



HIGHlight

March 2007

From the President...

Dear PSNM Friends —

The February meeting had another bit of excitement: VP Steve Reyes was contacted by Arts Alliance to inform him that March was available if PSNM wanted to hang a show. Since we had to make a decision quickly, the board decided to make it an open show and allow the first 40 members who signed up to display two paintings at a fee of \$10. What a deal! Another reason you should show up for our monthly meetings; you never know what grand opportunity is going to materialize. If this keeps up, we'll all have to increase our painting output.

Bob Blagg is making great progress with our National show arrangements. We have selected the jurors for this year's show and the judge for next year, but I'll let Bob give you the details at the meeting. Please, if you can give some time to this most important annual event, give Bob a call. I'm absolutely sure he can find something interesting for you to do. Besides,

it's fun and a good chance to meet other members.

Again, I'd like to give a sincere thank you to Glenda Jenson who has managed our national show workshop for so many years. We appreciate all the time and hard work she's put into it for PSNM. This year Marilyn Drake is taking the reins for the Duane Wakeham workshop. Contact Marilyn and get on the list – it'll be here before you know it.

The Pastel Journal awards issue just arrived and, in skimming through it, I was delighted to see so many of our members as prize winners! To avoid missing anyone, I won't name names here; but get the issue (if by some chance you don't subscribe to *PJ*) and see for yourself. It's pretty impressive to be associated with so many talented people. Aren't we lucky to have an organization like this right here at home?

Karen Cooper will be our presenter this month. Her article in *The Pastel Journal* last year was very informative, and I'm sure her program will be inspiring.

No telling what the March winds will blow in, so plan on showing up. We're just full of surprises.

—Gaye Garrison

PSNM critique group meetings

We meet once a month on the 3rd Monday evening at 7 pm and the 3rd Friday afternoon at 3 pm.

Limit 10 people for each group. Locations rotate each month at members' homes. Bring one or two paintings for critique and receive helpful insight, suggestions, and encouragement.

RSVP to Lee McVey at leemcvey1@msn.com

Mondays, 7 pm - March 19, April 16, May 21, June 18

Fridays, 3 pm - March 16, April 20, May 18, June 25

VISIONS: Show Prospectus on Page 6

Monthly Meeting at the Albuquerque Museum

Saturday, March 10, 10am

The Value of Black

Karen Cooper, will do an in-depth presentation of the differences in working on black versus white. It will be based on the information in her Pastel Pointers article, "Deep, Dark Secrets", published in *The Pastel Journal*, August 2006.

Ballet before the Dance



Jan. Program Review by Gail Murray

Randy Gleason: Conquering Creative Hurdles

Randy Gleason came to us by way of his association with Rotary International District 5520 (NM and West Texas) and friendship with Gaye and Dan Garrison. Both men are past District Governors of Rotary. Randy's career path has lead him to the mental health field, banking, financial planning, real estate and he serves on numerous boards. Randy is a motivational trainer of bank presidents and a private consultant to various arts and non-profit organizations. He does fundraising for the UNM Hospital, as Chairman of the Board of Trustees. Randy and his wife, Debbie, both have a true appreciation for what we do as artists, and are themselves collectors. But he admits he has no artistic talent or ability to create art, but he does have the skills to motivate others or groups to succeed. Randy gave the PSNM members present a good pep talk on the subject of Volunteering, which was timely for the start of a new year with new officers and committees.

There is a concern among fraternal and service organizations, that enrollment and volunteerism is on the decline in today's society. With so many other ways to spend our free time, our organizations can suffer from a lack of volunteers. The American population can be divided into four different groups today:

- The "Veterans", people in their 70s, 80s, and 90s. This group is very patriotic, with strong family values and feelings, they served in WWII and Korea, but they are dying off.
- The Baby Boomers, those born between 1946 and 1964. "It's all about me" best describes the Boomers.
- The Generation X, the instant gratification group, and children of Boomers. They have to have everything now.
- The Generation Y, kids in school now, and most like and identify with the "Veterans".

When it comes to volunteers, we all make assumptions about them, but not everybody has the same perspective. Here are some common misperceptions about volunteers:

1. Nobody is left to volunteer because everybody is working. Not true. Only about one third of American workers today hold a traditional 8-5 Monday-Friday job. Lots of folks are "free agents" or "consultants". They make their own hours, such as artists, and have much more flexible schedules. As such, they have time to work in volunteering for organizations such as the Pastel Society's various activities. Multi-tasking has reached a new high.

