



# PSWC NEWSLETTER

Pastel Society of the West Coast

Winter 2004

## LETTER FROM THE PRESIDENT

Hello to all of our wonderful members,

I hope everyone enjoyed a wonderful holiday season. I've had a most busy and productive few months and was glad when Christmas finally came just to have the day off!!

First and foremost, I would like to thank **Kacy Harrison** for volunteering to Chair the Membership Shows. Hurrah, and welcome to the Board. Kacy brings multiple talents but most importantly, she brings enthusiasm and a peppy attitude. I would also like to thank three of our members for volunteering their time to help me with the Pastels USA show at the Triton Museum of Art. **Pat Suggs** and **Peggy Carroll** are helping me with receiving paintings and **Ruth Hussey** is helping me with pick-up. Thank you ladies. Your volunteering makes our Society stronger as you help with the responsibilities of putting on a big show. Just a few hours of donated time during a year really helps our Board Members to stay active and not burn out. **I could still use one more helper** during pick-up of the paintings, which would be on Sunday, May 23rd from 5:00pm to 7:00pm at the Triton Museum. Anyone available? If you are, give me a call at (530) 885-3253.

Our Associate Member Show, **Pastels in Light**, was a wonderful success. There were offers on two of the paintings. I heard many comments from the local residents and while sitting the show had people come to view it from Sacramento and Sonoma. Thank you to the wonderful artists who participated and made the show so magnificent.

**Pastels USA** is on the way. We have had more slides and entrants for this show than we have had since 1996. It should be a fabulous show and I can hardly wait to see it. Notification of Acceptance will go out on January 14, 2004. Remember next year, 2005, we will be holding this show at the **San Luis Obispo Art Center**, another highly regarded venue, so don't stop painting now.

As you are aware from our previous newsletter, our January General Meeting was cancelled due to the heavy workload of the "Pastels USA" show. Our **next General meeting** will be held on April 3, 2004 at the Sacramento Fine Arts Center. **Marbo Barnard** has sur-

passed herself, getting **Duane Wakeham** to be our demonstrator. Make sure to mark you calendars and tell your friends. You don't want to miss out on this free demonstration by an extremely talented and well-known artist—among those invited to demonstrate at the last **IAPS convention**. I'm really looking forward to it. I'd love to meet some of you, and you can see who that crazy woman is who keeps trying to run around on high heels. You'd think I'd learn to wear something more comfortable. Go figure! Happy New Year and happy painting to all.

Until next time,  
*Kat Higley, PSWC President*

### **The Triton Museum Pastels USA Exhibit**

*(Reprinted from the last newsletter)*

**W**e are particularly pleased to be exhibiting at the **Triton Museum of Art (TMA)**, located in Santa Clara, CA, a beautifully situated Bay Area community. The museum is nestled in front of a 7-acre sculpture garden with rolling lawns and redwoods, and beautifully adorned with concrete pillars, floor-to-

..... Triton Museum Pastels USA - continued ▶

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

**420 MEMBERS**  
*(142 Signature & 27 DP)*

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**DUES ARE DUE FOR 2004**  
**by January 1, 2004.** \$5 late fee applies if dues arrive later than Feb. 15.

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**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. For Distinguished Pastelist standing, artists must win 3 awards in Pastels USA in no more than a 5 year period.

## FROM YOUR EDITOR...

—Margot Schulzke, ©2003

Let me tell you about something I got for Christmas. It was a copy of **Paul Johnson's** recent volume, *Art—a New History*. (Harper Collins, New York.) Out in 2003, this is a blockbuster. For years I have promised things would change on the art scene—no risks taken in that prediction: nothing is more certain than change. But how they would change is another matter. I've always believed that **Andrew Wyeth**, alternatively abused and dismissed by the avant garde-dominated gallery and museum gurus of the second half of the 20th century, would eventually be accorded full honors. However, momentum has built up for **Wyeth** the last quarter of the century, and **Johnson's** new history confirms it. **Mary Cassatt, Albert Bierstadt** and **Frederick Church** each—at last—also get their due, which was denied to them in the histories of the mid-20th century.

It was also gratifying to see **Picasso's** star fading a bit. He is a phenomenon that defies explanation, unless we look toward market manipulation. (Maybe expressing such sentiments will get me fired as the editor of this newsletter, but I'll take the chance.) There's more that could be said on this score, and say it I will—probably in the May issue of the *Pastel Journal*. Meanwhile, go buy the book. It should be on every artist's shelf. I don't agree with every conclusion, nor for that matter every inclusion or exclusion, but **Johnson's** history is a substantial start in the right direction. I ordered it online at [Amazon.com](http://Amazon.com).

**P.J. O'Rourke** is not usually regarded as an art critic, but his comments on the Enron debacle present us with phrasing and parallels that are worth exploring. He writes (in the *April 2003 Atlantic Monthly*) that "what **Enron** was doing, what caused investors to embrace it in a rapture of baffled awe, was hiding debt." A rapture of baffled awe! How better to describe the critical response to much of the avant garde movement. Some of it has always been good, and will remain so, but much of it has been nothing more than the king's new clothes—and many of the fawning critics nothing more than the king's old courtiers.

