



HIGHlight

January 2010

From the President...

Dear PSNM Friends —

My first “letter from the president” and I haven’t even officially taken office. Taken office!! What was I thinking of? Why did I ever volunteer to be PSNM’s president? “Idiot”, some say. “You’ll have no time to paint, relax, smell the roses - Idiot”!!! Maybe some see it this way. Me, I look at it as payback. Payback for all this organization has done for me and my art over the past 20 years. It provided me the opportunity to show my work and receive a modicum of notoriety; attend workshops by top notch artists without leaving home; see first hand, numerous demonstrations and lectures on all aspects of making art with pastels; and acquire a couple of hundred artist friends that I wouldn’t have without PSNM.

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And, just **who** made all of this possible? Of course, other so called idiots who cherish what this organization has to offer and are willing to **volunteer** some of their time to work on the committees that provide us all with the opportunity to be better artists.

A big thanks to all of our volunteers. You have made this organization one of the best pastel associations in the country.

— Fred Miller

Monthly Meeting at the Albuquerque Museum

Saturday, January 9 • 10 - Noon

Paul Murray Demonstration & Auction

Paul will be demonstrating how he uses his textured surface. He will show how the texture does a lot of the work for him, much like paper can do a lot of the work for a watercolorist. He will be demonstrating using an image which will be part of his “Timepiece” series. It will be a live demonstration, not a slide show.

In addition, PSNM will be auctioning a “Southwest” selection of Pastels from Great American Artworks. Since Paul selected the colors for the set and his images are on the cover, he will autograph the set for the winning bidder.

At right: one of the “Timepiece” series called “Turpentine Bush”, 16” x 11”.



Coming Up... February 13 - Anita Louise West - portrait demo with someone from the meeting recruited to be the model.

PSNM Officers & Committee Chairs

President	Fred Miller
Vice President	Gwen Wilemon
Treasurer	Mack West
Secretary	Carol Lovelady
Past President	Elaine Koehler
Communications	Nicholas Tesluk
Corresponding Sec.	Kathleen Dietz
Evaluation	Lee McVey, Peggy Orbon Enid Sorenson
50/50	Mary Stovall, Ann Gladstone
Librarians	Linda Bonds, Panola Lisle
MasterWorks Rep	Panola Lisle
Membership	Gaye Garrison
National Show	VACANT
Newsletter	Marilyn Drake, Alice Flitter
Programs	Maryann McGraw
Program Review	Teri Gall
Publicity	Diana Stauffer
Refreshments	Beverly Synder
Signature Membership	Leila Hall
Website Manager	Marilyn Drake

* To send emails to people on this list, go to www.pastelsnm.org then click on Contacts.

Membership Renewal

DUES ARE PAYABLE by JAN. 1st
for Jan. to Dec. 2010

Renewal Form can be found in the December issue of HIGHLIGHT, or at www.pastelsnm.org
Go to: about PSNM, click where indicated for Membership Form. Follow instructions on the form to complete the process.

Please be sure include payment and information required if you want to have a link to your website posted on the PSNM website.
(Details about how and where to submit an image will be provided once your membership has been processed.)

Pay Online with a Credit Card using PayPal or mail a check as indicated on the Renewal Form.

For inclusion in 2010 Membership Phone List your dues must be paid in full by Feb. 15, 2010.

2009 Year End Financial Report

Submitted by Peggy Orbon, PSNM Treasurer

The Pastel Society of New Mexico's 18th Annual National Pastel Painting Exhibition was a great success due to the hard work of our volunteers and the choices made by our jurors. I heard many comments about this year's show being particularly strong and the sales certainly support that. There were 13 National Show paintings and 15 Small Works paintings sold during the show, bringing total painting sales to \$17,627.66. To compare, last year we sold 8 paintings with total sales of \$6115. PSNM paid \$12,295.50 to artists who sold paintings and \$5000 to artists who won awards. PSNM's 30% commission came to \$5288. In looking at income versus expenses we broke even for the overall show in spite of having record sales.

