



HIGHlight

July 2006

From the President...

Things are going to get a lot worse before they get worse. —Lily Tomlin

Greetings, PSNM Friends —

Just when you thought it was safe to come back to meetings, our need for volunteers is greater than ever. Beginning in July, the second big push toward the National Show will begin. The National Show Committee (which means everyone who has any part, large or small, in the show — which means you!) will be meeting every month from now until November

at Las Manañitas after our regular monthly meeting. Many jobs remain to be done, and we need every member to step up in whatever way you can. It feels great to have a part in the most prestigious activity of our organization.

Members are also contacting the board with wonderful ideas about how to strengthen our organization and expand the ways we serve our members. Putting together a show highlighting the work of the “people in the middle” is one such idea; organizing critique groups is another. But again, we need people to volunteer to make these good ideas reality. Please ask yourself what you can do.

—Betsy Greenlee

Monthly Meeting at the Albuquerque Museum

Saturday, July 8, 10am

Terry Ludwig, fine pastel artist and entrepreneur—the inventor of those delicious Terry Ludwig Pastels will give a demonstration. We’re not sure yet of his program, but he’s hinted that he may paint a portrait... something else you could volunteer for! Terry has donated four sets of pastels to be awarded at the 2006 National Show.

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

PSNM’s 2nd TVI art student scholarship recipient.

Each year we offer a scholarship to a talented art student at TVI (now CNM) who plans to continue with their art career in a serious manner. At the last meeting, Lyle Brown presented our second scholarship winner, Jeness May Chavez.

Jeness discussed her views on art and her goals. As a single mother, with a 7½ year old daughter, she has proven her strong desires to be an artist. She plans to continue at UNM and eventually move towards sculptural installations after becoming immersed in painting, printmaking and sculpture. To quote Jeness from her artist’s statement: “Art is my life, my impetus, my motivation, my sanity, my new family, my lover and at times my greatest enemy” She opened with the simple statement “I was born to be an artist”. We wish Jeness luck in her endeavors and have invited her to visit us at any time.

PSNM Signature Members’ Show

Previous announcements indicated that any paintings submitted to the PSNM Signature Members’ Show at the Albuquerque Museum must have been painted no earlier than 2005. Doug Fairfield, the curator of the show, has amended that to *no painting earlier than 2004*.

We hope that change will allow more signature members, including those who have not worked in pastels in the last couple of years, to participate.

Send your very best!

Treasurer’s Report

As of June 2006

Checking Account	\$3,091.55
CD	8,183.43
Total	\$11,274.98

May Program Review by Gail Murray

Addie Draper: Abstracted Realism

That is how Addie Draper described her work at the May meeting. Living on 40 acres east of Albuquerque gives Addie much opportunity to abstract the landscape in abundant brilliance for her subject matter. Since about 1993, she has worked almost exclusively with pastels. From quiet and balmy blues to roast-hot oranges and reds, Addie's paintings convey an emotional connectedness with her surroundings, depicting her feelings about specific landscapes and architecture. The simplicity and spareness of form belie the work behind her creations.

She views a scene and shuffles it down to a few elements to make a statement. Addie states, "I thoroughly photograph a place that has intrigued me and manipulate the photos (in Photoshop) to find the composition or the elements that best relate the concept that attracted me to the area. I then do a black and white thumbnail sketch to determine the placement of values and then do a small color sketch to determine color values and the poetry of the piece. The color mock-up is like the road map to the final piece."

She works on sanded paper, or on archival mat board that has been prepared with gesso and pumice. She likes Kitty Wallis paper for very smooth areas, but also is interested in building up textured surfaces. First the board is gessoed on the back, allowed to dry, then the front gets an untinted pumice-gesso coat. Strokes are applied in both directions. She mixes the gesso and pumice with water in an old coffee can, not letting it get too watered down. Golden also makes a surface texture product.



Left: Blending pastels
Above: Close to finished.