2. Volunteers all volunteer for the same reason. Not true. Volunteers volunteer for a variety of reasons: networking, friendship, sense of belonging, common interest in a topic or activity; to be part of a community; achievement, affiliation, and so on.

3. Some people volunteer and make it their most important job because they have nothing else to do. He gave the example of the fellow who was elected treasurer of a group and remained in that role for 40 years because nobody else wanted to do it, and it became his job for life.

4. Others want everybody else to do it all, but then complain when they don't like something others have done. Randy cited how nobody wants to be in charge, but we are ready to complain about the job the leader is doing.

5. Misconceptions of others because of their background. As an example, every group he belongs to wants to make him the treasurer, because of his background in banking and fund raising. However, Randy admits, he is a "people" person not a "money" person, and he'd rather talk people into giving money than having to count it or do the books.

Very few people will offer to volunteer unless there is a cultural expectation to volunteer, such as with the Mormon Church. You will have much better luck getting volunteers if you ask people to volunteer and ask them to do a specific job and why they should do it. We also fail to get feedback from volunteers. If we are asking people to give of their time, the least we can do is listen to the feedback they offer as a result of their task or effort. This is very important in improving the quality of the project and quantity of volunteers on the next go around. I couldn't help but associate this concept with the recently completed National Show. There was a lot of feedback from the many volunteers, with the information being passed along to the 2007 committee to smooth whatever rough spots were encountered in the past.

To demonstrate an example of cooperation and feedback, Randy asked everybody to line up around the perimeter of the room, according to birthday by month and date. But, we had to do it silently, without any verbal or gestural communication, such as calling out months, or holding up fingers to signify the month. This was very difficult to do without some kind of feedback from each other. After a few minutes of confusion, he then told us we could speak and get feedback from each other. In just a few minutes, we were all lined up from January to December.

Other hints for when you are soliciting volunteers:

- Most people don't want to volunteer to do the same thing they do all day at work.
- Be honest about the length of time the volunteer needs to commit. "It will only take one day a month." That's probably not being realistic.
- Be flexible. Volunteers work on their schedule, not yours.
- The people who are not artistic, but do appreciate art and artists – ask them to volunteer.
- The "No Big Deal" Theory. Whatever you are doing, if you can't do it, it is a "Big Deal". As artists, you are a "Big Deal" to people who can't do what you do. Solicit help from people who can do the task you need to have done, so that it does not become a "Big Deal" to them... or so overwhelming that they can't do it or have a fear of failure. We all want to succeed at whatever we do, even if it is volunteer work.

As individuals, we all have our own Relationship Styles. Randy described the four main Styles:

1. Influencing: Active and outgoing and relates well to others (20)
2. Dominance: Active and outgoing and typically directs others (7)
3. Steadiness: Reserved and accepting of others (14)
4. Conscientious: Reserved and assessing or judging others (12)

Randy had us all group together in separate corners of the room, based on what we thought our Style was that day. On a different day, we might feel we fall into a different group, but that day there were 20 members in Influencing; 7 in Dominance; 14 in Steadiness; 12 in Conscientious. Typically, there are fewer people in the Dominance group and not all past presidents of PSNM that were present moved to that group. A president has to be all four. In a volunteer organization, everybody has to play all four rolls. Past leaders have to let go and let

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Feb. Program Review by Gail Murray

Ron Zuziak, Marketing Your Art

Ron gave us all inspiration for marketing our art anywhere, not just Albuquerque and Santa Fe. He began his talk with a striptease... well, a costume change. He said artists have to be two people: the Artist and the Marketing person. As an artist, he was wearing painting clothes. Then he proceeded to disrobe, revealing his marketing outfit underneath: nice slacks, shirt and tie. The basis of Ron's talk was his three page outline, "*Marketing Your Art; Albuquerque is a difficult art market, but it doesn't have to be.*" Since there were not enough copies for everybody present, this review will consist of his outline, with some brief notes on many of the items of the outline.

I. Determining Your Markets:

A. Illustration or Fine Art? You must decide which you are and create a consistent body of work as you are emerging, so people will get to know who you are and what you are about.