In examining the figures for the National Show alone, the figures revealed that income for the show (entry fees, cash contributions, and catalog fees) was down compared to last year. Also, we spent more for advertising. Basically our income for the show was down and our expenses were up. Entry fees and the sale of paintings in the Small Works Show helped us to break even for the entire show. The Small Works Show had very little in the way of expenses since the exhibit space, advertising, and other expenses were paid for by the National Show.

New this year was the use of PayPal for entry fees. Approximately 2/3 of National Show and 1/2 of Small Works entrants used PayPal to submit their fees.

As of December 1, 2009, PSNM was in the black with \$1353. By the end of the year this figure will increase as membership dues are paid this month.

Overall, it was a very good year.

Thank You, Jeanne Weitz

After serving as our official Program Reviewer in 2009, Jeanne has resigned the position.

She is going on 90 years of age and the challenge of driving through deep snows, blinding rain, and playing tag with the orange barrels on I-40 west for 35 miles each way has become a tough job for a senior citizen. She felt it was time for someone younger to take over the job.

December Program Review

by Teri Gall

Clive Tyler Demonstration

After a successful career as a graphic artist, Clive R Tyler has created a second career as a landscape pastel painter. This new direction is not a stretch, because he has brought many “best practices” from his old to his new career. Follow his footsteps and you may heighten your career by borrowing some of his deliberate business habits. Clive’s life long love has been his passion for wild, rugged and untouched land. Being true to his own ideals, he has focused on the American landscape, with admiration and awe, bringing out the best of his creative energies. This is the first lesson: paint what you love, not what sells. When you have a work-life that you love, it’ll be reflected in your work.

Who is Clive, the artist? In his own words, he’s “a modern day impressionist painter”, who works in the tradition of *plein air*. He is a meticulous student of nature, sitting for hours or days, observing a chosen site from as many viewpoints as possible. He’ll do rough sketches and take notes as to the best time of day for a particular view. He’ll sit long enough for uniqueness to present itself in more subtle ways that he didn’t notice at first glance. In time, he’ll know the site so well that he’ll have a strong emotional connection with the landscape. “The act of painting is an expression of my connectedness with God and nature.” All the preparation Clive puts into groundwork, before starting a painting, is motivated by his intention to produce several paintings from one location. His analysis of a painting site is crucial to his ability to turn work out rapidly. He brought several finished paintings to the Museum and literally filled the stage with them. I just “ooo-ed and aah-ed” like everyone else in the room. Clive is represented by at least 5 galleries, maybe more, and he still has a surplus of paintings to show!

His painting process involves several stages, designed to prevent disaster. He produced a small painting, about 8” x 11”, while explaining his techniques. He *always* uses sanded UART paper, 400 grit, mounted on heavy matboard that is clipped onto an easel with rubber tipped, wood working clamps. *This routine has proven itself.* Pastel pencil in 2 values of gray is *always* used to block out the composition. Block-out zones are areas that have presented themselves as individual, during his initial studies. He’ll draw several rectangles within the paper perimeter, for the mini compositions, and incorporate



them into the larger composition spanning the entire sheet. Now he knows where objects will be placed. Next, he’ll work a pastel under-painting over his sketching, lightly. The under-painting will begin to define light and dark values, and hint at where the primary drama will be. Each color used in the under-painting will enhance the color on top of it in the next layer. Dark values will be a cool color and lighter values will be warm. (Clive chooses the colors in his palette before starting a picture and does not deviate from that selection.) He uses Sennelier pastels only. *Again, consistency.* The brand commitment may guarantee a more harmonious finished work than when mixing brands. As Clive continues to lay in pastel on a third level, he is defining the scene with more clarity of shadow and light, and hard edges where needed. He says he has a light touch, paints with his fingers a lot, and amazed us by painting with both hands. He explained that by breaking his left wrist, he was not able to work at all, so he taught himself to use the right hand. Nice trick! The top layer will display all the many greens and browns from nature. He does not layer color deep. As you approach the painting, you’ll see complementary colors very subtly placed. You’ll also see, up close, a loose painterly picture. His pigment strokes are consistent in the way handwriting would be, and that contributes to the affect of realism. Clive is particularly fond of painting water. He has a saying, “in water, darks are lighter and lights are darker.” Values in water are closer together than objects with hard edges. Clive is known for the animals he places in his landscapes. He says some of his paintings are not finished until the animal appears. Animals give galleries a reason to call Clive a western painter. Business-wise it’s not a bad idea to find a larger clientele, using labels of your own choosing: a landscape, a *plein air*, a western painter, or an environmental artist. He has honestly achieved all of those labels. Think about how you can broaden your exposure in the same way.

