marilyn Drake, Julie Maas, Iva Morris, Mary Stovall, and Fred Yost are among the artists who will be participating in "Oases" the spring show at the New Mexico Cancer Center curated by Terry Dunn. The exhibit run from March 1 - June 7, with an **Opening Reception on Sunday, March 16 from 1 - 4 pm at NMCC, 4901 Lang Ave. NE**

Melody Sears won an Award of Excellence for her pastel painting, *Silver Fire Sunset*, at the American Plains Artists 29th Annual Juried Exhibit & Sale held in Kerrville, TX from Feb 6 - March 2, 2014.



Call for Entries

Tips for photographing artwork can be found on PSNM website: www.pastelsnm.org — look for links to pdf documents and "Photographing Artwork and Preparing a Digital Entry" video at bottom of Home page.

MasterWorks of New Mexico

Miniatures Entry Forms & Fee Deadline - March 15

April 4 - 26, 2014 at EXPO New Mexico in Hispanic Arts Center. Exclusively for NM artists!

Saturday, March 22 all non-shipped Miniature Fine Artwork entries must be delivered between 9 - 11 am.

Download prospectus from: www.masterworksnm.org

National Greeley Art Exhibition

Digital Deadline - March 22

May 2 - 9 at FMS Bank, Greeley, CO

Juror: Desmond O'Hagan

Over \$2,000 in awards. Open to all fine artists creating paintings, drawings, photography, and 3D. Art must be original and executed within the last 2 years.

Entry Fee: \$45 for 3, 3 additional at \$10 each, limit 6 entries

Commission: 30%

Website: www.ngae-artshow.org

For Prospectus and To Apply, go to:

<http://www.onlinejuriedshows.com/Default.aspx?OJSID=237>

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Orchidelirium

Digital Deadline - April 11

New Mexico Orchid Guild's 3rd Annual Art Exhibit held during their spring flower show May 2 - 4. Exhibit 1 to 3 pieces of art in the Shark Reef restaurant for two weeks at the Botanic Garden. No entry fee is required. Open to professionals, amateurs, and students and judged by the Orchidelirium show committee. 1st, 2nd and 3rd place award ribbons. Honorable mention may also be awarded at the judge's discretion. Due to ABQ Biopark rules and regulations we are unable to sell any artwork. We can make available to the public, business cards and brochures of the artist if someone is interested in your artwork.

For complete entry details, contact: Marlene Bachicha-Roberts abqmr@aol.com

"Albuquirky Little House" Auction

Drop-off Deadline - April 18

OFFCenter Community Arts spring fundraising event at Sumner & Dene Gallery on Friday, May 2; 5 - 7:30 pm. Each year the Little Houses Auction raises thousands of dollars in support of OFFCenter's downtown free community art studio where over 2000 community artists meet and create using free materials and exhibiting artwork in it's low-commission sales shop and gallery. "Little House" blanks are now available at OFFCenter and Sumner & Dene for you to pick up at your convenience during regular business hours. For more information call OFFCenter: 505-247-1172 or Sumner & Dene: 505-842-1400.

"Artisans at Balloon Fiesta"™ Arts and Crafts Show

Application Deadline - April 30

Show is located at Balloon Fiesta Park during Balloon Fiesta®, on the south end of Main Street. This event has attendance of over 750,000 people during its nine 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

Recently a 50 x 30cm (19 ¾ x 11 ¾ in) pastel and charcoal head study by Sir Edwin Henry Landseer, the artist most famous for sculpting the four bronze lions that stand at the base of Nelson's Column in London's Trafalgar Square, sold at auction for £5,952 (\$9903). The sitter depicted is German artist, Friedrich Wilhelm Keyl, who was engaged by Queen Victoria to paint portraits of her dogs.

So much for concerns about fragility of pastel, works under glass, and value... Now get back to your easel and paint ;)



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

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

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 or visit www.PaintSedona.com.

