



PSWC NEWSLETTER

Pastel Society of the West Coast

Fall 2004

LETTER FROM THE PRESIDENT



I am so pleased to be the new President of the Pastel Society of the West Coast. Kat Higley's shoes will be hard to fill, but I look forward to promoting the interests of you, the membership of PSWC.

I have been on the PSWC Board off and on for the past eight years, doing everything from Public Relations and Secretary to Ways and Means. It has been an enormous benefit to me. I have learned so much about painting for competition, fundraising and the art of pastel painting. I have gotten to know the very faithful Board members here in the Sacramento area who have worked so hard for PSWC for the past two decades. **Margot Schulzke** has been a wonderful friend and mentor. **Marbo Barnard, Thelma Davis, Kat Higley, Joan Sexton, Tina Moore** and **Priscilla Warddrip** have been an inspiration to me. I have met some amazing people such as **Daniel Greene, Albert Handell, Gil Dellinger,** and **Richard McKinley,** to name just a few.

We have an exciting year ahead of us. The **Membership Show** is currently exhibiting in Auburn, California at the ARTS building. What a great venue! We will be included in the Auburn Art Walk, with an average of 1500 people expected to attend on that one day alone. If you are close enough, it would be worth you while to attend either the Art Walk, Thursday, August 12, 2004 from 6:00 -9:00 pm, or the Opening Reception the same Saturday, August 12, from 1:00 to 3:00 pm.

Saturday, October 2, 2004 from 1:00 - 3:00pm we will be having our **PSWC General Meeting** at the Sacramento Fine Art Center. We are so pleased that **Gil Dellinger,** PSWC-DP,PSA has agreed to return and give us another fabulous demonstration. Since we will be at SFAC, we should have plenty of room for the crowd that Gil always seems to attract. Please join us!

In May of 2005, **Pastels USA, PSWC's 19th International Open Show** will be hosted by the San Luis Obispo Art Center in San Luis Obispo, California.

Given the wide geographical spread of our membership, the board is excited that our prestigious show is getting more mobile. The **Triton Museum** (site of Pastels USA 2004) in Santa Clara has already invited us back in the near future, probably 2009. Later in 2005, several Board Members will represent PSWC at the **IAPS Convention** in North Carolina.

I would encourage our local members to volunteer a few hours a month of your time to PSWC. You will get so much more than you give! **We have a vacancy on the board with Ways and Means.** I had no idea what that position did for PSWC before I took on that job. Ways and Means requires about 25 hours of your time per year, calling our show sponsors to renew their pledges for Pastels USA awards. The phone calls and follow-up letters are done over a month or so, prior to the Open Show. That means that you are finished for the rest of the year. With most of our contributors returning each year, viewing their donation as a good investment, there is a lot of satisfaction with little rejection. Please contact me at my email address sylvester2666@sbcglobal.net if you think this would be a good fit for you. **We are also still in the market for a Chairman for our Membership Shows and a computer-savvy assistant to our Membership Chairman, Thelma Davis.**

We truly want your experience as a member of PSWC to be positive, one that will help you promote your art. We want to do more for you than simply collect

.....PSWC Letter from the President - cont'd pg. 3 ▶

**Pastel Society of the West Coast
Membership Information**

Associate Member: \$25, Signature Member: \$30.
Make checks payable to PSWC and mail to:
Thelma Davis, PSWC Membership Chair
6666 Acorn Hill, Placerville, CA 95667-9720

Please remember maintaining signature status requires continued payment of dues each year.
Signature status requires acceptance in 3 Pastels USA Open Exhibitions, and **Distinguished Pastelist** status requires 3 awards in Pastels USA in no more than a 5 year period.

FROM YOUR EDITOR...

—Margot Schulzke, ©2004

Lots of stuff going on, folks.

As I write, the stunning **2004 PSWC Membership Show** hangs on the walls of **ARTS**, in Auburn, Ca. Between 750-800 people came through the show on opening night, many of them coming from relatively distant locales, and many lingering for two hours or more. ARTS is the downtown Auburn group studio and exhibition space for about ten artists, among them our former president **Reif Erickson**. Those who were unfamiliar with PSWC prior to this show were quite blown away by the high caliber of the exhibit. It is fifty works of national open show quality. Having taken a very nice award, I can say (without being accused of sour grapes) that I am not sure how our juror, **Clark Mitchell**, could have decided to which to give the awards. I sincerely felt there were several to whom I would have given my award before it was given to me. (But to cancel out any nobility you might mistakenly attribute-note that I have not given it back.) Thank you, Clark, for selecting a knockout of a show!

Meanwhile, *The Pastel Journal* asked your editor to write my next-up Viewpoints column on judging shows-not on what judges look for, but what entrants and societies should be able to expect-some ideas on how to assure a level playing field. As our long-time members can verify, integrity and fairness in our competitions has been one of PSWC's hallmarks. We have constantly tried to refine the process to eliminate stumbling blocks toward making the competition scene as ethical as we can. I looked for input from a few other societies as well as our own. You'll see that article in the December issue of *The Pastel Journal*.