Addie uses a technique that involves rubbing the pastel pigment into the paper to completely cover the ground. She builds up layers of color, to get the depth and intensity of color that she is looking for; the technique has the same effect as glazing does in the oil medium. She is interested in the impact of color and composition in relating the mood of the work, working with the experience of a place, time of day, season, feelings, thoughts and emotions that one experiences when existing in their world. Her initial ideas come from the lighting effect on the landscape. She loves the pure color and luminosity of pastel, so she won't use spray fixative, which tends to dull and coat the crystalline structure of pastel.

Addie begins her underpainting with NuPastels and other hard pastels, building up layers of color. This process gets as much pigment

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June Program Review by Gail Murray

Mike Mahon's DiVine SETUP

Mike may live in Amarillo, Texas, but his roots are in Taos, NM, where his grandfather was a pharmacist. Mike graduated from art school in 1971, when everything was about abstract expressionism — all novelty. After a 30 year career as a commercial artist in order to make a living, he started painting full time in the late 90s. Mike's style whether in oils or pastels is impressionistic realism. His paintings range from landscapes to portraits. He primarily paints scenes of Texas and New Mexico. Mike opened by saying, "the work of an artist is to lift the veil over the rest of the world's eyes. Artists must have a mastery of observation. An artist's job is to show the world what it has never seen before. Art is to re-think God's thoughts and put it on canvas. There is nothing new to say; it is the artist's job to interpret." Mike specialized in portraits, but wanted to put his people in landscape settings. So he learned how to paint landscapes, which at first intimidated him. He does portraits from life, and life studies. He said the difference between a portrait and a study is, "a portrait is paid for in advance; while a study you do it and it might sell."

To Mike, starting a painting is the most intimidating part. There is always a tipping point where it looks terrible and you think it will never look good. You have to work through that and not be discouraged. He has devised a "procedure" for painting, so he'll know if it will be a good painting, and he puts a lot of time in planning a piece. His paintings start from life as much as possible, but he will also use the computer to manipulate and compose a photo. Photos are for compositional or color reference. Normally he doesn't spend more than 3 hours on a painting.



Above: The composite photo
Below: Sketching in values.



Today's demo was a scene of an old, pitched-roof adobe house in Arroyo Hondo near Taos. There was a clothesline beside it, a hill in front and a large tree anchoring the image in the background. Mike was most intrigued in the clothesline, so he made it the painting's center of interest.

He used Kitty Wallis paper, mounted on 14"x 18", 1/2" thick foamcor. Normally he cuts the board to fit the paper size, but for the demo, it was a few inches larger all around. He began by using a general layout carbon pencil to do a basic loose sketch of the scene. He likes to start very loose, as the looser you are, the more you can change things later. Painting is an editing process. Sometimes he fixes his pencil sketch with HAIRSPRAY! It is less toxic and cheaper than spray fixative.

Once he was satisfied with his loose sketch, Mike started roughing in the tree with darks. He worked

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on the paper as possible, while letting the previous colors reveal themselves in successive layers. Besides NuPastels, her favorite pastels are Rembrandt, Sennelier, and Schmincke. Painting with two different latex gloves, one for lighter colors and another for dark, keeps the pastel sticks clean. She keeps a rag nearby to rub off the fingers of the glove and loves to use her hands in blending.

She loves the orange glow of our sunsets and achieves a soft edge and out-of-focus look by adding strokes of pastel with the sticks, then mashing and smearing the colors with her gloved hand. She buys disposable medical latex gloves at Walgreens or Wal-Mart.