**On another topic:** What has the effect of chalk scraping on the blackboard in the ears of serious pastellists? Any mention of "dry" or "soft" or "chalk" pastel! Pastel is dry; I won't argue that point, but does the result look dry? Or "soft"? Pastel comes in soft, medium and hard form—so if we call it "soft" pastel, which of those three do we really mean? And why? If all we are attempting to do is describe its tactile qualities, wouldn't "gritty" be more

accurate? If that sounds silly, think about it—"soft" arguably sounds sillier. Let's skip both of them.

"Chalk pastel" it most certainly is not. Using this particular misnomer for pastel has long been a dead giveaway that the speaker did not know the medium. It can be chalk, or it can be pastel, but it can't be both. That's a contradiction in terms, like saying "oil watercolor." Chalks use cheap, impermanent dyes to arrive at what little color they have, while pastels are arguably the most brilliant and durable of the painting media. Any resemblance between them is only in the stick form they share, just as the only resemblance of pastels to oil pastel is also due to their stick form, and to nothing else.

We don't confuse watercolor and oil because they both require the use of brushes, so let's stop confusing chalk, pastel and "oil pastels" because they are all in stick form. Case in point: we now have oils, and water-soluble oils. No confusion—the newcomer to the market, in this case, just added an adjective to keep things clear. The oil medium retained its original designation. We didn't re-define oils as "oily oils", or something equally absurd.

This medium is just pastel, folks. It is the one and only original, 300-year-old pastel medium. It is virtually pure pigment—no oil, no wax, no water—not even any egg yolk. The particles of pigment are not crushed or emulsified as they are in water, oil or wax based media. Because it is comprised of these tiny faceted "gems" of pigment, without its being suspended in a liquid emulsion, it glows with refracted light, instead of flat, reflected light. There is no other medium like it.

The borrowing of the name to give added stature to oil-and-wax-based crayons, which came on the market in relatively recent history, has caused considerable confusion. Which could have been avoided with a little more creativity by the manufacturers. While I have no doubt "oil pastels" will remain named as they currently are, there is no reason pastel needs to move over and re-define itself. There is room for both media in the art world, and good luck to oil pastels. But there is no necessity for the venerable medium of pastel to rename itself. Ok, end of rant. On to other things...

**Regarding Pastels USA.** This is surely the premier pastel exhibit outside New York. This year saw *the highest number of entries in eight years, since 1996*, with 655 slides and 263 artists submitting. 97 works were selected. The jurors of selection, **Thelma Davis, Greg Kondos**, and **Jann Pollard**, struggled long and hard to reduce the numbers to fit the space—always a challenge. After the jury process was complete, **Greg Kondos** said that "some of the pieces are magnificent." The opening reception is **March 13th**, 1-3 pm at the Triton. Don't miss it.

ceiling windows, a terrazzo floor, and an entrance flanked by palm trees. The building was designed by San Francisco architects **Barcelon** and **Jang**. The 22,000 square-foot Museum also features a high ceiling, pyramidal skylights and a graceful curved glass wall that overlooks the Sculpture Garden. The spacious design of the building allows for versatile exhibition presentations and invites a lively dialogue between inside and outside, art and nature.

To be exhibiting at the **Triton** is a mark of the respect in which the **Pastel Society of the West Coast** is held. This is a major step forward, both for the society and the artists it represents, particularly those who will exhibit with **Pastels USA 2004**, our eighteenth annual international open show. While it has always been highly regarded among pastel artists, your PSWC signature continues to advance in recognition by the public at large.

## IAPS—The Future, Past, and Present

by Linda L. Oslin

**L**et's begin the New Year by looking ahead—way ahead—to 2005. The next **IAPS Biennial Convention** will be held May 6-8, 2005 at the North Raleigh Hilton in Raleigh, North Carolina. It is time for an eastern convention. Since the first convention in Denver, CO in 1995, **IAPS** has placed its convention venues in the West and Midwest. The majority of its member societies are located east of the Rocky Mountains and perhaps more international member societies (Canada, UK, France, Japan, Australia, New Zealand) will participate. Besides, Raleigh in early May is outstanding in its spring beauty. Stay tuned for more information in this newsletter or visit the **IAPS Web site** at [www.pastelinternational.com](http://www.pastelinternational.com) throughout this year. When August rolls around, keep your eyes peeled for more specific sign-up information. You might want to line up a roommate or make arrangements to stay with relatives or friends in the area to save a few dollars. It pays to **reserve early** if you intend on staying at the convention site of the North Raleigh Hilton.

Highlights of **previous conventions with photos** can be reviewed by visiting the IAPS Web site. There you will see photos of familiar faces, including our own **Pat Suggs**, IAPS Treasurer.