Next year's venue for **Pastels USA** is also exciting. The **San Luis Obispo Art Center** is considered a highly desirable venue. It has a great amount of foot traffic and sales are expected to be heavy. This will be our first venture into Southern California with **Pastels USA**, and we are looking forward to an enthusiastic response. Juror of awards is **Richard McKinley**. Jurors of selection are **Ruth Hussey**, PSWC-DP, PSA; **Jerry Little**, NWS, AWS, and **Charles Waldman**.

Albert Handell Video

Albert Handell is an old friend of twenty years standing-a person I have come to enjoy and appreciate as a friend, and as a strong supporter of PSWC since the idea for the society first occurred to me in 1984. He is also, as most of our readers know, one of our three recipients thus far of the **PSWC Pastel Laureate™ Award**, a member of the **PSA Hall of Fame**, and a generous donor of scholarships every year since we began. I was pleased to be asked to review his new video for this newsletter.

The video is on his almost-patented approach to mixed media-pastel. If there is an artist who has a corner on this distinctive combination of subtle color transitions and contrast in transparency, he has to be it. As I viewed the video, with this review in mind, I enjoyed seeing his time-honored technique of passing his hand over the painting surface, getting a handle on

what he would eventually put where. It's a signature gesture for Albert, and from it, he gathers more information than anyone can imagine.

His sense of place is definitely in place. He adapts freely; there were no distinctive landmarks, and I had not even looked at the box. Despite all that, and the fact that he did not mention the origin of his photo references until well into the video, I knew early on the principal inspiration for the work was one my favorite haunts, Point Lobos on the Pacific Coast.

His keen interest in overlapping angles, and strategic sky-holes, and the powerful dark silhouettes, are all here. Lines are lost and found again. You see the original concept evolve as he works-the apparent focal point shifting from left to the right side. He does not hesitate to obliterate lines previously established-"the heck with it."

He restores as he thinks is required. The "tumult of stuff," as he calls it, becomes symphonic as he layers color on color, without losing the delightful transparency of the watercolor underpainting. He is after interesting and cohesive masses, a subtle and rich flow of color, and freshness. He gets all that, and more. How he gets there is clearly depicted in this video that takes the viewer from A to Z. You are seeing an original performance, not a canned, cut production. As Maggie Price says in the latest PJ issue, "it's a front row seat at his painting workshop." I recommend it.

"In the Cedar Grove at Point Lobos," Albert Handell, 1 hr. 55 m., \$70. Order by phone, 877/278-7761, online at www.artist-productions.net, or by mail to David Rohm, Artist Productions, P. O. Box 270165, Flower Mound, Tx.

General Meeting & Gil Dellinger Demo

Sacto Fine Arts Center PSWC general meeting 10/2/04:

☛ **Gil Dellinger Demo - Saturday, October 2, 2004 at SFAC, 1-3 pm, 5330-B Gibbons Drive, in Carmichael, Ca.** Gil's work is known across the country. He is a superb artist, primarily focusing on the landscape. He has been featured in several magazines, including *The Pastel Journal*. Bring your friends.



..... Letter From the President - cont'd from page 1 ▶

your dues and mail you a newsletter 3 times a year. The board and I are eager to hear any suggestions you have to make PSWC the best Pastel Society in the USA.

Happy Painting!

Maria Sylvester, PSWC President

IAPS—The Future, Past, and Present

by Linda L. Ostin

AS there is no IAPS convention this year, news is limited. However, there is some information correction, regarding posting links with IAPS. IAPS will exchange links, but only with member societies, not with individual artists of those societies. Posting links with individual artists would be overwhelming.

Peggy Breutigam reports that she had an excellent response from PSWC artists to the IAPS Seventh Juried Exhibition and that all of their entry forms were complete and thorough. It's nice to know that our efforts over the years to insist on complete entries has proven successful. *Kudos to everyone!*

There is still some room in the workshop that **Alan Flattman** is giving for IAPS in June during the Exhibition weekend in Bethlehem PA. Here is the information about that workshop:

The price for this great workshop is \$325 payable to IAPS, and sent to me as soon as possible. The address is: **IAPS/Workshop, #2712; 1420 NW Gilman Blvd Suite 2, Issaquah WA 98027**

Peggy may be reached at: peggypastels@comcast.com or phone (425) 391 - 0777 PST.

IAPS Convention, 2005, Fifth Biennial Catalog Cover Competition

The prospectus for the catalog cover competition in conjunction with the 2005 IAPS convention, May 6-8, 2005, in Raleigh, NC, is now available to be downloaded from the IAPS Web site: www.pastelinternational.com <<http://www.pastelinternational.com>> .

Deadline for slide entry is no later than October 15, 2004. If you are not able to download the information, contact Alice Laputka, Assistant Art Exhibition Chairperson. P.O. Box 25, Conyngham, PA, 18219-0025, for a prospectus. Remember to enclose a #10 SASE. If you have downloaded the prospectus and want more information, contact Alice via E-mail: aliart@hazelton.net.