Addie paints analogous color schemes, such as the "warm" demo today, working all over the painting until the end, when she will concentrate on tuning up specific details. Today's simple landscape view started with yellow-orange at the top, then light yellow, maroon, and orange in the middle, and green at the bottom. Pink is a good transition color, as well as blues, and working with same values in different colors. These large blocks of color formed the underpainting and set the tone for the final piece. Layering colors is the key to the beauty of pastels, and sometimes "happy accidents" can occur in blending. She uses Schminckes and Senneliers as she continues to build up a lot of layers. There will always be another color that shows through the preceding layer, as she calls this the "dance of colors". To avoid muddy colors, blend them individually. Red and green will make mud real quick, so you have to know when to stop. There are puzzles posed for her in each painting, such as how to make the large brown areas alive with lots of layers, to make the work dance. Addie likes to think of her art as poetry - like short statements. She has a picture in her head as to where she wants to go with each painting. She likes to paint in square formats or long and narrow, either vertical or horizontal.

Her demo consists of applying color, blending, stepping back to evaluate, and working all over the painting to tell the story. The top part (sky) was a smoother surface, and the lower portion had more texture, for the foreground. The dark trees were purple "blobs" that she leaves the edges light, and has dark highlights in the middle. As the painting nears completion, she takes softer pastels and plays back and forth with lots of colors on the lower portion with more texture, and between different transition areas of the composition. She doesn't ever get too attached to one piece... everything is for sale. "Kids have to leave home too," she said with a smile. "When they sell, there is a need to create more. The magic of art is to get the work out and share it with others. They all have a story to tell." Two of Addie's major inspirations for concepts and philosophy of painting have been Turner and Diebencorn. Although they worked in different times they each have very unique, personalized approaches. Diebencorn's compositional abilities and Turner's explosive use of color and movement of stroke have had a great impact on her work.

Addie is represented by Dartmouth Street Gallery in Albuquerque; Cibola Gallery near her home in Mountainair, NM; Rice Gallery in Oberline, Kansas.

Member News

Nance McManus has a show in Gallery Uptown at 201 Washington Street in Grand Haven, Michigan up through June 29th entitled: GHOST RANCH TO GRAND HAVEN - LAS PIN-TORAS. with two of her best painting buddies: Diane Van Noord (from Michigan, working in oils and graphite) and Barbara Dale Hanes (from Iowa, working in mixed media).

Elizabeth Greenlee and **Nance** will be having a joint show, "ABSTRACTED", at MoRo Gallery, 806 Mountain Road NW near Old Town, Albuquerque. The opening is Friday, July 7th. The show will be there for the month.

Paula Kuehl received a Juror's Choice Award for her painting "Autumn Still Life" at The World of Art show in Mableton, GA.

Deborah Paris is pleased to announce that **Terry Ludwig Pastels** is now producing a sixty piece Signature Landscape Set consisting of Deborah's plein air palette of colors. The set is available through Mountains Edge Studio for \$165 (applicable pastel society discounts apply). We accept cash, check, Mastercard and Visa. To purchase email Deborah at deborahmparis@aol.com or call 505.867.8188.

Workshops

Nance McManus Workshops

July 28 and 29 • Albuquerque - UNM Continuing Education
PASTELS ARE PAINT...NOT CHALK! For more information e-mail Nance at: nance@ringsteward.com

Deborah Secor Workshop

August 12 to September 30, 2006 • Albuquerque, NM
The Artist's Studio at Hoffmantown Center (SW corner of Wyoming and Menaul), Saturdays from 1:00 to 4:00.

The Beginning/Intermediate Landscape Class is for the student who wants answers to the basic questions, such as what paper and pastels to choose. You'll learn how to get started on painting the landscape, see some useful techniques with the fun and forgiving medium of soft pastels, and explore the ins and outs of painting the southwestern landscape. Those already acquainted with pastel will continue their studies of the landscape. Each week you'll see a lecture/demonstration on a particular topic in the landscape, followed by working at your easel. The last class will be a friendly, gentle, helpful critique of your work.