Finally, when explaining what future goals he has, he said that his life’s purpose is to educate galleries and individuals about the value and permanence of pastel pigment. He’d like to see pastel paintings regarded with the same respect as oil paintings. He is a great candidate to be an emissary for pastel art. His landscapes speak so articulately.

To see more of Clive’s work and learn more about him, go to his website: www.clivetyler.com

Clive very generously offered to auction the demo painting, with the proceeds going to the PSNM Scholarship Fund. Denali Brooke was the lucky high bidder for the 8”x 10” painting “Winter Creek”.

People's Choice Awards

In the National Show, Sarah Blumenschein won for her painting "Reflections in a Copper Kettle".



In the Small Works Show, Gaye Garrison won for her painting "Easy".



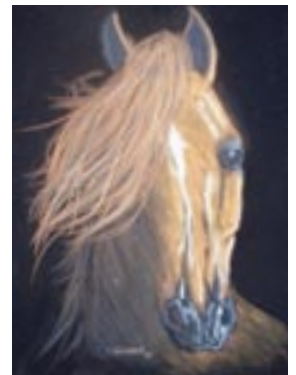
National Show Workshop

Judge Colette Ody Smith sent an image of her finished demo painting, now titled "The Embrace", which she had started during the 3-day workshop.



Member News

Diana Cochran recently entered a competition and received a two page spread of her work in a book called "Artists and Artisans - Best of America-Pastel". Kennedy Publishing contacted Diana about entering the competition. Shown here is "Into the Light" one of the pieces chosen for the book. It's a 12 x 9 pastel on suede matboard, and had won an award last summer at a local fair's art show. Diana's work is mostly equine, although, she's also trying her hand at landscapes. Her website is: www.saphyrearabianart.com



Pamela Frankel Fiedler will have her work shown in two upcoming exhibitions: "Nude 2010", Lexington Art League, Lexington, KY January 16 - March 28, 2010 and "Subversive Stitching: New Mexico Feminist Artists with a Needle," an exhibition curated by artist, Judy Chicago and Laura Addison of the NMMA in Santa Fe. The exhibition will be located at the headquarters for Judy Chicago's Through the Flower Organization in Belen, January 23 - May 31, 2010.

Mike Mahon was part of the "SIX FROM SANTA FE" exhibit at the Art Exchange Gallery of paintings by six artists who live and work in Santa Fe. The gallery is located at 618 Canyon Road, Santa Fe, NM. Their phone number is 505-982-6329.

James Roybal won the Blue Ribbon for Pastels again this year at the 2009 Contemporary Spanish Market in Santa Fe. See the Workshop section for details about upcoming classes.

Nance McManus had her painting "Hawkwatch" juried into the first Biennale Grande at the Hubbard Museum of the American West. The opening reception for The Biennale Grande Exhibition will be on Friday, January 29th from 5:30pm to 7:30pm in the GreenTree Gallery of the Hubbard Museum, which is located at 841 Hwy 70 West, Ruidoso Downs, NM 88346. Award winners will be announced that evening. The website for the museum is: www.HubbardMuseum.org

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. Use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

NEW! James Roybal Classes

Jan 14 - March 18 • Santa Fe, NM

10 weeks at Valdes Art Supply Store \$209.95 tuition

To register call 505 982-0017

Lee McVey Classes

Jan 20 - March 10 • Albuquerque, NM

Wednesdays, 6 - 9 pm at New Mexico Art League on Juan Tabo NE. Register at <http://newmexicoartleague.org>