How ever you receive your prospectus, please be sure to read it carefully and include a photocopy of your PSWC membership card along with your completed entry form. Failure to enclose the proof of IAPS society membership will result in return of your entry plus a \$15 handling fee.

This year's juror of selection is Maggie Price, co-founder and former editor/art director of *The Pastel Journal*. she is an accomplished pastel artist and an experienced juror and workshop instructor.

Plans are still coming together for the IAPS convention scheduled for May 6-8, 2005. The venue will be the North Raleigh Hilton in Raleigh, NC. Beyond that there is little information. If you are on line, watch for updates on the IAPS Web site and in the winter edition of the PSWC newsletter.

Member News- PSWC Members make the World Go 'Round!!

Congratulations, one and all! We have some very impressive lists of awards and accomplishments — read on. The increasing national recognition and professional stature of a number of our members is well reflected.

Please note: ONLY email submissions will be published.

☛ **BROOKE ALLISON**, with the Dunedin Fine Art Center hosted the Pastel Society of America Juried Invitational Exhibition March/April of 2004 in Dunedin, FL. Albert Handell judged the show and gave a plein aire workshop concurrently. Brooke had a one woman show at the Kravis Center in West Palm Beach, FL in December of 2003. An interview and three pieces of her work are included in an article by Madlyn Woolwich in the August 2004 issue of *Pastel Journal*.

☛ **MARBO BARNARD** received an invitation from the Francesca Anderson Fine Art Gallery, Lexington, Massachusetts to participate in their "Celebrating the Still Life" exhibit during September and October. She also had her work accepted again this year by the California State Fair Fine Art Competition.

☛ **BARBARA BEAUDREAU's** painting "Winter Light" received First Place in the pastel category at the Central California Art Association's Gallo Show in Modesto.

☛ **SUZANNE BLANEY**, a former PSWC president, was a guest at Buckingham Palace at a garden party given by The Royal Society of the Arts, a global society founded in 1752,

..... PSWC Member News - continued on pg. 5 ▶

Welcome to Our New Members!

Members total 407 (137 are Signature Members, 27 of which are DP)

■ **Judy Chamow**, 747 Laurelwood Dr., San Mateo, CA, 94403

■ **Kathleen Lawrence Davis**, 230 Park Hill, Santa Margarita, CA, 93453

■ **Shirley Neff**, 6110 Golden Dawn Way, Sacramento, CA 95841

■ **Sally Kiehn**, 4282 Maple Ave, Oakland, CA

■ **Susan C. D'Amico**, 4431 West Bay Rd, Lake Oswego, OR 97035

■ **Marle Gardner**, 10552 Floral Dr, Whittier, CA 90606

■ **Judith Parham**, PO Box 13, Carmel Valley, CA 93924

■ **Jim Tyler**, 1752 Southwood Dr., San Luis Obispo, CA 93401

■ **Nancy Pane Fortwengler**, 5702 Wigfield Way, Burke, VA 22015

■ **Kay Sandler**, 11549 Manorstone Lane, Columbia, MD 21044

■ **Denise Moroni-Delgado**, 5160 Breese Circle, El Dorado Hills, CA 95762

New Regional Representatives:

■ **Lisa Golan**, Chino Hills, Ca.

■ **Lucille Ratermann**, Lincoln, Ca.

This is the *highest ever* for PSWC.

Usually around this time of year, our numbers drop a bit, when those who are past due are deleted from the records.

This year the numbers have continued to grow beyond the "delete" month.

Although we have been the largest pastel society outside of New York for some time, we expect to cross the 500 mark sometime in the next six to twelve months. It is satisfying to see that growth continue, and at such a pace.

Please be alert to artists who you think might benefit from PSWC membership

and let Thelma Davis know who they are. She'll get a membership application off to them. (Email addresses help if you have them.) If you would like to be a regional representative in your area, let Thelma know.

Increased membership means many things: the most obvious is that PSWC is reaching and serving a larger constituency. But with that comes growing influence in the medium, including the various magazines; greater negotiating power with donors for awards, more interest from prestigious venues in hosting our exhibitions, as we have already seen-and manufacturers are more interested in listening to our recommendations in terms of product. And finally, that interest in pastel as a whole is expanding at a considerable rate! Please keep telling your friends about PSWC.

Have YOU paid your dues for 2004?

Dues are due for 2005 by January 1, 2005.

\$25 for Associate Membership or \$30 for Signature Membership.

\$5 late fee applies if dues arrive later than February 15th.