B. Mailing Lists: Business contacts, collectors, networking and professional associations; Personal: friends and family

C. Galleries: how to approach, type and what markets:

1. Costs and Commissions: 50 to 60% commission is typical
2. Timing/Correct Gallery: Find out what kinds of galleries there are, visit them, and determine appropriateness for your work

3. Portfolio: Include a one page Bio, resume, color pictures of your work, possibly one of you, list of awards, publications, etc.

4. Slides: Have duplicate slides made of your work to leave with galleries in slide sleeve. If you want them returned, include a Self Addressed Stamped Envelope

5. Biography: simple one page sheet of narrative that says who you are, why and what you paint, and where you have collectors

D. Commissions: Always say YES. You usually can charge more, even if it is something you don't think you can do. It will stretch your skills to try. Ron suggests adding 10 to 20% more to the cost of a commission than you normally charge for your work. Typical fee structure for commissions is 50 % down payment before you start; 25% upon approved color sketch; you can also do 2 or 3 b/w sketches first; 25% upon completion.

E. Art Fairs and Shows: Consider the expense and logistics of doing a Fair: Booth panels and displays; Fair application and Booth Fees; enough art work for inventory for duration of the Fair or Show. If you plan to display 20 pieces of framed art, you should have 4 or 5 pieces in back up, to fill the gaps as sales are made. Most Fairs need 3 to 6 months lead time; once accepted, plan accordingly so that you have enough work done (inventory) at Fair time. It also REALLY helps to have a booth assistant. Fairs are hard work, and difficult to do alone. As with real estate, consider *location, location, location*, before you apply to Fairs. Think about where you want to do shows. Start locally first, then branch out as you get more comfortable with the process. Combine an Art Fair with a place you would like to travel to anyway. If you have enough inventory, consider doing two Fairs back to back, such as the Key West and Boca Raton shows.

Research: gather info about Fairs and their application process. Two good websites: Albuquerque Arts Alliance: www.abqarts.org and Illinois Art Council: www.state.il.us Most states have similar websites about such events. Google it!

F. Corporate Art: Not only do individuals buy art, but businesses and institutions buy art, *and a lot of it!*

1. Banks: Find out who the decision maker is for the bank's purchases of art. Ask to speak to that person to set up a presentation.

2. Major Corporations: Many of the top Fortune 100 companies set their art budgets at the beginning of the year, from December to February. Inquire then.

3. New Businesses

4. New Construction: New Mexico Manufacturer Directory: check out what new buildings are going up, and find out the decision maker on buying art for new buildings

5. Hotels/Motels: Larger hotels would probably want original work up to 15 to 20 or more pieces; smaller budget motels would probably want prints.

6. Law Firms, Accounting Firms, Doctors and Dentists

7. Municipalities and Public Buildings: Remember Jane Maclean's presentation last September?

8. Museums: probably for more established artists with a history of credentials.

9. Mutual Art Shows: 2 artists that know each other well doing a joint show; Co-ops: several artists renting a space for a longer time; and one man show: You Have Arrived!

10. Advertising: Flyers, mailing list sharing with gallery; Artist Brochure; Business card with Logo; Biography; Ads in Art Magazines, such as SW Art Magazine

11. Word of Mouth

12. Network, network, network; Draw, Draw, Draw (or paint, paint, paint). Join arts organizations, be a walking self promotion of your art, take classes and workshops, and sketch or paint every chance you get to hone your skills

II. Representing Yourself or getting an Agent:

A. Who Are You? Need a good Bio, your background, website

B. Agents: www.artbusiness.com/agentfind is a good resource; agent fees are usually 10 to 20%. An agent can find a gallery for you as well.

III. One on One Contact:

Describe your work, slides, bring actual pieces; Describe your environment when painting; Describe your mood; Walk your Talk;

It's your business: TELL EVERYONE; Invite your family and friends to openings and shows.

IV. Exchange Art for Dollars:

A. Let your piece sell itself; observe your buyer. Have a show stopper to draw in to your wall or display. Art must hit them in the heart. Share info about your art.

B. Invite people in once you know they have an interest

C. Share your thoughts, moods and settings about your masterpiece.

D. Tell them about yourself and your ideas. They are buying a piece of you.

E. Closing, closing, closing:

1. Obtain customer's information: have them sign a guest book for your mailing list

2. Ask for the sale

3. Set up a time payment plan with down payment

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Jan. Program

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others go and do it for the organization to thrive. In an all "volunteer army" such as PSNM, leadership and power comes from the bottom up. For a volunteer-run organization such as PSNM to be successful in today's environment, you have to make a decision about how you are going to spend your time and if it is a passion that you have, then you must make a decision to make it work and VOLUNTEER.