Jan 21 - March 11 • Albuquerque, NM

Thursdays, 1 - 4 pm at The Artist Studio at Wyoming and Menaul NE. For more specific info, or to register, contact Lee at: leemcvey1@msn.com or call 505-884-5566 <http://leemcvey.co>

NEW! Albert Handell Workshop

February 15 - 19 • Tucson, AZ

5 day Plein-Air Landscape Painting will be an intensive, rewarding and fun week of study and painting with Master Artist Albert Handell. The workshop is geared toward the serious student of the landscape who has experience working in pastels, oils, or water media. Class Limit: 18 Cost: \$695 Tucson Art Academy

www.tucsonartacademy.com

christine@tucsonartacademy.com

520.903.4588

Terri Ford Workshops

March 2 - 5, 2010 • Lodi CA

Knowlton Gallery

Contact Robin@KnowltonGallery.com

June 1 - 10, 2010 • South of France

Contact Terri at 408-286-3801 or email:

tford@terrifordart.com

www.terrifordart.com

Terri also offers private instruction by appointment.

Nance McManus Workshops

March 19 & 20 • Albuquerque, NM

Pastel class at UNM's Continuing Ed.

May 15 & 16 • Albuquerque, NM

"PASTEL CAMP" 2-day intensive class at the New

Mexico Art League. For more information, go to:

www.newmexicoartleague.org/mcmanus_pastel_camp.htm

Jakki Kouffman Workshops

Master Pastellist, PSA; PAPNM, Signature Member

May 9 - 13, 2010 • Abiquiu, NM

September 20 - 24, 2010 • Taos, NM

Details at www.jakkikouffman.com

email: art@jakkikouffman.com or call: 505-466-1800

Michael Chesley Johnson Workshops

Mid-December through March • Sedona, AZ

Mentoring Plein Air Workshops where you'll paint right alongside Michael. He'll offer plenty of mini-demonstrations, critiques and "art talk," as well as the opportunity to enjoy some very scenic locations. Michael is a Master Pastellist of Pastel Artists Canada

and a Signature Member of the Pastel Society of America and the Pastel Society of New Mexico. For more info, visit www.MichaelChesleyJohnson.com

Each week consists of five half-days. You'll paint half the day and then have the rest of the day to explore the area or paint more on your own. 4 students maximum.

Michael will be painting in oil and pastel, but all media are welcome. For intermediate to advanced painters with previous plein air experience. Lodging is limited, so don't wait! Cost: \$1000 includes lodging, two meals a day plus instruction. Contact: Michael Chesley Johnson at: mcj.painter@gmail.com or 575-267-2450.

For more information, visit www.PaintSedona.com

Maggie Price, PSA Workshops

Both indoor and plein-air workshops; some are combinations of both. Beginning to advanced students are welcome. Indoor classes are designed to help create better paintings from photographic reference; outdoor classes specialize in plein-air techniques.

Feb 8 - 12 • Phoenix, AZ

Workshop starts with some indoor preparation and then move to plein air in several locations. Sponsored by the Arizona Pastel Artists Association; contact Karen Budan, 480-473-1752, budan@cox.net for info or to register.

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April 19 - 23, 2010 • Sautee, GA

In mountains of northern Georgia, about two hours from Atlanta. Contact Cynthia Whitney, 706-878-9943, or email cwhitney@hemc.net.

May 3 - 7, 2010 • La Conner, WA

Sponsored by LaConner Art Workshops. Indoor, technique-intensive workshop to boost your pastel skills. Contact Robyn Williamson, robyn@LaConnerartworkshops.com or 369-416-6556, ext. 5.

May 28 - 30, 2010 • Denver, CO

Indoor, technique-intensive to boost your pastel skills at Ludwig Studios, Littleton.