Eight-week class - \$200.00 (tax included.) Contact me to register. \$75.00 deposit required by July 12. Balance due at first class. Materials list and directions will be sent to you. Limited to 12. If you prefer to attend selected classes the cost is \$35 per class. Deborah Christensen Secor, 81 Pinon Heights Road, Sandia Park, NM 87047

Phone: 505-281-0194; Email: dsecor@peoplepc.com

Website: www.deborahchristensen.com

Workshops

Frank Federico Workshops

Aug 21-25, 2006 • Gloucester, MA

5 days at the North Shore Art Assn., call 978-283-1857

Oct 12-15, 2006 • Oregon

Following the judging of the Oregon Pastel Society's annual exhibit, Frank Federico will conduct a four day workshop.

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

Nov 11-15, 2006 • Tubac, AZ

Frank will be conducting a 5-day *plein air* workshop at Los Reyes workshops. For details, contact Katherine Reyes, 520-398-9222.

Deborah Paris Plein Air Workshops

Join Deborah for a challenging learning experience. Learn how to make the most of your outdoor painting experience and use your plein air sketches to improve your studio work. Deborah's work has been featured in International Artist, The Pastel Journal, Southwest Art Magazine, and American Artist. For information or to register go to www.deborahparis.com, email deborahmparis@aol.com or call 505.867.8188.

Sept 22 - 24, 2006 • Placitas, NM

Paint the beautiful fall colors of New Mexico. Learn how to simplify your compositions, see and paint correct values in the field, understand color temperature and create color harmony in your work. We will paint on location in the Sandia Mountain foothills, as well as higher elevations for fall aspens. Tuition: \$295 (\$150 deposit holds your place in the class).

Aug 31 - Sept 3, 2006 • Gig Harbor, WA. Northwest Pastel Soc. For information or to register contact Paulette Johnson at 425-774-6785 or email PJPastels@aol.com.

November 6 - 10, 2006 • Fredericksburg Artists School
Beautiful fall weather in the Texas Hill Country. Contact Bill Bush at 830-997-0515 or email: bush@fbartschool.com

Maggie Price Workshops 2006

September 4-7 • Ft. Walton Beach, Florida

September 18-22 • Hot Springs, Arkansas

September 29- October 8 • Juzcar, Spain

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

October 30-November 3 • Sautee, Georgia

All classes focus on painting the landscape in pastel; beginning to advanced students are welcome. Maggie Price is a Signature Member of the Pastel Society of America, the Pastel Society of New Mexico, and Plein Air New Mexico. She was a co-founder and editor of The Pastel Journal magazine, and is author of over 90 articles on pastel art and artists. For more information, see www.MaggiePriceArt.com, email pcstudios@cablone.net, or call 505-294-7752.

Lorenzo Chavez Workshop

October 2 - 6, 2006 • Taos, New Mexico

Plein Air - Fechin Art Workshops - Tuition: \$475

Study traditional landscape painting, outdoors on location. For more information: www.fechin.com or call (505)776-2622. Go to www.lorenzochavez.com for instructor info.

Margot Schulzke Workshops

Oct 8 - 13, 2006 • Soto's Sierra Retreat, Pollock Pines, CA

Join the author of *A Painter's Guide to Composition and Design* at High Sierra Design Workshop for on-location and in-studio painting near South Lake Tahoe. Maximum enrollment 12: lots of one-on-one instruction. Info, email: schulzke@jps.net, or call 530-878-7510.

February 11 - 17, 2007 • Mexico

Near San Miguel de Allende, historic, expansive hacienda at Dolores Hidalgo. North American management, airport transportation, side trips, all meals available at the Hacienda - plus riding stable! Maximum enrollment 15. All levels welcome. For information, contact coordinator: Linda Roemisch, artandsoul@direcway.com.