☛ **Make checks payable to PSWC and send to:**

Thelma Davis, PSWC Membership Chair
6666 Acorn Hill
Placerville, Ca., 95667-9720

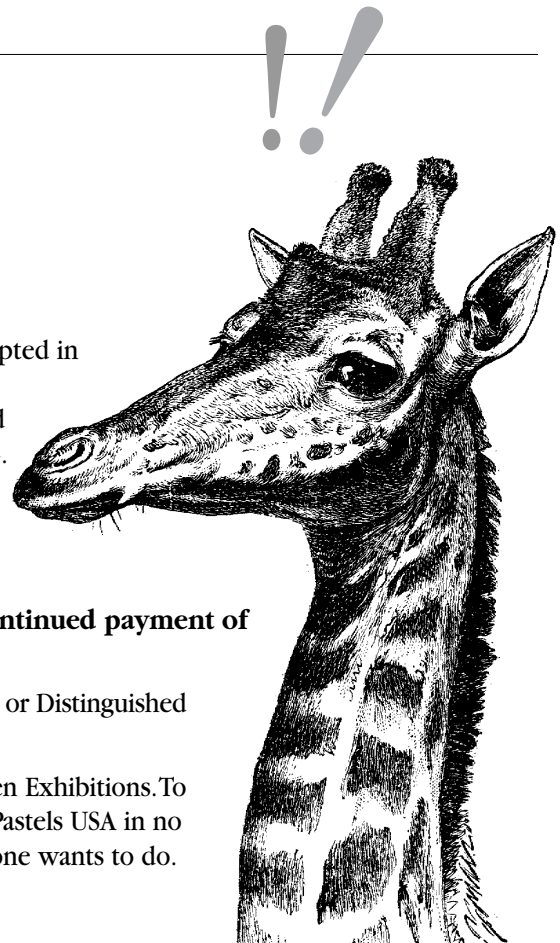
PLEASE NOTE: Members who are not current will not have work accepted in Pastels in Light, nor will they get the discounted rate for entries in Pastels USA. Members who are still in arrears for 2003 will be dropped from the roster; they also do not receive the newsletter as of Jan. 2004.

PSWC Members were also given a 20% membership discount this year for subscription renewals at The Pastel Journal. Art Ellis, Inc. Art Supplies, in Sacramento gives our members a 20% discount as well.

Please remember that maintaining signature status requires continued payment of dues each year.

As of January 1, members still in arrears for 2003 will lose any Signature or Distinguished Pastellist classification, and will have to requalify for those honors.

Attaining signature status requires acceptance in three Pastels USA Open Exhibitions. To win Distinguished Pastellist standing, artists must win three awards in Pastels USA in no more than a five-year period. Starting the process over is not what anyone wants to do.



which is under the patronage of Queen Elizabeth. Prince Phillip is the President. Suzanne was invited to become a Fellow in 1992. She reports, "Unfortunately, I can't make most of the events, but this one was special. Members from all countries, many wearing traditional dress: gold threaded saris from India, colorful batiks from Ghana, kilts from Scotland. ... All the women wore hats, of course, most of them big (a la the Queen). The Queen was there in her usual blue." Suzanne was presented to Prince Phillip, who was aware of her "Little Book About Pastel" and asked her advice on how to make corrections.

☛ **SHARON DWYER** will be exhibiting her pastel landscapes at Ohlone Arts Gallery—historic Mission San Jose, September 25 - October 25, 2004. Artists reception: Saturday, September 25th from 6-9 pm 43319 Mission Blvd, Fremont. Gallery phone: 510-657-2977.

☛ **DENISE CHAMPION** presents paintings in pastel and oil at the Claudia Chapline Gallery in Stinson Beach, California opening September 18 and continuing through October 31. A reception open to the public is on September 18, from 5 to 7 P.M.

☛ **RUTH HUSSEY** has had her paintings accepted in a number of juried shows including the IAPS Seventh Exhibition, La Fond Galleries' Tenth Annual, Hilton Head Art League's National, Degas Pastel Society's Membership Show, PSWC's Membership Show (winning First Award of Excellence) PSWC's "Pastels USA", winning an award and the PSA's Invitational at Dunedin Fine Art Center, Florida.

☛ **KIM FANCHER LORDIER** exhibited studio and plein air pieces in the Silicon Valley Open Studio program, at the studio of Kevin Courter in Mountain View on May 8 and 9 from 11-5pm.

☛ **CLARK MITCHELL** judged the PSWC Membership Show this July. He'll also be the landscape judge for the 2005 Pastel 100 Competition,

sponsored by the Pastel Journal. Mitchell will be participating in plein air events in a number of locations this year: among them Wilmington, NC; Telluride, CO; Carmel and Laguna Beach, CA. For information concerning workshops, visit his website: cgmitchell.com.

☛ **HAZEL MONZINGO**, Fruita, Colorado, has a painting juried into the 2004 Culture and Agriculture National Exhibition, in the New Visions Gallery, Marshfield, Wisconsin.

☛ **MARGOT SCHULZKE** will soon have a new book on Design and Composition published by Northlight, available in January, 2006; it will be a main selection in that issue of the Northlight Bookclub. Her most recent article in The Pastel Journal, "Art for Art's Sake" is in the September issue. Her work is seen on an ongoing basis at Sunset Oaks Gallery, Hwy. 49, Auburn; and the Joyce Doiron Galleries, North Sacramento. Her painting "Bath, England, Afternoon Light," took Second Award of Excellence at the PSWC Membership Show.

☛ **MARIA SYLVESTER**, our new PSWC President, is one of three floral artists featured in an article by Madlyn-Ann Woolwich in the August 2004 issue of The Pastel Journal, with three artworks and an interview. She is also the winner of the Best of Show Award for the PSWC Membership Show.