**Now for 2004!** The **IAPS Seventh Juried Exhibition** will be in Bethlehem, Pennsylvania, June 1-July 25, 2004. **Deadline** for receipt of slides is by April 1, 2004. For further information and a **prospectus** contact **Peggy Braeutigam**, IAPS Exhibition Chairperson, 1420 NW Gilman Blvd. #2712, Issaquah, WA 98027-7001 (enclose a stamped #10 envelope), or email: [peggypastels@comcast.net](mailto:peggypastels@comcast.net) (please enter "IAPS Question" on subject line). The exhibition will be hosted by **Binney & Smith Gallery** at the Banana Factory in Bethlehem, PA. The Juror of Selection is **Margaret Evans**, **Portrait Society of America**, and the Judge of Awards is **Alan Flattmann**, PSA Master Pastelist.

**Workshop** in conjunction with the Exhibition: **Alan Flattmann**, PSA Master Pastelist **Three Day Plein Air Workshop**, June 4, 5, 6, 2004, is limited to 20 students. The cost of the workshop is \$325, and is open to students of all levels. Information on the workshop or an entry form is available from **Peggy Braeutigam** or on the IAPS Web site at [www.pastelinternational.com](http://www.pastelinternational.com).

**PSWC** is a member of **IAPS** and as such **PSWC members are welcome** and encouraged to use the various opportunities offered by IAPS. The **IAPS Web site offers a "Member News & Information" page to members of IAPS societies**. The page is a message board strictly for the use of **IAPS** members who wish to share news of interest to other members. In addition, the Web site offers a "Related Links" page that lists links to other pastel-related Web sites and general art directories and search engines. **To exchange links with IAPS or contribute to the "Member News & Information" page, send an email request to [peggy@pastelinternational.com](mailto:peggy@pastelinternational.com).**

The **International Association of Pastel Societies (IAPS)**, founded in 1994, is a non-profit organization representing pastel societies around the world that are united in a common cause to demonstrate the validity and quality of pastel fine art. Its objective: "*To celebrate worldwide, the expanding presence of Pastel as a major fine art painting medium.*" **IAPS** provides: One strong voice, awareness, communication, conventions, education, and networking. Membership is limited to qualified pastel societies. There are no individual memberships available.

### CALENDAR

■ **February 21st—Receiving** at Triton Museum, 1505 Warburton Ave., Santa Clara, CA, 408/247-3754.

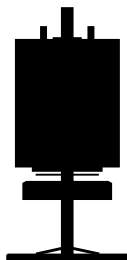
February 26-May 23, 2004—**Pastels USA 2004 at Triton.**

Jan. 14th -**Notification** of acceptance, Pastels USA

**Reception** at Triton— March 13th, 1-3pm

■ **General Meeting**, 1-4 pm, April 3rd, 2004—**Demonstration by Duane Wakeham** at Sacramento Fine Arts Center

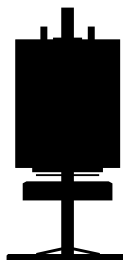
May 23rd—**Pickup** at Triton. 5-7pm



## Reif Erikson Demo

At the Sacto Fine Arts Center PSWC general meeting on 10/4/03:

**Reif Ericksen**, a former PSWC president and a PSWC Distinguished Pastellist, is an exceptionally engaging demonstrator. Sharing his knowledge unselfishly, Reif paints mainly on location. Some of the pointers from his inspiring presentation: "Look for value patterns, rhythms of warm and cool, light and dark. Watch for dead spots. To fix dead spots they should all be either a warm or cool color. Always stay within the value. Refinement of edges will create forms (more detail). Accents (highlights) are not all the same. Saturated color points to hard edges. The artist controls the viewer's experience. If something is not important don't make it as detailed nor have as much color intensity. The artist controls what the eye does, and where it goes. Try to capture someone's interest from 50 feet away by the values you choose." You missed a great demo if you weren't on hand for this one! – *By Priscilla Warddrip* (Thanks, Priscilla!) Reif's work can be viewed on his website at [www.reif.com](http://www.reif.com).



Already mentioned, but it can't hurt to emphasize: **Duane Wakeham will demonstrate April 3rd**, Sacramento Fine Arts Center, Carmichael. Bring your friends. Duane is a PSA Master Pastellist, a PSWC Distinguished Pastellist, and twice **Pastels USA** Best of Show winner. Last May, we paid to see Duane demonstrate at IAPS, and you are getting it free of charge. Can't complain about that!

## Pastel Laureate™ Award, 2004

Our honoree is **Bob Gerbracht**, this year's **Pastels USA** Juror of Awards. Bob is a PSA Master Pastellist, and an advisor to PSWC since its inception. Painting and teaching have occupied his entire life. His work has been recognized with feature articles in major arts publications, including *Pastel Artist International*, Nov/Dec. 2001; and *The Pastel Journal*, Mar/Apr 2002. He is listed in numerous *Who's Whos*, featured in *Best of Pastel*, *Best of Pastel II*, *Pastel Inspirations*, etc., and was honored by *American Artist Magazine* with an Achievement Award for Teacher of Pastel. He was just honored by a (solo) retrospective exhibit at the **Triton Museum** in Santa Clara. He is known first of all for his portraits and figures, having demonstrated before the **Pastel Society of America**, **Pastel Society of the West Coast**, the **Commonwealth Club of California**, **IAPS**, and many more. He earned a BFA in painting at Yale, and an MFA from USC.