Paul Murray Workshop

October 9, 10, 11, 2006 • Santa Fe, NM

Mark your calendar if you'd like to have a chance to learn from the "Best of Show" winner of the 2005 Pastel Journal 100 competition. For details, go to: www.murrayfineart.com

Terri Ford, PSNM, PSA Workshop

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

Enjoy 4 days of plein air painting in the city of lights, water, bridges, parks, gardens, museums, food & wine!! Each day Terri's demonstration and discussion will focus on composition, value approach to color thought process and the varying factors related to painting on location. Work at easels and plenty of individual attention will follow. Welcome and farewell receptions will be held on a houseboat in the River Seine, with a dazzling view of Notre Dame...the heart of Paris! Travel and accommodations are up to you, but a great list of hotel and apartment recommendations is available.

Tuition \$325.00. Terri is a Distinguished Pastelist with the Pastel Society of the West Coast, and a Signature Member of the Pastel Society of America, the Pastel Society of New Mexico, and the Sierra Pastel Society. Complete information at www.terrifordart.com. Email tford@terrifordart.com or call 408-286-3801

Glenna Hartman Workshop

Oct 30, 31, Nov 1, 2006 • Albuquerque, NM

Natural Resources Bldg, Expo New Mexico
Imagine...three days of pastel painting with this renowned plein air painter, judge of the 2006 PSNM National Show. Weather permitting, we will be painting outdoors.

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

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

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

Exhibitions • Call for Entries • etc...

Connecticut Pastel Society

Slide Deadline July 7, 2006, Juried by 5 artists.
13th Annual National Exhibition, Sept. 16- Nov. 19, The Slater Memorial Museum, Norwich, CT. For details and prospectus, go to www.ctpastelsociety.com

LoneStar Pastel Society

Slide Deadline July 15, 2006, Juried by Ramon Kelley.
For details and prospectus, contact Show Chair, Janette Dickerson, Amarillo Art Institute, 3701 Plains Blvd., #117, Amarillo, TX 79102; email: amaartschoolschool@sbcglobal.net

Maryland Pastel Society

Slide Deadline July 15, 2006
Juried by Duane Wakeham.
Annual "Shades of Pastel" National Exhibition, Sept. 9 - Jan. 31, 2007. Charles Sumner Museum, Washington, D.C. For details and prospectus, send #10 SASE to Lisa Mitchell, SOP Chair, 1415 Sparks Rd., Sparks, MD 21152 or, go to: www.marylandpastelsociety.com

Ouray County Arts Association

Registration Deadline July 15, 2006, Judge Lee Johnson.
46th Annual Artists' Alpine Holiday, Aug. 4 - 12.
Details can be found at: www.ourayarts.org/aah.html
Nancy Hawks will be taking paintings up to Ouray on July 26. Meet her at far west end of the parking lot, Smith's at Menaul and Carlisle. \$15 per painting. Call her for packing requirements: (505) 771-4931 or email her at: Rnhteacher@aol.com

Pastel Society of Oregon

Slide Deadline July 17, 2006, Juried by Frank Federico.
15th Biannual Juried National Exhibition, Oct. 13-Nov. 22, Umpqua Valley Arts Center, Roseburg, OR. For details and prospectus, send #10 SASE to: PSO, PO Box 105, Roseburg, OR 97470 or download from: www.users.mcsi.net/pso

Courage Cards Art Search

Entry deadline July 31, 2006
Looking for artwork for their 2007 original fine art holiday greeting card collection. Benefits people with disabilities. Guidelines can be downloaded at www.couragecards.org
Call 763-520-0211 or email : artsearch@courage.org

Sierra Pastel Society

Slide Deadline Aug. 7, 2006, Juried by Maggie Price.
Pastels on High International Exhibition, Oct. 9-28, Chablis Gallery, Placerville, CA. For details, contact: Connie Randmaa at conniepastels@yahoo.com

Degas Pastel Society

Slide Deadline Aug 12, 2006, Judged by Doug Dawson.
15th Biennial National Exhibition, Oct. 1 - 27.
Placé St. Charles, New Orleans, LA. For details and prospectus, send #10 SASE to Kathy Daigle, DPS, 32 Cornerview Rd., Gonzales, LA 70737-6248, or go to www.degaspastelsociety.org