☛ **JIM TYLER** will be the featured artist at the Villicana Winery in Paso Robles from September 4th through October 17th. An artist's reception will be held on September 18th from 4:00 to 6:00. Also, Tyler will be the featured artist on the TV show "This is Art", hosted by Sandy Allen on Charter Cable Channel 2. The show will air in the August/September timeframe.

☛ **GINGER WHELLOCK** has been juried into the Arts for the Parks Top 200 in Jackson, Wyoming in September. Ginger's work has also been accepted at the Annual Richard Schmid Fine Art Auction benefiting the Rist Canyon

Volunteer Fire Department in Bellevue, Colorado. An article about Ginger's work will appear in an upcoming issue of Wildlife Art and she has been invited to return to the Southeastern Wildlife Exposition in Charleston, SC for 2005.

☛ **MIRA WHITE** is exhibiting her work, June 1- August 20, at Edward Jones Investments, 300 Frank Ogawa Plaza Suite #155, Tel: 510 763-1639. Reception was June 23, 4-7 pm.

☛ **ANITA WOLFF** reports some very good news -International Artist's Magazine has chosen two of her works to be featured in their Pastel Master's Issue (date not yet announced.) Congratulations, Anita!

☛ **WWW.PSWC.WS**

Thank you, again, to our WEB MISTRESS—Debra Turner, for her beautiful design and inspired management of our web site. Debra also is the layout artist for this newsletter. Your editor will take the blame for what it says, but Debra gets the credit for how good it looks, and it looks pretty darned good. Thank you many times over, Debra.

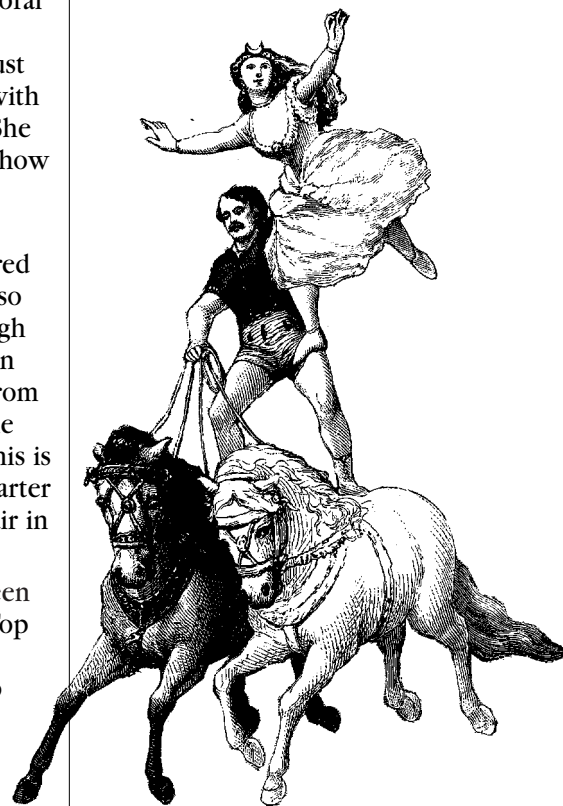


EXHIBIT OPPORTUNITIES

Societies wishing to have exhibits listed in time to draw entries should send the editor a prospectus, sent separately from their society newsletter, with calendar dates circled, a minimum of five months in advance of the slide deadline for the exhibit. We are sorry, but with no paid staff, we do not have time to extract exhibit info from newsletters.



Please allow for our quarterly publication cycle, plus time for bulk mail delivery, plus time for artists to contact you for a prospectus. Thank you. -The Editor.

☛ The **International Association of Pastel Societies** is pleased to announce its fifth biennial juried **Catalog Competition** that is open to all artists who are members of an IAPS Member Pastel Society. Proof of membership will be required. This year's juror of selection is Maggie Price, co-founder and former editor/art director of *The Pastel Journal*. She is an accomplished pastel artist and an experienced juror and workshop instructor. Slides are to be received no later than October 15, 2004. The prospectus is downloadable at the IAPS website (not listed on prospectus.) For further information contact: Assistant Art Exhibition Chairperson, Alice Laputka e-mail: aliart@hazleton.net.

☛ **Pastel Society of the West Coast 19th Annual Pastels USA**, **SLIDES DUE FEB. 21**, awards over \$10,000. Juror of Awards, **Richard McKinley**. San Luis Obispo Art Center, San Luis Obispo, Ca., May 7-31. For prospectus, visit our website at www.pswc.ws, or send a #10 SASE to Kat Higley, 828 Mikkelsen Dr., Auburn, CA 95603.

☛ **International Artist Magazine** is always seeking new pastel works to publish in the pastel section. Send 6-8 slides of recent work (no photos or digital images) plus a bio, to Pastel Editor, Int. Artist Pub., 7577 Central Parke Blvd. Ste. 103, Mason, OH 45040. Send an SASE for slides return.