**On top of all that**, he is one of the nicest people you would want to know—kind, generous, and humble. The award will be presented at the opening reception for **Pastels USA**, on March 13th, 1-3 pm, at the Triton. **Congratulations, Bob**—you deserve this honor.

## PSWC Membership Jan. 1, 2004

**420 MEMBERS** include 142 Signature Members & 27 DP. Paid to 1/2006: 1, to 1/2005: 65, to 1/2004: 283, Exempt: 11. 56 members are in arrears and will be dropped end of the month. Our numbers are climbing, reflecting PSWC's growing prestige in the world of pastel. Please be alert to artists who might benefit from PSWC membership. Let Thelma know who they are and she'll get a membership application off to them. (Email addresses help if available.) We're shooting for **500 members** by the end of 2004.

☞ **Have you paid your dues for 2004?** They were due Jan. 1, 2004:

**\$25 for Associate Membership**  
**\$30 for Signature Membership**  
**\$5 late fee** if dues arrive past Feb. 15.  
**Make checks** payable to: PSWC.

**Mail to: Thelma Davis**,  
Membership Chair, 6666 Acorn Hill,  
Placerville, CA, 95667-9720

PLEASE NOTE: Members not current will not have work accepted in **Pastels in Light** or get the discounted rate for entries in **Pastels USA**. Members in arrears for 2003 will be dropped from the roster and will not receive the newsletter as of Jan. 2004. *Maintaining signature status requires continued payment of dues each year.* As of Jan. 1, members 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.

## PSWC Member Bio -Thelma Davis

By Judy Thoma

To sit in **Thelma Davis'** living room is to sit in the presence of beauty, charm and superb talent. Every wall is filled with her exquisite, award-winning work: larger than life flowers, sensitive portraits, beautiful seascapes and still-lives. Thelma describes herself as a realist, and indeed, her work transports the viewer in a very real and dramatic sense. You might well expect to smell the flowers from a painted bouquet or taste the salt air emanating from one of her seascapes. Judging the expertise of Thelma's work, one can assume she has been an artist her entire life. In the sense of a creative spirit she has, but as a practicing, active artist, Thelma Davis has been painting for a little less than half her life; she is now in her seventy-eighth year.

Though always a "doodler," Thelma devoted the first part of her adult life to family and career responsibilities. Her life course changed dramatically on Mothers' Day, 1969, when her husband Lyle (who had long been aware of Thelma's artistic urges!) presented her

with a set of oil paints and the additional, essential gift of time. "He [Lyle] said, you are not going to work tomorrow, you are going to paint that picture you have always wanted to paint!" And so, at the age of forty-six, Thelma began to work as an artist in earnest.

Living in the San Francisco Bay Area, Thelma had access to excellent artist demonstrations. She is a staunch believer in the value of the "demo" as a potential learning source. Among the many demos Thelma observed, in the 1970s she attended one given by **Thomas Leighton**, a master in the pastel medium. "As soon as he opened his pastel box, I was smitten!" Thelma recalled. Her attraction to pastels began with the expansive range of colors and the directness of the medium. Thelma began working with Rembrandt pastels (a brand she still favors for their versatility) and has received many awards and honors for her work in the medium. Although she still maintains her long-held interest in oils, at present Thelma is working primarily in pastels. Her focus is driven by a prestigious goal: to be named a Master Pastelist by the Pastel Society of America. Having already won two awards from

the PSA, she needs only a third to secure this signal honor.

After a disappointing experience in the formal teaching setting of a college classroom, Thelma supplemented her observational learning with self-teaching. The library provided a tremendous resource for reading about the great masters and studying their work. Among these artists, **Rembrandt** became both inspirational and instructional for Thelma. The influence of Rembrandt's mastery of values can be seen in much of her work. Indeed, like Rembrandt, Thelma holds the balance of lights and darks in a composition to be the most essential aspect of a successful painting.

When asked about her artistic philosophy, Thelma offers some excellent advice to both beginning artists as well as those who are experienced, but perhaps in a creative slump. She suggests looking at potential subjects with attention to the smallest detail; the subtle shift of lines and shadows, and how the viewer's perspective can be altered with the slightest of movements or change in light. This philosophy is expressed in

..... PSWC Member Bio - continued on page 6 ▶

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



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

**Please note: As of the next issue, ONLY email submissions will be published.**

☛ **Vicki Brink** had five paintings in the November 8 grand opening of Golden Oaks Gallery, in Saratoga, CA. She is currently also represented by Portola Valley Art Gallery. In October, her painting, "Patch of Gold," was accepted

in the Pastels on High exhibit by the Sierra Pastel Society in the Chablis Gallery, Placerville, CA (it sold, by the way!). Congratulations, Vicki!