Remember the old 80/20 Rule: 80% of the work is done by 20% of the people. Think about what your role is in the organization. Recruit younger people into the group. If the "follow-ship" is there, the leadership will emerge. Follow-ship helps create a healthy organization.

Randy concluded by reading several sayings to live by, which I will summarize by saying, "take time to smell the roses that you paint".

If you wish more information, you may e-mail Randy at: RandyGleasonConsulting@gmail.com or phone: 505-977-1947.

Feb. Program

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4. Deliver the piece to their residence and hang it where they want it and let them keep it for 1-2 weeks on approval

5. Take credit cards for payment

6. How to handle Mr. or Ms. Beback (at a Show or Fair): Suggest that you will hold a piece for \$100 security deposit for the day. If they decide they want it before they leave, they will pay the balance when they return to your spot.

V. It's Up To You: for more information, contact Ron: RONZMERLIN@aol.com

Call for Entries

Slides due March 1 • Pastel Painters of Maine 8th International Juried Exhibition for "Pastels Only" June 2007, Kennebunk, ME. Judge: Richard McKinley. Prospectus: cmichel@maine.rr.com

Slide due March 3 • Pastel Society of the West Coast, "Pastels USA", 21st Annual International Open Exhibition. May 8 - Jun 2 Juror of Awards: Doug Dawson. Contact: Maria Sylvester at P.O. Box 923, Auburn, CA 95604 or sylvester2666@sbcglobal.net

Slides due April 1 • The CHICAGO PASTEL PAINTERS (CPP) 1st Biennial National Juried Exhibition, "PASTELS CHICAGO", June 14 - July 10, 2007 Over \$8,000 in awards. Juror: Margaret Dyer, PSA Master Pastelist. Location: Palette & Chisel Academy of Fine Arts, 1012 N. Dearborn, Chicago, IL 60610. Open to all artists 18+, soft pastels only, work executed last 3 years, 30% commission, max size 36" Prospectus at: www.chicagopastelpainters.org or send #10 SASE to: Mike Kolasinski, 4124 N. Monticello, Chicago, IL 60618.

Slides due April 1 • MidAmerica Pastel Society 2007 National Pastel Exhibition. June 15- Sept 9 Albrecht-Kemper Art Museum, St Joseph, Missouri. Judge: Albert Handell. Send #10 SASE to P.O. Box 40369, 8010 Conser, Overland Park KS 66204 or download prospectus at midamericapastel.org

Member News

Congratulations to all the PSNM members who were juried into the 8th Annual Pastel Journal Top 100 Competition, which is featured in the April 2007 issue.

Landscape & Interior Category: Paul Murray's painting, *Sanctuary* was awarded First Place. Honorable mentions: James Roybal for *Ojo Moment*; Iva Morris for *Bosque Rhythms*; Seung Youn for *Old Apple Tree Blossom*.

Portrait & Figure Category: Lori Snable received 2nd place for *In the Night Kitchen*; Honorable mention: Bill Baker for *Walking Toward the River*.

Still Life & Floral Category: Jane Maclean received 2nd place for *Blending Many Traditions to Form a Union*; Sarah Blumenschein received 5th place for *Daisies and Apples* and honorable mention for *Sunflowers on the Rocks*.

Paul Murray will have a one-man show at the Weems Gallery at Eubank and Candelaria in Albuquerque in May, while the IAPS convention is in town.

James Roybal also wanted to mention that he has taught for the last two years at Valdes Art Supply in Santa Fe, NM. His next class is March 28 - May 23.

MasterWorks of NM 2007

Hand-delivery of Miniatures is March 17, 11am - 2pm

Read Prospectus for the Miniatures Division carefully.