☛ **Pastel Society of Oregon**, Exhibition is October, at the Palace Gallery, Oakland, Or.. Juror is Anita Wolff, PSWC DP, PSA. Check the PSO website for prospectus, out early in January: <http://users.mcsi.net/psoc>.

☛ **Pastel Society of the South West**, 23rd annual, Nov. 2-28, slides due Aug. 31, juror Ann Templeton. Prospectus, www.PSSW.org, or #10 SASE to Pam Hardigree, 2034 Clubridge Dr., Carrollton, TX, 75006.

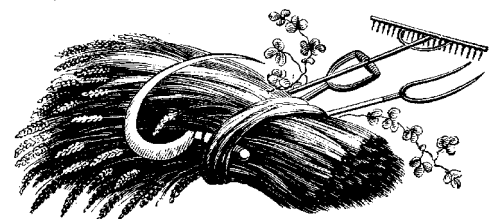
☛ **Connecticut Pastel Society 11th Annual**, slides due Sept. 30th, Exhibit Dec. 12th-Feb. 6, 2005; Slater Museum, Norwich, Ct. Over \$7,000 in awards. www.ctpastelsociety.com, or send #10 envelope to Thomas N. Salter, Dept. PJ, 49 River Road, Mansfield Center, CT 06259-1018.

☛ **Maryland Pastel Society Annual**, slides due Jan. 22. \$6,000 in awards. Exhibit dates April 1-30, Germantown, MD. www.marylandpastelsociety.com. SASE to Jack Pardue, 2307 Sherwood Hall Lane, Alexandria, Va., 22306. Doug Dawson Juror.

☛ **Yosemite Renaissance** announces the call-for-entries for its **20th annual competition/exhibition**. Subject matter is limited to work in any fine art medium on the environment, people, wildlife, and landscape of Yosemite National Park and the Sierra. Both representational and non-representational submissions are accepted. For more details and a full prospectus, please send an SASE to Yosemite Renaissance XX, PO Box 1430, Mariposa, CA 95338 or go to www.yosemiteart.org. The deadline for receipt of entries is October 29, 2004.

We'd like to blow your horn for you!

We'd like to blow your horn for you! Send your news **EMAIL ONLY** to the editor, schulzke@jps.net. Items should be in third person, written in paragraph format, as a news item using standard 12 point type; please limit to 75 words. Non-art-related items and **ITEMS SENT BY REGULAR MAIL WILL NOT BE INCLUDED**; we regret that, but it requires too much retyping time: we are all volunteers. Everyone now has email, or access to someone who does-so no postcards or flyers, please. December 1st deadline for next issue.



PSWC Scholarship Program

Each year the Pastel Society of the West Coast awards a \$500 scholarship to a high school graduate who is going on to major in fine art in college.

This is an annual event. Reminder to all PSWC members know a senior in High School this fall who is studying art: there will be a \$500 scholarship offered again next year, so make a note of it. Application deadline for next year is March 31st, 2005.

You can download application forms for 2004 from the PSWC website: www.pswc.ws, or contact chairperson Rosemary Boissonade or president Maria Sylvester. Recipient must be a graduating high school senior 2005

to be considered; and must be enrolling as a college art major that fall. Our chairperson usually mails out two hundred notices to high schools in the region, but students anywhere in the country are eligible to apply.



CALENDAR

- Oct. 2nd-SFAC, General Meeting, 1-3 pm, Gil Dellinger Demo. Bring your friends!
- February 21, 2005-Slide Deadline, Pastels USA 2005
- May 7 - 31, 2005, Pastels USA 2005 International Exhibition, San Luis Obispo Art Center, San Luis Obispo, Ca.

PSWC Member Web Sites

Links to more websites are on the PSWC website at: www.pswc.ws

APOW: www.artshow.com/apow
(Several PSWC artists represented.)

Marbo Barnard:
www.marbosart.com

Barbara Beaudreau:
www.artshow.com/apow/beaudreau

Suzanne Blaney:
www.suzanneblaney.com

Gerald Boyd: www.geraldboyd.com

Brennie Brackett:
www.brenniebrackett.com

Sandy Byers:
www.sansart.com

Dakota Art Pastels:
www.dakotapastels.com

Mikki Root Dillon:
www.artshow.com/apow/dillon

Janis Lacey Ellison:
www.janisellison.com

Reif Erickson:
www.reif.com

Jennifer Evenhus:
www.evenhusfineart.com

Anita Hathaway Feldman:
www.anitaspastels.com

Terri Ford:
www.terrifordart.com

Albert Handell:
www.alberthandell.com

Leslie Harrison:
www.harrison-keller.com

Stan Hollingsworth:
www.hollingsworth-pastels.com

Bill Hosner:
www.williamhosnerfineart.com

Sam Liberman:
www.samlibermanart.com

Kim Fanchier Lord:
www.californiapastels.com

Michele Manning:
www.michelemanning.com

Richard McDaniel:
www.richardmcdaniel.com

Milton Meyer:
miltonmeyer.home.att.net

Clark Mitchell: home.pon.net/cgmitchell,

www.artshow.com/apow/mitchell

Classes & Workshops



PSWC signature artists & Distinguished Pastellists are invited to list classes and workshops in the PSWC newsletter.