ArtNetwork Cover Contest

Application deadline Sept. 15, 2006
This company publishes "Living Artists" and is holding a competition for the cover. For details about this and other opportunities they offer, contact 800-383-0677 or visit their website: www.artmarketing.com

Arts Central National Watercolor and Pastel Show

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

IAPS 6th Biennial Catalogue Cover Competition

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

Change Is Coming to MasterWorks

Two big changes are coming to the 2007 MasterWorks Show. First: The all-inclusive prospectus will come out in October. There will not be a separate prospectus for the Miniature Fine Art Division. Second: MasterWorks is going digital! The Large Fine Arts Division will only accept digital submissions - no slides! Hopefully, this advance notice will prevent anyone from being caught off guard when it comes time to enter the show. If the image does not accurately represent the actual painting, your work will be rejected. Please don't attempt to do your own photography and entry if you do not understand the parameters below. Additional requirements will be in the prospectus. Use a good digital camera: MINIMUM 3 Mega Pixels, though 5 Mega Pixels and up will give you a better image. Crop the image so that only the painting is shown. FILE FORMAT: JPG files only. RESOLUTION: 72 dpi. IMAGE SIZE: Maximum 700 pixels on longest dimension. Getting close to the 700 will give you a better image.

Self-Promotion in the Internet Age

by Michael Chesley Johnson, PSA

Back in the days when Google was a mathematical term spelled “googol” (1 followed by 100 zeroes), we artists had few ways of promoting ourselves. Business cards, magazine ads, gallery promotions – ways that weren’t necessarily easy, but at least didn’t take more expertise than picking up the phone.

But now “googol” has become Google and the Internet has become a powerful – and technical – marketing tool. We artists, who think the choice between Turpenoid and Turpenoid Natural is as technical as life should get, are confused by new marketing issues. Hit counters? Web statistics? Keywords and metatags?

Well, the Internet is here to stay, and if an artist is to survive, he must adapt. This doesn’t mean you have to build your own website. (Leave that to the contractor!) But there are uncomplicated things you can learn that will help you. These are things you can pass on to your web designer or use yourself to improve your visibility in the art world.

First, know that a website is one of your cheapest but most important marketing tools. Use it both to reach out to the world and to bring the world to you. Think of it as a form of transportation.

I like to think of it as an automobile. An automobile has three qualities: its appearance, how the driver operates it, and those mysterious, inner workings.

Your site’s appearance should be as trimmed-down as an economy car. It should do nothing more than get you from point A to B in comfort and with efficiency. You don’t need to have music playing when you click with your mouse or animate what we in the web business call “flaming logos.” (These are words that dance around to get the visitor’s attention.) Keep things simple and elegant and you will also keep your visitor.

As for operation, anyone from a teenager to your great-grandmother can drive a car. Except for very minor differences between models, the buttons and levers are found in the same places and operate in the same ways. But isn’t it frustrating when they aren’t and don’t? It’s the same with websites. For example, keep the menu near the top where it’s easily visible, and make sure the menu choices are clear and unambiguous.

As for the mysterious, inner workings, that’s where the fun begins. There are several important items that will make your site a more powerful tool for you.

Let’s start with the domain name. This is a phrase, like “www.pastelsnm.org,” that visitors will type in to get to your site. The domain name should be simple, meaningful and above all, easy to remember. Consider it your brand name, such as Honda. It’ll be something you need to put on your business cards and on all advertising.

Your site needs to have keywords associated with it. For example, the keywords for the PSNM site might be “pastel, painting, pastel society, New Mexico.” These keywords go into a special, hidden place on a web page where search engines such as Google can find them. Search engines use them to index the website so people can find you. Your list of keywords should be succinct. The keywords should also appear in what’s called the “visible text” -- the text you

see on the screen -- of your main page.