There are dimension changes: Outer frame dimensions cannot exceed 56 sq. in. and frames cannot exceed 1" in width and depth. For information call 260-9977 or go to MasterWorks website: www.masterworksnm.org

MasterWorks Calendar

Friday, March 30	Grand Opening and Preview	5 - 8 pm
Sunday, April 1	Frank LaLumia, Watercolor Demo, Open to public, free	1 - 3 pm
Saturday, April 7	Lauren Johnson, Demo & Talk "Design Through Shapes & Values" Open to public, free	1 pm
Saturday, April 14	Carol Lopez, Encaustic Beeswax, Miniatures Open to public, free	1 pm
Sunday, April 15	Grand Open House/Paint-in! Open to all! Free. Live model, Still lifes, Show Artists Demos	Noon - 4 pm
Saturday, April 21	Free demo to be determined	
Sunday, April 22	Frank Federico, Pastel Demo Open to public, free	9 am
Friday, April 27	Last Day for MasterWorks 2007	
Saturday, April 28	Pick-up artwork	11 am - 2 pm
Information:	Lyle Brown 505-797-9642 lhbrownart@msn.com Hank Schuyler 505-856-7090 Hank.Schuyler@comcast.net	

Workshops

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings will be abbreviated. Deadline for submissions is 15th of month preceding next issue.

Please send your listings for classes, events, workshops, or news via email to: Alice Flitter - awflitter@aol.com

To find out about other workshops, shows, etc. check magazines and online sources. If you have internet access, use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

Deborah Secor Workshop

March 12 - April 30, 2007 • Albuquerque, NM

Essential Pastel Techniques in the Landscape

All levels of experience welcome. Daily lecture/demonstration, mini-critiques of ongoing work, and personal instruction at the easel. Topics include: Thumbnail to sketch to underdrawing; Bad photos make good paintings; Brilliant color underpainting; Making textured grounds; Mountains and aerial perspective; Trees that breathe; Clouds that float; Helpful final critique. Eight week class: 1 - 4pm, Harwood Art Center. \$165.00 Harwood Members, \$175 Nonmembers. Call Harwood Art Center to enroll: 242-6367 Further questions: deb@deborahsecor.com, 281-0194, or visit the class web page at www.deborahsecor.com Landscape

Jakki Kouffman Workshops

Painting in Pastel or acrylic paints and mediums.

March 26 - 30, 2007 • Palm Springs, CA

Cost: \$500 (non-members) or \$400 (members)

Contact: Lina Wilson, Artists Council Coordinator (760) 325-7186 ext. 150

April 14 - 15, 2007 • Amarillo, TX (Palo Duro Canyon)

Tuition: \$200 Contact: Megan Easley, Asst. Curator of Adult Programs Amarillo Museum of Art, 2200 S. Van Buren, Amarillo, TX 79109 (806) 371-5050 or easley-mm@actx.edu

May 13 - 17, 2007 • Abiquiu, NM

September 24 - 28, 2007 • Taos, NM

Tuition: \$530 (inc. \$30 NM tax) Contact: Jakki Kouffman, (505) 466-1800 or art@jakkikouffman.com www.jakkikouffman.com

Michael Chesley Johnson Workshop

April 2 - 6, 2007 • Ruidoso NM at the Riverstone Art Retreat.

For more info, see the "Workshops" section at www.MichaelChesleyJohnson.com or email: mcj@sff.net

Margot Schulzke Workshops

April 23 - 27, 2007 • Mt. Vernon, WA

Tuition \$375. Contact LaConner Art Workshops: Robyn, 888-345-0067, ext 5, or robyn@laconnerartworkshops.com

July 13 - 14, 2007 • Sacramento, CA

\$175 Contact Marie, 916-205-9861 or marie@dixonart

September 30 - October 5, 2007 • Hope Valley, CA

5 days, \$375 tuition. For more information, contact Linda,

artandsoul@hughes.net or call 530-265-9213

Or for more information, go to: www.margotschulzke.com

Terri Ford Workshops

June 8 & 9, 2007 • Vasona Lake Park, Los Gatos CA

October 15 - 18, 2007 • Beaune, France (Burgundy Region) *Plein air* techniques. For more info: tford@terrifordart.com, 408-286-3801, or www.terrifordart.com

Paul Murray Workshop

June 18 - 22, 2007 • Santa Fe, NM

Summer workshop taught at Valdes Art Supplies, 1006 Marquez Place. For more info or to enroll, contact Carmen Leyden, 505-982-0017

IAPS Pre-Convention Workshops

May 9 - 10, 2007 • Albuquerque, NM

IAPS 7th BIENNIAL CONVENTION May 11-13, 2007 at Hyatt Regency. Download calendar of events and entry form at: www.pastelinternational.com

Margaret Dyer, PSA Master Pastelist

June 14 - 16, 2007 • Chicago, IL

Three-day workshop "The Figure In Pastels" at The Palette & Chisel Academy of Fine Arts. Held in conjunction with the exhibition "PASTELS CHICAGO". Working with live models, participants will explore drawing, composition, anatomy, proportion, value, color, and pastel application. Emphasis will be on developing form using light and shadow. For workshop information, contact Kathie Newman at: queenvartz@aol.com or 708-448-0607.