All submissions must be sent via email. Items sent for publication via snail mail will not be published. We are sorry, but we do not have time to retype. Everyone has access to email now, or knows someone who does. Thanks for helping in this way.

—Your editor.

Please send exact wording to be used, which may still be subject to editing. New listings should be sent for each calendar year. Workshop fees will not be listed. When submitting a listing, instructor's PSWC signature status must be included, listings will not be posted otherwise. If instructors would like full-color brochures for PSWC on hand to distribute to potential members at your workshops, please contact PSWC, c/o Roseville Arts Center, 424 Oak, Roseville, CA, 95678.

☛ **BROOKE ALLISON** is giving a workshop on pastel techniques, drawing and composition, using still life and photographic reference at the Dunedin Fine Art Center, Dunedin, Fl., October 25 to October 29, 2004. For information, please call 727-734-4285.

☛ **DOUG DAWSON** Workshops: Nine of them scheduled nationwide for 2004. For locations and dates, email Doug dougdawson8@cs.com or phone, 303/421-4584.

☛ **CHRISTINE DEBROSKY** workshops: August 9-13, 2004: Gardens and Parks in Pastel or Oil-plein air, www.woodstockschoolofart.com; Karen White, contact Il chioistro workshops, Venice, Italy (212) 666-3506, 800 990-3506. October 9-16, 2004: Capturing Venice in Pastel and Watercolor; www.ilchioistro.com; ilchioistro@hotmail.com; Michael Mele, Linda Mironti, contacts.

☛ **ALAN FLATTMANN**: Workshops, eight of them (count 'em) May through November, several on the East Coast, US, plus Yorkshire, England and Scotland. Check Alan's website at www.alanflattmann.com Or email, art@alanflattmann.com or call! 985-845-4930. Pastel and watercolor.

☛ **BOB GERBRACHT** Workshops: Portrait and Figure Painting, July 21-26, Asilomar Conference Center, Pacific Grove, Ca., contact Bob Gerbracht, 1301 Blue Oak Ct., Pinole, Ca., 94564 or call 510/741-8518. Portrait Painting in Pastels and Oils, Oct. 14-18, San Francisco peninsula area with Society of Western Artists, Sherry Vockel, 650/873-0118.

☛ **ALBERT HANDELL** and **ANITA LOUISE WEST**'s national workshop schedule: Contact them at 505-983-8383, write to P. O. Box 9070 Santa Fe, NM, 87504-9070, or go to the website at www.alberthandell.com

☛ **BILL HOSNER**-Workshops: Five locations for 2004, including Mendocino, Ca., November 15th through 19th 2004. You can learn more about Bill and his work at www.williamhosnerfineart.com, or call 586/752-0605, for info. or other 2004 locations.

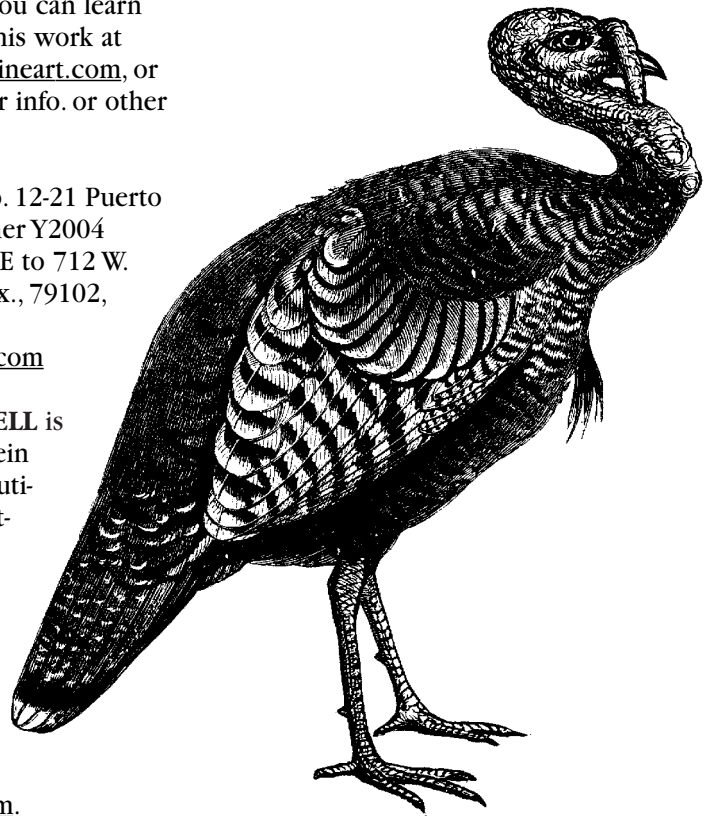
☛ **BEN KONIS** Feb. 12-21 Puerto Vallarta. Write for other Y2004 Workshops, send SASE to 712 W. 17th Ave., Amarillo, Tx., 79102, or call 806-373-8458. Email: konisart@msn.com

☛ **CLARK MITCHELL** is offering a five-day plein workshop in the beautiful Chileno Valley outside Petaluma, (Sonoma County) CA, May 24 -28. Stay in a lovely restored victorian. For information, contact the host, Sally Gale at 877.280.6664 or www.chilenobnb.com.