Mike Mahon Workshops

Mar 15 - 16 • **Artesia, NM**

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*™, a 7-step systematic approach to painting based on classic principles of art which are logical, memorable, and freeing. You can be more in control of your painting while you are developing genuine spontaneity. See how it feels to be confident in each painting from beginning to end!

To register or ask questions, contact Mike at: 505-795-4639 or by email at: 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>.

Jakki Kouffman, PSA/MP, PSNM, PAPNM Weekly Classes • **Santa Fe, NM**

Mar 26 - May 7 (six weeks)

Beginning Acrylic Painting - Wednesdays, 9:30 am - 12:30 pm
Abstract Acrylic Painting - Wednesdays, 1:30 - 4:30 pm,

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Mar 27 – May 8 (seven weeks)

Acrylics @ Night - Thursdays, 6:00 - 9:00 pm

Register at: www.sfcc.edu or 505-428-1270

Outdoor Landscape Workshop

May 11 – 15 • Taos, NM

Sunday thru Thursday, for all media. Paint the spring cottonwoods against a backdrop of soaring Taos Mountain, views of the majestic Rio Grande Gorge from 800 feet above, and right along the riverbank near Pilar. Maximum enrollment for this workshop is ten painters.

Register at: art@jakkikouffman.com

Private Coaching / Customized Classes Available

Weekly classes don't fit your schedule? Would you prefer to work one-on-one to develop a series or master a particular skill in representational or abstract acrylic, pastel or mixed media? Contact me about scheduling private sessions to suit your needs. All skill levels are welcome.

NEW: For my out-of-town (or in-town) students, email images of your paintings to me and let's do our coaching sessions by phone! What could be easier?

Contact Jakki at: art@jakkikouffman.com.

NM Art League Classes • Albuquerque

NEW! Denali Brooke • April 7 - May 26

"Painting the Figure in Pastel" from 9 am - 12 noon on Mondays. Experience her unique and dynamic approach to working with pastels, which lend themselves so beautifully to depicting the immediacy and spontaneity of life!

NMAL Members - \$220; Non-Members - \$240

NEW! Vasili Katakis • April 7 - May 26

"Drawing from Nature: Botanicals" from 1 - 4 pm on Mondays. Discover why botanical portraits continue to be the subject for hundreds of artists. They are ideal for the study of the transmission of light, shadow, color and for creating mood. You will paint singular & multiple blooms using several observation techniques, as well as morphology. 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 are on NMAL website:

newmexicoartleague.wildapricot.org

or call the League to register: 505-293-5034

Christine Debrosky Workshop

April 16 - 19 • Sedona, AZ

Pastel or oil. All levels, but must have a working knowledge of chosen media and drawing ability. 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. Cost is \$425, 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

NEW! 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.

March 24 - 26 • South Carolina

FULL (Now accepting names for Waiting List)

Contact: Marcia Buike at marcia@marciabuike.com

June 5 - 8 • Bend, OR

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

June 13, 14, 15 • Montrael, 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.

Enid Wood, PSA, PSNM Workshops

May 16 - 18 • Jemez Springs, NM

FULL (Now accepting names for Waiting List)

Pastel Retreat at Cañon del Rio, a spa on the Jemez River, easy drive from either Santa Fe or Albuquerque. Paint outdoors on 5 acres of very paintable land, with chamisa, red rocks, ranch buildings, and cottonwood trees. Cost TBA. Contact Enid at www.enidwood.com to register.

TAUGHT BY OTHERS

Sally Strand Workshops

March 20 - 23 • San Clemente, CA

Contact: Patti Herdel, 949-369-6603

pherdell@scartsupply.com

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

NEW! Marla Baggetta Workshop

March 26 – 28 • Wichita, KS

"Loosen Up Intensive", a pastel painting workshop based on "100 Variations," a pastel series featured in *Pastel Journal*, which marked a shift in Marla's career and became a metaphor for her life as an artist. By working on

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multiple pieces of the same composition students discover how to “loosen up” and push their boundaries as painters. Over the course of the workshop, students will use the fundamentals of painting as the foundation as they explore lessons that can be learned by immersing oneself into a theme. Some mixed media will be explored to foster a non-precious approach. This fast-paced, lively workshop will include demonstrations, individual mentoring, and positive actionable critiques for both the beginner and experienced artist. For more information and to enroll, go to The Wichita Center for the Arts: www.wcfta.com or call 316-634-2787.