Ann Templeton Workshops

July 20 - 30, 2007 • Cambridge England

Now taking \$500 deposits. See www.anntempleton.com and click on Workshops Abroad for details.

August 5 - 16, 2007 • France at La Bonne Etoile: An Artist Retreat in the French Countryside. Limited to 10 painters. See www.anntempleton.com and/or www.labonneetoile.com. Now taking \$500 deposits.

November 24 - December 3, 2007 • Guatemala

Book directly at: www.exploreguatemala.com

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

VISIONS Prospectus

VISIONS - A PSNM Members' Show - Jury of Our Peers
Mark Zoeller Gallery, 717 Canyon Rd, Santa Fe • August 10 - 16, 2007

Visions Calendar

Entry Deadline - April 30 • Jury of Our Peers - June 9 • Jury Notification - June 23
Hand-Delivery - Aug. 9 • Opening Reception - Aug. 10 • End of Show - Aug 16 • Pickup - Aug. 17

ELIGIBILITY REQUIREMENTS:

Open to all PSNM members, *other than Signature Members and those new members who exhibited work in the 2006 New Member's Show, but not the 2006 National Show.* However, PSNM members who attained Signature status in 2005 & 2006, but did not exhibit work at the 2006 Signature Show, may enter VISIONS. PSNM membership must be fully paid-up as of January 31, 2007.

GENERAL REQUIREMENTS: Work must be at least 80% soft pastel. **All work must be original and completed within the last two years.** Copies or reproductions, paintings based on published sources or another artist's work, work produced under supervision, and work previously shown in a PSNM exhibit are not eligible. Source material must be available to PSNM upon request.

Accepted work **must be sturdily framed**, in professional looking frames suitable for a Canyon Road gallery and **ready to hang** with strong screws and wire. If mats are used, they must be expertly cut, with no overcuts or ragged edges and no pastel dust on them. **Maximum frame dimension:** 30 inches in any direction.

All work must be available for sale. If a painting is sold, the artist will receive 65% of the sale price. The gallery and PSNM will retain 35% as a commission.

DIGITAL REQUIREMENTS: Image size: 600 pixels on longest side • Resolution: 72 dpi • File format: jpg (JPEG)
Title each jpg as follows: Last Name, First Initial, Painting Title, Size. **EMAIL INSTRUCTIONS:** In message area include Entry A, B, C Titles to correspond with your Entry Form. Attach jpgs. **EMAIL to: psnm.webmanager@gmail.com**

SLIDE REQUIREMENTS:

Each artist may submit a maximum of 3 slides. • All slides must be 35 mm in standard 2"x2" mounts (**no glass or odd-sized mounts; no tape or labels on outside of mounts**). • **Only the painted image should show in the slide.** • Slides showing anything else will be declined. Slides must accurately represent the artwork.

LABELING SLIDES:

Hold slide up to light to determine front side (the side that matches the painting). Print artist's name and image size on top of slide, title on bottom. Indicate top of image with an arrow.

JURY PROCESS: PSNM members attending the June 9th general meeting will cast their votes during a viewing of entries. Votes will be tabulated and verified by the PSNM Board.

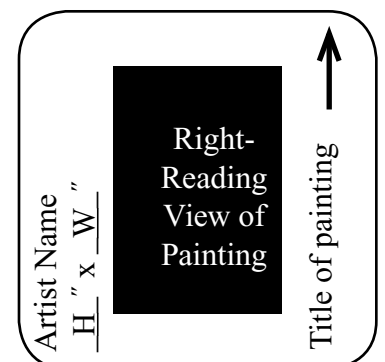
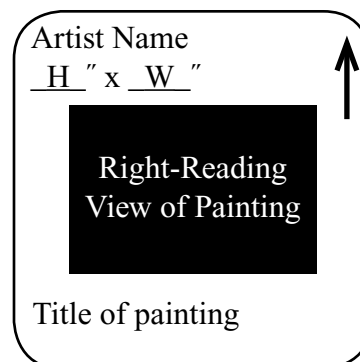
DELIVERY & RETRIEVAL OF PAINTINGS: *No shipped paintings* will be accepted. Hand-deliver paintings on August 9 and retrieve unsold paintings on Aug. 17. Artist, or their representative, must adhere to designated times.