☛ **Thelma Davis** had a portrait accepted in PSA annual, and it sold. She says, "I was so amazed that I haven't quite come down off the ceiling." You can read about Thelma in our new featured-member column, as interviewed by Judy Thoma.

☛ **Jessica Fine's** painting "California Dreaming" was awarded First Place in the 1st National Open Exhibition of the Alabama Pastel Society. The show, "You've Got The Magic Dust" was held at The Leslie Wright Fine Arts Building at Stamford University in Birmingham, AL.

☛ **Amy Gitelman's** pastels were featured in her solo show "Coast to Coast

Landscapes" at Marvin Gardens Real Estate in Kensington, CA thru November 1, 2003.

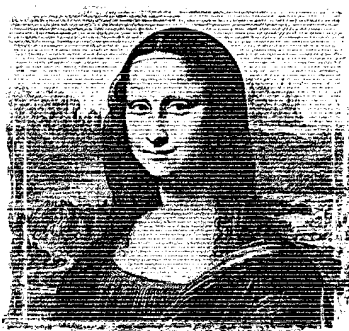
☛ **Brian Higgins** was elected an artist member of the Connecticut Academy of Fine Arts and the Academy Artists Association. He was also elected for inclusion in *Who's Who in American Art*. He won the Grumbacher Gold Medal at the 68th Annual Cooperstown Exhibition—along with inclusion and awards in a number of other noteworthy exhibitions. Good going, Brian.

☛ **Deanna Holdren**, a new PSWC member, has had works accepted into four juried shows this year. These include the Northwest Pastel Society's 17th International and the Port Townsend Arts Commissions 5th Annual

..... PSWC Member News continued on page 7 ▶

## EXHIBIT OPPORTUNITIES

**S**ocieties 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.

■ **April 1: 2004 PASTEL PAINTERS of MAINE 5th ANNUAL, JURIED OPEN EXHIBITION**, June 2 through June 30, 2004. Kennebunkport, Me. Juror of Selection, Michael Culver, Ph. D., curator, Ogunquit Museum of American Art, Awards, Anne Heywood. OVER \$2,500 IN CASH AND MERCHANDISE AWARDS; \$1,000 Best of Show. Mail slides to: Richmond Neuville, 11 Harris Street, Springvale, ME 04083-1308. Info call, (207) 967-9120; River Tree Center for the Arts.

■ **Central Coast Fine Art Competition 2004-** Morro Bay Art Assn., July 1 - Aug. 8, 2004, Slide **deadline April 30th**, 2004. \$1,500 in awards. There is a Pastel Award. Download prospectus at [www.coastcountry.com/artcompetition](http://www.coastcountry.com/artcompetition) or

send SASE to MBAA Competition, 835 Main St., Morro Bay, CA 93442.

■ **Mar. 20--IAPS Competition: June 1 to July 25, 2004**, Binney & Smith Gallery, Bethlehem, Penn., prospectus available on IAPS site, [www.pastelinternational.com](http://www.pastelinternational.com). Submit directly, not as group this time; you must include proof of your group's membership in IAPS. A photocopy of your current PSWC card is good. Juror of Selection, Margaret Evans; Awards, Alan Flattmann.

■ **Northwest Pastel Society National Open**—check their website, [www.nwps.org](http://www.nwps.org).

■ **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 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>.

■ **Mar. 1—Visual Arts Alliance, 21st Annual Open, Apr. 19-May 21, 2004**; Houston, Tx., Juror Sally Sprout. Awards, \$2500; for prospectus, send SASE to Christie Coker; 5507 Evening Shore, Houston Tx., 77041 or via email, [christiecoker@earthlink.net](mailto:christiecoker@earthlink.net).

■ **\*\*June Slide Deadline, TBA--PSWC Membership Show: August 5-Sept. 9th**, ARTS Building, 802 Lincoln Way, Auburn, Ca. Clark Mitchell Juror. Open to all current PSWC members. This is an excellent venue, loads of foot traffic. (Separate awards selection for some awards for signature/distinguished pastellists and associate members.)

.....PSWC Member Bio continued from page 5 ►

Thelma's work by the sense of intimacy between artist and subject. It is clear she spends a great deal of time getting to know her subjects, whether through a lifetime of observing the sea and its surroundings or the careful attention given the arrangement of a still life or the mood of a child. This intimacy lends resounding credibility to Thelma Davis' work.

**Thelma Davis** has been teaching now for many years, but insists she will never stop being a student. She lives

surrounded by her own completed masterpieces, and the expert wood sculpture of her creative and supportive husband, Lyle, and yet she is refreshingly humble and self-effacing. Before I leave her home, Thelma wants to show me a painting of a dock scene in which she experimented with a new technique. "I want to try this technique again - see the squares in the background?" she points to some subtle, squarish strokes. After explaining a bit about how she arrived at the experiment and where she might want to go with it, she turns to me and says with her characteristic

warm and infectious laugh, "You know, the day I stop learning anything new is the day I'm going to stop painting!"