June 7 - 11, 2010 • Pollock Pines, CA

Plein air painting in the foothills of the Sierras, along a spectacular river and other nearby locations.

September 11 - 22, 2010 • St. Abbs, Scotland

Plein air painting in and around a beautiful small fishing village on the eastern coast. Dramatic rock formations, boats and buildings, castles and countryside offer a wide variety of subjects. Materials provided by Jack Richeson & Co. Shipped to Scotland and back to your home!

Details (itinerary and pricing) to be announced soon.

October 1-11, 2010 • Juzcar, Spain

Stay in a tiny village at a lovely hotel and take day trips to surrounding villages and painting spots. Two day trips to larger cities (Ronda and Granada) round out the experience of Andalucia.

For more information or to arrange a workshop in your area, contact Maggie at pstudios@cablone.net, 505-294-7752, or visit www.MaggiePriceArt.com

TAUGHT BY OTHERS

MasterWorks NM Workshop

Doug Dawson

April 25, 26 & 27, 2010 • Albuquerque, NM

Sun., Mon., and Tues. from 9 am - 4 pm

Only 4 spots left!! The focus of this workshop will be on advanced topics in color and composition.

Tuition \$285

For more information, or to register, contact Sharon Jensen at ssmjens@aol.com or 505-323-7522

Alicia Sotherland Workshop

Jan 16 & 17, 2010 • Escondido CA

Learn the benefits of portrait painting from life and photos! Space is limited to only 5 people! \$190.00

Register by e-mail: aliciasotherland@hotmail.com or phone 760-746-6256

Business Skills Workshop for Artists and Artisans

January 16 & 30, 2010 • Santa Fe, NM

Do you need an opportunity to improve or expand your business? Have you ever thought about teaching workshops to visitors? The City Santa Fe Arts

Commission is offering an educational opportunity:

The City of Santa Fe is actively marketing hands-on creative experiences for visitors to NM through www.santafecreativetourism.org. These are opportunities for visitors allow them to gain a better, deeper understanding of our community and culture. Whether you are currently offering hands-on workshops now, or would like to begin offering them, this two-part business skills workshop is designed to help you develop and grow your business.

“Start the New Year Right!” and “Getting Ready for Company” - Time: 9am to 12pm

Price : \$45.00 includes both sessions, workshop materials and refreshments

About the Trainer

The workshop will be led by Santa Fe resident Bette Bradbury, Director of Training for WESST. Bradbury has over 15 years of hands-on entrepreneurial/artist training and business development experience combined with 30 years of marketing and business development expertise. In 2009, Bradbury was honored as the Small Business Administration's Champion for Home Based Businesses.

For further information or to register please contact:

Brent E. Hanifl

City of Santa Fe Arts Commission

505-955-6215 or 955-6707

www.SantaFeCreativeTourism.org

santafecreativetourism@gmail.com

LA BONNE ETOILE

~ a place to create and recreate

Don't miss the early enrollment deadline of Dec. 31 to enter the raffle for a free week rental of Chez Kristina, the newly renovated 2 bedroom cottage at La Bonne Etoile, which is located 60 miles southeast of Paris, in the small village of Fontaine-Fourches. Perfect for extending your workshop experience.

For Details and to View the complete 2010 Workshop Calendar, which includes Jimmy Wright, Margaret Dyer, Urania Tarbet, Kay Polk, and Alicia Sotherland to make 2010 a blockbuster year, go to: <http://www.labonneetoile.com>

Call for Entries

EDITOR'S NOTE: Please send an email to Alice Flitter at awflitter@aol.com with complete information about any shows that will be of interest to your fellow PSNM members. Submissions must be received by 15th of the month preceding the issue in which you'd like the show mentioned.