Elizabeth Sandia Workshop

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

Ms. Sandia will emphasize composition, value, contrast, color harmony, layering, and correcting in the workshop. She will provide photos to work from for the attendees. In addition, Ms. Sandia will also demonstrate how she carries multiple paintings and her method of framing. She will share her list of suppliers and recommend her current favorite art books that she finds inspiring and useful.

Enrollment now open for PSNM members and non-members. Cost: \$250 PSNM members/ \$275 nonmembers.

\$100 Deposit required. Contact Donna Houston to reserve your spot: 505-293-9407 or donna_houstonhouston@aol.com

NEW! 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

Or call 505-662-1635

Courses for the business-minded artist

presented by J'net Smith, *Official Art & Design Blogger of the 2014 International Licensing Expo; Former VP Licensing United Media/United Feature Syndicate*

Ask J'net Q&A - Two FREE one-hour 'live' phone events, where you ask the questions about art marketing and licensing and J'net provides the answers. Just register online and write your questions at the bottom of the form.

J'net will answer as many questions as possible during the hour, all you need to do is listen in. It's a terrific way to get accurate answers to your questions, learn from others peoples' questions, and sample J'net's unparalleled expertise.

Also available, two new and powerful FREE online training courses as well as 30+ amazing 'downloadable' classes, for purchase on her web site.

Contact All Art Licensing Web Site /All Art Licensing Blog for further information: 206-719-1905 or jnet@allartlicensing.com website: <http://allartlicensing.com/>

Top Habits of Successful Artists

Continually contact people

Make it an aim to call four people a day—whether they be new prospects or current clients. It's guaranteed that not only will you become quite efficient on the phone, but your business will flourish. Clients are the mainstay of any business. To call four people a day could take 15 minutes. Don't make them long conversations; in fact, they should be short, with a specific aim in mind. You could ask for referrals, invite the person to visit a future opening or exhibit, invite him to your studio to see your new series of work, thank her for a recent purchase. Be creative! Add to this list of four calls a day, sending four postcards. Now you have eight contacts a day; a total of 40 contacts a week! If you try this for two months, you will be amazed at how your sales increase.

Follow-up

Not only do successful artists follow up after they send out information, but they follow up even if they receive a rejection. This means that they send out a postcard with one of their images on it, photo print, announcement of an exhibition, whatever it is—at least every 6-12 months to all prospective clients and galleries and to former purchasers. The rule in direct marketing is: you must contact people three times before they respond! As an artist you won't have a huge mailing list; it will be quite intimate, perhaps 100-400, so the cost to do a mailing is not overwhelming.

Use innovative marketing

Successful artists are always thinking of innovative ways to market. They are willing to take a risk if they feel a new idea might work. For instance, new places to exhibit—an orchid show, an interior designer show, a real estate show, a music conference, a sci-fi convention—whatever they think might work for their particular art style! Presentation is always consistent and top-notch, of course.

Press coverage

Successful artists consistently receive press coverage. Although she might not get direct sales from this press coverage, a successful artist knows that in the long run it means many people see her name, artwork and progression over the years. This means a lot to potential buyers. It also means that the newspaper/magazine approves of you. Name recognition is of the greatest importance in any business.

Long-term goals

All the successful artists I know have had long-term goals. This means they did not make it overnight. They planned and strategized and suffered to get where they are today in the marketplace. They never gave up. They knew their aim, and they knew there would be down periods, as in all businesses. Aims and goals are the mainstay of any business.

Excerpt from Art Marketing 101, 4th Edition by Constance Smith, \$9.95 Order through website: www.artmarketing.com