**Thelma Davis** resides in Placerville, California with her husband Lyle. She teaches classes at her home in both oils and pastel. She has won too many awards to list here, but notably, her painting, **Fishing Boats** (winner of the Best of Show award, PSWC membership show 2003), was awarded an honorable mention in the **2004 Pastels 100** competition, and will appear in the April issue of the *Pastel Journal*.

# BOARD NEWS

**W**elcome, again, to **Kacy Harrison**, new Chair of the Membership Show. Glad to have you aboard. Kacy probably had a rather amusing experience attending her first board meeting—we were having so much fun we laughed through most of the board meeting. But somehow, we managed to get through an awesome list of items in an hour and a half. It is great to work alongside so many good-humored, non-egotistical people, who are still pros (or pretty much pros) at what they do. It is testimony to the fact that you can take what you do seriously, without taking yourself too seriously!

In connection with that report—it would not be amiss to note some comments passed on to us, made by the president of one of the other large pastel societies in the country. Her view—which is widely shared and often noted—is that *PSWC ranks second only to PSA in importance in the ranks of pastel societies nationwide*, holding a major leadership position in the medium. While we have heard comments similar to this many times, it is particularly significant coming from the president of another major society. Our insistence on both quality and integrity in whatever the society does cannot hurt that standing.

☛ We'll repeat this reminder from the last letter, due to its importance. Due to the enormous amount of work necessitated by the PSWC's International Show "Pastels USA" being held at the Triton Museum, **we will be unable to hold our normal General Meeting in January of 2004**. During this month the Board must coordinate the jurying of slides and complete all preparations for our show at this prestigious site. Instead, the general meeting will be as outlined above: **Duane Wakeham will demonstrate April 3rd**, Sacramento Fine Arts Center, Carmichael. Bring your friends. Thank you for your understanding.

Membership Chair **Thelma Davis** is still **looking for an assistant** to train in that position, eventually to take her place so she can retire from the board. If you are computer savvy, live close enough to Sacramento to attend board meetings, and would like to get involved, let Thelma know of your interest. **Do you like to write?** Maybe you can submit an article for the newsletter (*email submissions only*—Word attachments preferred, please). And we always need people to assist with receiving and hanging shows, so come join us and get acquainted. **We are also looking for a Ways and Means Chair**—it takes a bit of chutzpah and/or sass to do this job, but it introduces you to lots of interesting people.

.....PSWC Member News continued from page 5 ▶

Northwest Regional shows. She exhibits new work monthly at Collective Visions Gallery in Bremerton, Washington, where she will have a solo show in March 2004. Recently, she has begun teaching workshops on her color technique and theory, "Optical Mixing".

☛ **Kim Fancher Lordier's** entry "Sunset on the Pacific Coast" won third place in the landscape category of the 5th Annual Pastel 100. The same painting was honored with a first place award at the Society of Western Artists 53rd Annual Exhibition, in San Francisco.

☛ **Sharon Matisoff** received a Best of Show award for a pastel painting at the La Habra Art Association in La Habra, California, as well as a Second Place award for an oil painting in the same show.

☛ **Hazel Monzingo** has had two

paintings accepted in PSNM's 12th Annual Natl., Nov. 7-23 in the Hispanic Arts Bldg., State Fairgrounds, Albuquerque, NM.

☛ **Joann Quinlivan** was honored with the Holbein Award at the recent Alabama Pastel Society's National Exhibit and was juried into the Pastel Society of America as an associate member. She was also just notified by *International Artist Magazine* that they will feature her pastel entitled "Coconut Palm" in a future issue under the *International Showcase of Pastel Artists*.

☛ **Mary H. Russell's** pastel "Marine Layers on the Bay" won a first place in the pastel category of the 2003 KVIE TV art auction. This was the second time Russell won the award, accepting that honor in the public television fund raiser event in 2001. She also had a solo exhibit of new pastel abstractions titled "River" through the Sacramento

Metropolitan Arts Commission at the SMUD Gallery in Sacramento which ran from May through June in 2003.

☛ **Margot Schulzke** will have a new book on *Design and Composition* published by Northlight, available in January, 2006. She has had two paintings accepted in Pastels USA 2004: Ex Cathedra, and Montresor. Her most recent article in the *Pastel Journal* is *Art by Design*, in the January/February issue. Her work is exhibited on an ongoing basis at Sunset Oaks Gallery, Hwy. 49, Auburn; and the Joyce Doiron Galleries, North Sacramento.

☛ **Stan Sperlak** was featured in a solo exhibition at the Riverfront Renaissance Center for the Arts, Oct. 16-Nov. 18, titled Pastel Paintings of South Jersey, in Millville, NJ.