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

Some of these listings were sent to PSNM in the ArtPerk email newsletter. ArtPerk.com is also on Your Facebook Feed. Artists are finding this a convenient way to stay on top of new postings to ArtPerk.com! Go to ArtPerk.com, and on the right side of the screen you will see the feed. If you're not already, become a fan. Each time a new listing for any category on ArtPerk.com is posted, you will see it within minutes on your Facebook Wall and can click through to get more information. To find out more about this excellent resource go to: <http://www.artperk.com>

Digital Deadline: Saturday, January 9, 2010

Embracing Our Differences • Sarasota, FL

Sunday, March 28 - Sunday, May 2, 2010

Open to artists, photographers, professionals, amateurs, teachers and students. 7th annual visual art exhibit celebrating diversity. National and international submissions are encouraged. 45 artists will be selected for the exhibit. The exhibit will contain 39 billboard-sized (16 feet wide by 12 1/2 feet high) images of the selected artworks. An additional six "honorable mention" selections will be made. For details, contact Coexistence, Inc. PO Box 2559, Sarasota, FL 34236 Call 941-928-0567 or email: michaeljshelton@comcast.net www.EmbracingOurDifferences.org

Digital Deadline: January 11, 2010

Maryland Federation of Art (MFA)

33rd Annual Art on Paper

March 19 - April 18, 2010

Exhibited at Maryland Federation of Art's Circle Gallery, Annapolis MD

Juror: Joann Moser, Senior Curator of Graphic Arts, Smithsonian American Art Museum, Wash., D.C.

Cash awards \$1000. One-two entries \$25, additional four entries \$5.00 each. USA residence.

Prospectus: Send SASE: AOP, Dept.-PSNM, 18 State Circle, Annapolis MD 21401.

Download www.mdfedart.org Email for PDF: info@mdfedart.org Subject line: AOP-PSNM

Digital Deadline: January 22, 2010

"For & About Women" National Juried Art Exhibition

Sunday, Feb 28 - Friday, March 26, 2010

The Fredericksburg Center for the Creative Arts (FCCA), a 501c3 non-profit, is sponsoring the national exhibition "For & About Women", featuring art that is by, for, or about women. For more details, go to the website of Fredericksburg Center for the Creative Arts 813 Sophia Street, Fredericksburg, VA 22401 540-373-5646

email: Curator-Frederick-Gallery@fccava.org

<http://www.fccava.org>

Digital Deadline: January 30, 2010

MasterWorks NM • EXPO NM • Albuquerque

April 9 - 30, 2010

Large Division: Judge - Peter A. Nisbet

Jurors - Andrew Connors, Alan Radebaugh, Sallie Ritter

Miniature Division: Judge - Wes Pulkka

Jurors - Ann Bromberg, Martin Vela, Susan Weeks

Saturday, March 20, 2010 Postmark Date for

ALL MINIATURE ENTRY FORMS and

Miniature Shipped Artworks

Sunday, March 28, 2010 Delivery Date for

ALL Miniature Hand-Delivered Entries and

Accepted Large Fine Artwork

Prospectus available at: www.masterworksnm.org

For further Info, contact Panola Lisle at 296-5358

Digital Deadline: April 26, 2010

International Association of Pastel Societies

Butler Museum, Youngstown, Ohio, in the Flora B.

Giffuni Gallery

July 11 - August 29, 2010

Jurors: Alan Flattmann, Liz Haywood-Sullivan, and

Jimmy Wright

Judge: Maggie Price

Prospectus on IAPS web site: [http://www.pastelinternational.com/COMPETITIONS/](http://www.pastelinternational.com/COMPETITIONS/competitions-exhibitions.html)

[competitions-exhibitions.html](http://www.pastelinternational.com/COMPETITIONS/competitions-exhibitions.html)