☛ **LINDA L. OSLIN** offers day classes, Tuesdays, 1-4 p.m., at the Paradise Art Center, Paradise, CA. Phone 530-872-0854 for details.

☛ **HAESOOON MATZ** Classes: Every 2nd and 3rd Mondays, 10 to 2:30 pm, at Southgate Mobil Home Estate, 3201 Florin Road, Sacramento, continuous. Call Haesoon at 916/442-8533.

☛ **MARGOT SCHULZKE** will teach a 5-day workshop in Gold Rush-Era Nevada City, Ca., October 25-29, 2004. Oil and pastel, all levels welcome. Glorious fall color in the upper foothills of the Sierra. B and B accommodations, close to the historic district. Email schulzke@jps.net, or robin-wallace@earthlink.net; or call 530/265-9397. Classes: Auburn, location TBA. Next eight-week session starts Jan. 2005: call Fran Bristow, 916/786-0644.



PSWC MEMBER BIO

Marbo Barnard

By Judy Thoma

A first impression of Marbo Barnard is that of a beautiful and refined woman. Her stature is diminutive and gentle, but don't be fooled—Marbo is a veritable powerhouse of artistic accomplishment. As a distinguished artist, working in both pastels and oils, she has garnered numerous awards and honors across America. To name but a few, in 1994 and 1999 she was awarded “Best of Show” in the **PSWC Annual International Open Exhibition**, in 1998 she received the “Great American Art Works Award” in the **Degas Pastel Society Biennial National Exhibition** and in 1997 Marbo was granted both the “Award of Excellence” and the “Grumbacher Gold Medal Award” for her work submitted to the **California State Fair**. She has held many one-woman shows in both the United States and her native Japan and her work has been featured in many publications including magazines and instructional books.

Marbo has been an artist for as long as she can remember. She began working with watercolor as a child in Japan and continued her artistic endeavors in oils after she came to America with her husband in 1956. To further her growth as an artist, she attended seminars and demonstrations. A seminal moment occurred while she was attending a seminar for oil portraiture. Marbo had the good fortune to see **Daniel Greene** demonstrating in pastel. She subsequently attended Greene's workshops and from this point forward, began to work in both oil and pastel. Thus began her profession as an artist and teacher. Marbo has spent over twenty years conducting her own workshops and giving private lessons. At this point in her career, she is foregoing teaching to devote herself fully to her own projects, which include upcoming shows and commissions.

The diversity of Marbo's subject matter is impressive. She is as skilled a portrait artist as she is a still life and landscape painter. She draws from her two cultural worlds; much of her work incorporates objects or themes reflecting her Japanese heritage—the silky folds of a kimono, a superb composition of Japanese abalone fishermen, or a waterscape with wriggling koi. Marbo's command of color in both oil and pastel is exceptional, about which she made an interesting

argument for artistic “cross-training.” Having come to the pastel medium after experiencing oils, she has had the opportunity to see her own understanding of color evolve. Her oil paintings produced after she also began working in pastels presented subjects with much more color variety and intensity than did oil paintings done before her exposure to pastel. She attributes this positive change in the oil work to her experimentation and success in pastels.

Marbo's mastery of color is essential in her ability to show vibrant dynamism as in her koi paintings, or elegant serenity as in her still lifes and portraiture. She prefers to work in Girault pastels, specifically because of the quality of hardness: “...not too soft, not too hard!” Because Marbo is a master of two mediums, I was curious if she preferred one over the other. After some thought (and a little verbal prodding on my part) she smiled and said, “Okay, if I would have to choose, it would be pastel!” She was quick to add, however, she gladly uses oils when requested or necessary, such as in very large paintings. I saw a fine example of necessity in a large koi painting that filled the entire back seat of her car!

Despite her long and successful career as an artist, Marbo Barnard exemplifies humility. More than four decades of experience and accolades have not decreased her admiration for others nor dampened her enthusiasm for new subject matter and ideas. She speaks enthusiastically about the work of her artist peers and friends and the value of working regularly, daily, if possible. Marbo has an intelligent respect for artistic diversity and understands the value and learning resources available in the stylistic variety of her favorite masters, Vermeer, Sargent and Van Gogh.

As my lunch with Marbo neared its end, we looked out at a stunning green river view from the restaurant window. I made the observation about the scene being a nice painting subject and she immediately began to work out some color ideas. “If you really look at the trees you will start to see the other colors in the shadows and the distant trees, all the blues,” I could see the powerhouse gearing up with her creativity and experience. I realized I was lucky to be getting a bit of a lesson from a superstar.

Visit Marbo Barnard's art at Smith Gallery, Sacramento, CA; Elliot Fouts Gallery, Granite Bay, CA; Chubu Dept. Store, Tokyo, Japan and her website at www.marbosart.com.



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