A website must also have a hit counter. This tells you how many visitors come to your site. But it’s more than just a number to feed your ego. Many counters, such as the free one from www.SiteMeter.com, give you other useful information. They can tell you what keywords a visitor used to search for your site. They can even tell you what site the visitor came from to get to yours — the “referral page” — such as a pastel society’s page. All of this information will help you fine-tune your list of keywords, your search engine strategy and your list of sites you share links with. (More about this later!)



Michael Chesley Johnson - Pastel Artist & Writer	
Recent Visitors by Referrals	
Detail	Referring URL
1	unknown
2	http://cgi.ebay.com/ws/eBayISAPI?cmd=ViewItem&ref=fromMakeTrack=true
3	http://www.artshow.com/workshop.aspx?MedTheme=Oil&Location=All
4	http://www.google.ca/search?q=...&btnG=Search+Images&sa=N&tab=iw
5	http://www.google.com/search?hl=en&btnG=Google+Search
6	unknown
7	http://www.mta.addr.com/afp/html/listings.htm
8	http://www.sff.net/people/mcj/sb/index.htm
9	http://www.artresources.com/guide/comp.html?i=15147

Referring URL	http://www.google.com/top&start=20&sa=N
Search Engine	google.com.tr
Search Words	american art land landscape painting artist
Visit Entry Page	http://www.sff.net/people/MCJ/
Visit Exit Page	http://www.sff.net/people/MCJ/

There are other features you can incorporate that will help your marketing. You might add a place where visitors can join your mailing list. I use a free service called BraveNet (www.bravenet.com) for this. Or you might add a “blog.” Blog is short for “web log.” It’s like an on-line diary. If you’re on a painting expedition, it’s a place to post travel pictures, or if you’re deep into a major studio painting, images of your work-in-process. www.Blogger.com is a free blog service, and it’s easy to use. People like fresh news, and this is a way to give it to them.

Speaking of fresh, you should put out a new “model” of your site every year, just like Detroit does with cars. This doesn’t mean



an extreme makeover – you don’t want repeat visitors to think you’re going through a radical personality change – but you should put up images of new paintings and update upcoming events.

Having a website doesn’t guarantee results. It’s not a case of “build it and they will come.” It’s great to have all these ways of getting people to return again and again, but they do need to find it in the first place!

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We talked about keywords, and that's a start. Even if you sit on your hands, the search engines will find and index your site. That's what they are designed to do. But you can help them do it sooner by submitting your site. Google, Yahoo! and DMOZ ("The Open Directory Project" at www.dmoz.org) allow you to submit your site for indexing. There are others, but start with these.



Another way to draw visitors is to have other websites link to yours. The more links, the higher up in the search rankings it will go. For example, you may belong to several pastel societies. These societies most likely have websites and membership lists on-line. Your site should appear as a link on each of these lists. But think beyond just pastel societies. Think of other art groups you belong to that have sites, sites of galleries you're in, art directory sites such as www.NMCultureNet.org – well, you get the picture.

If you participate in any on-line discussion groups, make sure you put your website address in your signature line, if possible. I participate in a community called WetCanvas (www.WetCanvas.com) where they have a pastel forum. From the information I get from my hit counter, I know many visitors come from WetCanvas. (Make sure you put your website address in your regular e-mail signature, too!)

You can also get free publicity through eBay. You may think that eBay's just a place to sell and buy, but think of it as a place to advertise. Consider putting up a "teaser" painting for sale. If you put your website address in the item description, you can bet you'll get many more visitors to your site.

I've had my website on-line for six years now. I'm fortunate. Since I design websites professionally for artists and writers, I've been able to experiment and help my website evolve into a "lean, mean, marketing machine." With these tips, you can do the same.