Digital Deadline: May 3, 2010

MidAmerica Pastel Society - 2nd National Open

Exhibition

Aug. 26 - Sept. 25, 2010 in Merriam, KS

Juror/Judge: Lorenzo Chavez

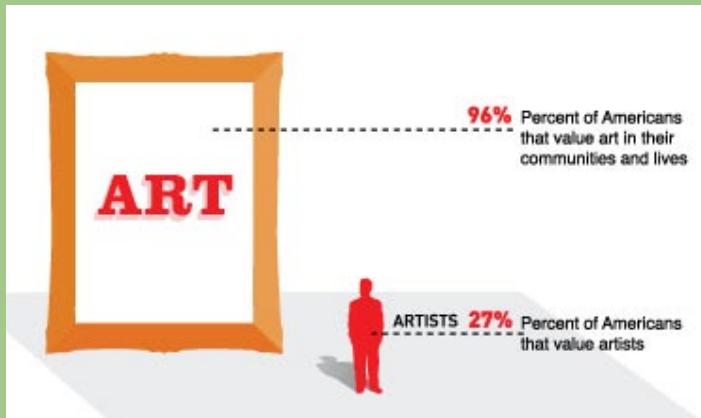
Download prospectus at: www.midamericapastel.org

Lorenzo Chavez Workshops in conjunction with show:

Aug. 23 - 25 & Aug. 27 - 28, 2010

A country that loves art, not artists

~ from *UnitedStatesArtists.Org*



In a survey of attitudes toward artists in the U.S. a vast majority of Americans, 96%, said they were greatly inspired by various kinds of art and highly value art in their lives and communities. But the data suggests a strange paradox.

While Americans value art, the end product, they do not value what artists do. Only 27% of respondents believe that artists contribute “a lot” to the good of society.

Further interview data from the study reflects a strong sentiment in the cultural community that society does not value art making as legitimate work worthy of

compensation. Many perceive the making of art as a frivolous or recreational pursuit.

USA hopes to help close the gap between the love of art and the ambivalence toward artists in society.

Other insights further illuminate the depth of the paradox:

- A majority of parents think teaching the arts is as important as reading, math, science, history, and geography.
- 95% believe that the arts are important in preparing children for the future.
- In the face of a changing global economy, economists increasingly emphasize that the United States will have to rely on innovation, ingenuity, creativity, and analysis for its competitive edge—the very skills that can be enhanced by engagement with the arts.

Cashing in on Gift Buyers in a Down Economy by Missy Loewe

The busiest sales time for retailers and many artists is upon us, but so is double-digit unemployment, wiped out nest eggs, and general fear of spending too much. What’s an artist to do to see a portion of the \$450 billion spent on all November/December holiday gifts in America?

This year it might take a little more to get a little more... more effort to get noticed, more thoughtfulness to impart uniqueness, more marketing to focus attention on the value of your work versus something mass produced.

The trick is to balance the need for lower priced options versus being perceived as cheap, or undervaluing our work just to make a sale. One solution to this quandary is to produce some smaller pieces, well priced, to sit alongside your higher-priced, larger work. Another is to make some limited edition reprints of originals, classy and well made, these signed and numbered prints could be a welcome addition to your “less pricey art collection.”

You might also just call it what it is – an honest attempt to sell original artwork or your high-end prints, direct from the artist, with value and uniqueness. Tell collectors and potential buyers that purchasing local, American art is a better decision than a foreign-made mass-produced trinket,

and if they want to help our economy recover, spending at home is a good way to start. With an average of \$800 being spent on each person in the country between now and late December, there are plenty of sales to be made if you work at it and let buyers know the value of your work as a gift.

Missy Loewe, co-founder of ArtPerk.com, just released “Seen & Sold: 51 Ways to Market Your Art in Any Economy”, now available on Amazon.

Artists Giving Back at Holiday Time

As an artist, you can “give back” even more than helping to serve meals. How? Donate a piece to a charity auction. Sponsor a kids’ art contest. Volunteer to teach a class at a senior center. Take an original work and print it on card stock, then offer them to your local vet’s hospital for residents to send as their holiday cards. Give a piece as a gift to a hospital, retirement home, or art center. Donate work to a pet shelter for their holiday sale. Provide a free demonstration at a home for women. Host an open studio night for local art students. Organize a trip for several artists to visit a local retirement home and help residents make holiday gifts for loved ones.

Once you get going on a list of ways to help out and use your unique artistic gifts, you’ll be inspired and find ways to fulfill your need to contribute and will help people in ways you cannot imagine!