☛ **Duane Wakeham's** painting Laguna de Santa Rosa received the

..... PSWC Member News continued on page 8 ▶

## Classes & Workshops



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

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.

■ **Doug Dawson Workshops:** Nine workshops scheduled nationwide for 2004. For locations & dates, email Doug at [dougdawson8@cs.com](mailto:dougdawson8@cs.com) or contact him by phone at 303/421-4584.

■ **Bob Gerbracht Workshops:** Pastel Portrait Painting, Apr. 27-28; Walnut Creek, CA, contact Karen Cox, 925/943-

5846. Also, Portrait & 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 & Oils, Oct. 14-18, San Francisco peninsula 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 [www.alberthandell.com](http://www.alberthandell.com).

■ **Bill Hosner Workshops:** 5 locations for 2004, including Mendocino, CA, Nov. Check [www.williamhosnerfineart.com](http://www.williamhosnerfineart.com), or call 586/752-0605, for 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: [konis-art@msn.com](mailto:konis-art@msn.com)

■ **Linda L. Oslin** will offer day classes, Tuesdays, 1-4 p.m., at the Paradise

Art Center, Paradise, CA. Phone 530-872-0854 for details.

■ **Haesoon Matz Classes:** Every 2nd & 3rd Mondays, 10 to 2:30 pm, Southgate Mobil Home Estate, 3201 Florin Road, Sacramento, continuous. Call 916/442-8533.

■ **Margot Schulzke** will teach a workshop at Nevada City, Ca., October 2004. Also Colonial Mexico, Feb/Mar. 2005. Email [schulzke@jps.net](mailto:schulzke@jps.net), or [robinwal-lace@earthlink.net](mailto:robinwal-lace@earthlink.net); or call 530/265-9397. Classes: Gallery One, Auburn. Next six week session, April-May 2004: call Fran Bristow, 916/786-0644.

■ **Claire Schroeven Verbiest.** The Art School at Kapalua is offering a workshop with Claire, January 26, 27 and 28, 2004. The course will take place on the beautiful, relaxing and inspiring island of Maui. For more info and to register, please visit [www.kapaluaart.com](http://www.kapaluaart.com) or call Molly McMillen at 808.665.0007. You can also contact Claire at 408.238.6003, or email: [Aquatel@aol.com](mailto:Aquatel@aol.com).

.....PSWC Member News continued from page 7 ▶

PSWC Award in the 31st Pastel Society of America exhibition in New York in September. He also had a pastel in the Audubon Artists exhibition at the Salmagundi Club, NYC at the same time. Closer to home, his oil painting January Morning received the third place Curator's Choice Award in the Napa Valley Museum's Plein Air Biennial 2003.

☞ Mira White announces the launching of her new web gallery: [www.miraMwhite.com](http://www.miraMwhite.com), which features her most recent work 2002-2003.

☞ **Patricia Woodard** (Reno, NV) was nominated and appointed Vice President of two separate art organizations for 2004: Latimer Art Club and Nevada Artists Association. Additionally, Patricia was awarded 1st place in the pastel category of the "Fall Into Art Show" presented by the Nevada Artists Association. Patricia's painting also shared the "People's Choice" award.

## Pastels in Light 2003

Juror of AWARDS, Waif Mullins

My sincere congratulations to the following award winners of our 2003 "Pastels in Light" Associate Member Show. 52 entries from 3 states participated. The show had rave reviews from viewers and was an outstanding success. I would like to thank all of our members who participated. It is your hard work and participation that makes this show outstanding. - *Kat Higley, President*

### BEST OF SHOW - \$300

**Doris Runyan** - Dinuba, CA . . . . . "Seedless Wonder"

**AWARD OF EXCELLENCE WINNERS** Painting

1. **Marylou Schingler** - Stockton, CA . . . "Warm Granite by the Merced"

2. **Jacqueline Podesta** - Linden, CA . . . "Sedona on My Mind"

3. **Gary E. Brogan** - San Francisco, CA . . "Zachary"

4. **Beverly Borg Naffz** - Sonoma, CA . . . "April"

5. **Irene Lester** - Fair Oaks, CA . . . . . "Transparency"

6. **Kathryn Higley** - Auburn, CA . . . . . "Red Tailed Hawk"

**AWARD OF MERIT WINNERS** Painting

1. **Margie Rangno** - Sonoma, CA . . . . . "Clematis"

2. **Nancy MacDonald** - San Jose, CA . . . "Grandma's Hat"

3. **Bill Tungate** - Strathmore, CA . . . . . "Fleeting Light, Slickrock"

4. **Terri Ford** - San Jose, CA . . . . . "Mercado del Mar"

5. **Joann Quinlivan** - Hollywood, FL . . . "Birds of Paradise"

6. **Diana Boegel** - Albany, CA . . . . . "Reclining Driftwood"

## We'd like to blow your horn for you!

Send your news, email only, to the editor, [schulzke@jps.net](mailto:schulzke@jps.net). Items should be in third person, written as a news item using standard 12 point type; please limit to 75 words maximum. Non-art-related items and items sent by regular mail will not be included after this issue; we regret that, but it requires too much retyping time, and everyone now has email, or access to someone who does. **April 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, 2004**. You can download application forms for 2004 from the PSWC website: [www.pswc.ws](http://www.pswc.ws), or contact chairperson **Rosemary Boissonade** or president **Kat**



**Higley**. Recipient must be a graduating high school senior 2004 to be considered; and must be enrolling as a college art major in the fall. Our chairperson mails out 200 notices to high schools in the region, but students anywhere in the country are eligible to apply.