Michael Chesley Johnson, PSA, not only paints and teaches workshops but also designs websites for artists. (He helped design the PSNM site.) For more on his web design, see www.3CrowsKeepingWatch.com. For more on Michael, see www.MichaelChesleyJohnson.com.



with his *plein air* set up of 96 NuPastels and other soft pastels. He started the traditional way – hard pastels first, with soft last. A plastic tackle/tool box held his colors, organized by value: lights across the top; medium values in the middle; darks in the bottom. He will sketch in colors all over the painting like "notes" to remind him what color he wants to put in later. To remember which pastels he is using in a painting, he stands them up on end in place. As others do, he cuts off about 1/2 inch of the pastel to keep the numbers intact for future reference. He knows which colors he uses over and over, but this helps him keep track of some lesser used colors. First, Mike puts in his darks all over the painting. He has planned a path for the eye with the darks. Once he has the darks blocked in, he goes over it with turpenoid. He can tell right away if it is going to be an interesting design. Mike says, "the foundation of a good representational painting is in the abstract design at the beginning." Since he also likes to paint in oils, he says doing the turpenoid step with a brush gets that out of his system. The looser it is, the more fun; the drips and runs add interest. He also tones the outer edge of the pastel paper with turpenoid so he can use that area to test colors. He always paints with one sheet backing the top one, so there is no transfer of texture from the foamcor substrate.

The "Procedure", that he applies to every painting, he calls the "DiVine SETUP" — 7 basic fundamentals of art. In order of priority. **D = Drawing and Design.** Learn to compose on the page. Doing the pencil sketch first, gets the center of interest established in the first 20 minutes. Mike divides the paper into quadrants. The center of interest will be in the center of one of the quadrants. In today's demo it was the quadrant with the clothesline. He states that to be a better painter you have to DRAW. If you can draw you can paint. **V = Values.** Learn how to judge values from dark to light; values are second only to drawing in importance. Various media affect the discernment from dark to light. Television only has 50 steps from black to white; print film 100-150 steps; slide film 200-250 steps. But the human eye can discern 100,000 shades of grey that the camera cannot see. That is why it is impossible to take a photograph of a scene and have it look the same as it does to the human eye. **S = Shapes.** Vary your shapes to make the painting interesting, but only use 5 or 6 basic shapes. More than that are too busy. **E = Edges.** Lost and found, soft and hard. **T = Temperature.** Warm/cool colors and how they work together. **U = Unity.** Unifying elements of the painting and repetitive shapes and values gives a feeling of unity. All of the other steps flow into Unity, i.e. one temperature will give it unity. **P = Perspective.** All the other things make perspective work. Looking at all these steps is also useful for self-critiquing. Break down, step by step, each element of the painting until you can figure out what, if anything, is wrong. Set up your canvas so you are in control.

Mike found Richard Schmidt's book "Everything I Know About Painting" especially useful. Mike has a page in the International Artist's book, "100 Ways to Paint Portraits and Figures". He teaches workshops at the Amarillo Art Institute. Visit Mike's website, www.mmahon.com or phone 806-359-5130 for more information.

Far left: The painting takes shape, once the center of interest is put in. Near left: Mike finished the painting at Weems after our meeting.

More Photos from May & June Meetings...



Left: Addie shows us her reference photo and explains how she will work on making it into a painting.

Below: A snapshot of the work in progress. Notice how she has layered her colors prior to blending.



Below: Mike explains a point after he has used Turpenoid to create his underpainting.



Deadline for submissions to PSNM Newsletter is 15th of month preceding next issue.

NOTE: To have your classes, events, workshops, or news listed in our newsletters, please send information to **Alice Flitter** - Email: awflitter@aol.com

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



Left: After the demo at our meeting, Mike took his “work in progress” to Weems Art Gallery in Old Town, where he continued his demo. Mike likes to get the center of interest completed before he works on the rest of the painting. That way, all his subsequent decisions will be based on how things relate to the center of interest.

Below: The finished painting, showing the margins beyond the crop marks. Notice Mike’s use of these margins to test his colors.