AGREEMENT OF ENTRY & LIABILITY: All reasonable care will be taken with slides and paintings. However, neither PSNM, nor its officers and volunteers will be responsible for loss or damage. PSNM strongly recommends participants carry independent insurance.

- PSNM reserves the right to reproduce accepted artwork for publicity purposes.
- PSNM reserves the right to reject poorly framed work or work deemed unsuitable for public viewing.
- All accepted work (no substitutes) must be delivered as specified in this prospectus.

ENTRY FEES: \$30 for up to 3. Make check payable to PSNM. Fees are non-refundable.

ENTRY DEADLINE: MONDAY, APRIL 30, 2007. All artists must complete the form on page 5 and mail with check, slides (*if submitting them instead of digital emailed images*) and a **SASE** for Jury notification.



VISIONS Entry Form

Please fill out this form completely and sign at the end. *Keep a photocopy for your records.*

Entry A: Title _____ Image Size _____ Framed Size _____ Price _____

Entry B: Title _____ Image Size _____ Framed Size _____ Price _____

Entry C: Title _____ Image Size _____ Framed Size _____ Price _____

Name _____ Phone (home) _____

Address _____ (cell) _____

City/State/Zip _____ Email _____

Signature _____

Your signature constitutes acceptance of all conditions and terms in this prospectus. Unsigned entry forms will be disqualified.

ALL ENTRANTS: Mail Completed Form with
\$30 Check (payable to PSNM); Slides
(if applicable); SASE for Jury Notification to:
VISIONS • PASTEL SOCIETY OF NEW MEXICO
PO BOX 3571
ALBUQUERQUE, NM 87190-3571

JURY NOTIFICATION

Name _____

	Accepted	Declined
A: Title _____	<input type="checkbox"/>	<input type="checkbox"/>
B: Title _____	<input type="checkbox"/>	<input type="checkbox"/>
C: Title _____	<input type="checkbox"/>	<input type="checkbox"/>



Art News

New Mexico Art League, a non-profit organization dedicated to promoting the art and artists of New Mexico, has reorganized with a new Board. To learn more about them and what they offer, contact them at 3407 Juan Tabo NE, Abq, NM 87111. 505-293-5034. They are open from 10am - 4pm, Tues. - Sat.

Governor's Awards for Excellence in the Arts • Governor Bill Richardson and First Lady Barbara Richardson are seeking nominations for the 2007 recipients of New Mexico's highest and most prestigious artistic honor. This is an annual program of New Mexico Arts, in collaboration with various institutions. Download the Nomination Form at www.nmarts.org and click on *Breaking News*. You can also receive a Form by calling 800-879-4278 or 505-827-6490. **Deadline for nominations is March 9, 2007.**

Bernalillo County Arts Board • Several new public art projects are slated for 2007, including site specific works, purchases of existing artwork, and other indoor commissions. All are open to New Mexico artists. Details available at www.bernco.gov Click on *Art* under *A - Z Services*. Since their Feb. meeting was cancelled there is nothing currently listed. Check back often. For more information call 505-768-4257 or e-mail art@bernco.gov. National opportunities are also listed on the website.

80 x 40 Show • An "Open" Show of paintings by 40 of your fellow PSNM members. Arts Alliance Gallery, 1100 San Mateo NE. Opening Reception 5 - 8pm on March 2nd as part of the First Friday ARTScrawl event. Show runs until April 2nd during regular Gallery hours: Mon. - Fri. 9 - 5 and selected Saturdays. Visit www.abqarts.org for Art-related information.

Do you hold the Key?

PSNM needs help in tracking down the Key to the Safe Deposit Box, where many important society documents are stored for safe keeping. Unfortunately the "chain of custody" has been broken and none of our current officers have been able to track the key down. If you have the key, or have any idea of where it can be found, please contact Gaye Garrison.

National Show News • Jurors for this year's show were selected at Las Mañanitas following the February meeting. They are: Maggie Muchmore, Alan Flattman, and Paula Lawson. Sheila Rieman was chosen to be the Judge (and Workshop Instructor) for 2008.

Creative activity could be described as a type of learning process where teacher and pupil are located in the same individual.

-Arthur Koestler, novelist and journalist (1905-1983)