## Welcome to New Members

- **Martin A. Matisoff**, Placentia CA
- **Patti Arbino**, Northridge CA
- **Bob Cornelis**, Sebastopol CA
- **Kacy Harrison**, Pollock Pines, CA
- **Marguerite Heillman**, E. Syracuse NY
- **Richard A. Hindmarsh**, Placerville CA
- **Diana E. Smith**, Pacheco CA
- **Saaba MBB Lutzeler**, San Jose CA
- **Joyce Kramer**, Folsom CA
- **Blue Reid**, Roseville CA
- **Joyce Williams**, Auburn CA
- **Priscilla Coote**, Marathon FL
- **Marilyn Matthews**, Evans CO
- **Beverly Wagner**, Pasadena CA
- **Constance D. Glasgow**, Salem OR
- **Hilloah Levy**, Novato CA
- **Rob Ramage**, Portland OR
- **Ada M. Passaro**, Riverside CA

## PSWC Member Web Sites

☞ Links to more websites are on the PSWC website at: [www.pswc.ws](http://www.pswc.ws)

**APOW:** [www.artshow.com/apow](http://www.artshow.com/apow)  
(Several PSWC artists represented.)

**Marbo Barnard:**  
[www.marbosart.com](http://www.marbosart.com)

**Barbara Beaudreau:**  
[www.artshow.com/apow/beaudreau](http://www.artshow.com/apow/beaudreau)

**Suzanne Blaney:**  
[www.suzanneblaney.com](http://www.suzanneblaney.com)

**Gerald Boyd:** [www.geraldboyd.com](http://www.geraldboyd.com)

**Brennie Brackett:**  
[www.brenniebrackett.com](http://www.brenniebrackett.com)

**Dakota Art Pastels:**  
[www.dakotapastels.com](http://www.dakotapastels.com)

**Mikki Root Dillon:**  
[www.artshow.com/apow/dillon](http://www.artshow.com/apow/dillon)

**Janis Lacey Ellison:**  
[www.janisellison.com](http://www.janisellison.com)

**Reif Erickson:**  
[www.reif.com](http://www.reif.com)

**Jennifer Evenhus:**  
[www.evenhusfineart.com](http://www.evenhusfineart.com)

**Anita Hathaway Feldman:**  
[www.anitaspastels.com](http://www.anitaspastels.com)

**Terri Ford:**  
[www.terrifordart.com](http://www.terrifordart.com)

**Albert Handell:**  
[www.alberthandell.com](http://www.alberthandell.com)

**Leslie Harrison:**  
[www.harrison-keller.com](http://www.harrison-keller.com)

**Stan Hollingsworth:**  
[www.hollingsworth-pastels.com](http://www.hollingsworth-pastels.com)

**Bill Hosner:**  
[www.williamhosnerfineart.com](http://www.williamhosnerfineart.com)

**Sam Liberman:**  
[www.samlibermanart.com](http://www.samlibermanart.com)

**Kim Fanchier Lord:**  
[www.californiapastels.com](http://www.californiapastels.com)

**Michele Manning:**  
[www.michelemanning.com](http://www.michelemanning.com)

**Richard McDaniel:**  
[www.richardmcdaniel.com](http://www.richardmcdaniel.com)

**Milton Meyer:**  
[miltonmeyer.home.att.net](http://miltonmeyer.home.att.net)

**Clark Mitchell:** [home.pon.net/cgmitchell](http://home.pon.net/cgmitchell)  
[www.artshow.com/apow/mitchell](http://www.artshow.com/apow/mitchell)

**Waif Mullins:**  
[www.waifmullins.com](http://www.waifmullins.com)

**Pastel Society of Oregon:**  
[www.mcsso.net/psoc](http://www.mcsso.net/psoc)

**The Pastel Journal:**  
[www.pasteljournal.com](http://www.pasteljournal.com)

**Jane Schoenfeld:**  
[www.skyfields.net](http://www.skyfields.net)

**Margot Schulzke:**  
[www.artshow.com/apow/schulzke](http://www.artshow.com/apow/schulzke)

**Judith G. Smith**  
[www.nightwingstudio.com](http://www.nightwingstudio.com)

**Debra Turner:**  
[www.debraturner.com](http://www.debraturner.com)

**Madlyn Ann C. Woolwich:**  
[www.artshow.com/apow/woolwich](http://www.artshow.com/apow/woolwich)



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