



PSWC NEWSLETTER

Pastel Society of the West Coast

Spring/Summer 2005

LETTER FROM THE PRESIDENT



This is somewhat of a farewell letter, since I will be stepping down as PSWC President the end of May. At that time, I am stepping into **Kat Higley's** shoes again as I take over as the Open Show Chair for Pastels USA.

I'm pleased to welcome **Priscilla Warddrip** as the new PSWC President. She is a talented artist and yet is able to balance a checkbook, something that she has been doing for PSWC for several years as our Treasurer. She is generously taking on both positions for PSWC.

I want to also welcome **Linda Roemisch**, our new Ways and Means Chair. She lives in Nevada City, California. In addition to working in pastel, she paints in oils and watercolors. She is also a Master Gardener and is instrumental in educating the gardeners of Nevada County, California about growing beautiful gardens. We are thrilled to have someone so competent and enthusiastic joining the Board of Directors. (Look for Linda's bio elsewhere in this newsletter.)

2006 will be a busy year for PSWC. We have a Signature and Distinguished Pastellist show scheduled for February in Sacramento. We will be celebrating the 20th Pastels USA. This Open Show will take place during the months of April and May at the ARTS Building in Auburn, California. Over 1700 art lovers are expected to visit our exhibition on that first ART WALK Evening of the year. We plan a Membership Show in the autumn of 2006.

As you can imagine, all of these shows take a lot of work. We have had a flood of new members who want to help. Thank you so much for filling out the volunteering part of the application. We will be contacting you. Please keep in mind that in this age of the internet, you don't have to live in Northern California or even on the "Left Coast" to give PSWC your valuable time and expertise. The PSWC board members' emails are listed on the back of every newsletter. We love hearing your thoughts and ideas to make this art organization work better for each of you.

I am so grateful to the forward thinking pastellists who had the vision to start The Pastel Society of the West Coast. It is in part because of their early hard work that there has been the rapid rise of interest in the historic medium of pastel. With the development of materials surfaces and pigments, pastel painting is a dance with color and texture that delights me still. Whether you are a novice or a distinguished pastellist, I thank you all for your support of our medium and for PSWC.

Sincerely,

— Maria Sylvester, PSWC President

Introducing Our New Ways and Means Chair

Linda Roemisch, a California native and a self taught artist, is currently enrolled at Sierra College in fine art studies. She is an active member in Pioneer Arts Group, a Nevada County Volunteer Master Gardener, and Watercolor Pouring Instructor at the Center for the

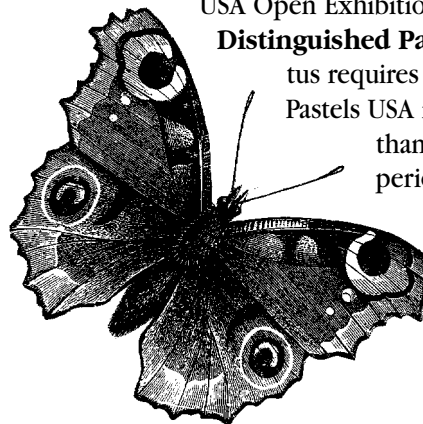
..... Ways & Means - continued on page 3 ▶

Pastel Society of the West Coast Membership Information

Associate Member: \$25, Signature Member: \$30.
Make checks payable to PSWC and mail to:
Barbara Noonan, PSWC Membership Chair
1201 California St., #701; San Francisco, CA 94109

Please remember maintaining signature status requires continued payment of dues each year.
Signature status requires acceptance in 3 Pastels

USA Open Exhibitions, and **Distinguished Pastellist** status requires 3 awards in Pastels USA in no more than a 5 year period.



FROM YOUR EDITOR...

—Margot Schulzke, ©2005

GETTING STARTED IN PASTEL

First of all, many thanks to our recently outgoing officers: **Maria Sylvester** as President, and **Kat Higley** as our Open Show Chair. We are so deeply indebted to these wonderful volunteers. Maria will continue to serve on our board in Kat's place; and we are grateful to have **Priscilla Warddrip**, our very capable treasurer, stepping up to fill the presidency position and continue as our treasurer. (Among artists, the latter are especially hard to find!) Along with Maria, I'd like to welcome Linda Roemisch to our board. I met her first in one of my painting workshops, and realized then that she is the sort of person we really need on this board.

We would also like to express again our gratitude to **Thelma Davis**, who, after some eighteen years on the board, resigned a few months ago from our board due to health problems. Thelma is having some serious challenges at this point, and your thoughts and prayers for her would surely be appreciated.

In wondering what would be of the most value to our members to cover in this issue of the letter, it occurred to me that many of our artists are relatively new to this beautiful medium. Knowing, or reviewing, what the next step is may be just the right ticket for many of us. Maybe the more experienced will find a nugget or two as well!

Presumably, you have a materials list, and you know what you need in those terms. Then what? Good instruction is a must, particularly so if you are a less-experienced artist, not just one who is moving on from another, well-practiced medium. Without a good teacher or mentor, it is all too easy to get overwhelmed. Becoming a member of a major society, which you have done in joining PSWC, gives you many more options to choose from, so look at the workshop listings and see who is in your area, or who will be at some point. Check the listings in the *Pastel Journal*, too. Hopefully, you'll see some names you recog-

nize. Look for the websites of the artists you are considering studying with; does their work ring a bell for you? Would studying with them meet your needs best? For instance, if portrait and figure is your bag, and you intend to continue in that direction, you probably won't get what you need most in a plein air landscape workshop.

That brings us to subject matter: There are varied sources. 1) You can paint out of doors; just pick whatever catches your eye. There is a reason it did. Use an empty slide frame to decide what your margins will be, or cut a window out of cardstock and carry it with you. This is a different process from painting in the studio. To make the most of your light, dive right in. Establish the shadow patterns quickly, because they are going to move. 2) Paint still-life, indoors, again from "life"; excellent way to start. 3) Use a model if you want to do portrait or figure. (Remember that in this case, the light probably won't move, but the model probably will.) There are groups you can join that paint from a model on given days of the week; check around for such arrangements. You'll usually share the cost of the model. 4) Photo references: your own. You should have familiarity with the site. Take several photos, not just one, if you go out to collect them. Frame what looks like a good composition, and shoot that, then zoom in to get detail, and, if you can control exposure manually, take one shot that is over-exposed, to allow light into the shadows. Film was meant to be used, not saved! Look for a foreground, middle ground, and background. Not just distance. Look for lines running in at least two of three basic directions: vertical, horizontal and diagonal. Bring several possibilities to whatever class you take, assuming that class allows the option to work from your own photos.

Then what? Get out your sketchbook, and do some thumbnails. These are small, simple 2x2, 2x3 or so patterns, not detailed, but which give you various possible placements and margins for your subject. Shift the margins, try horizontal and vertical formats; zoom in, zoom out.

..... From Your Editor continued on page 4 ►

Volunteer of the Year: Gail Carr

Gail does an incredible job of making our events hospitable with a great 'spread' of goodies every time. No mere cookies and coffee here! It is always generous, delicious and presented beautifully. Thank you, Gail, for all your great work, and to your talented pastel artist daughter, **Blue Reid**, who is always there backing you up. You make a huge difference

to the success of every event.

Gail is traveling all the way from Sacramento to San Luis Obispo, to oversee the Pastels USA reception on May 14th. She will be recognized as our Volunteer of the Year at that reception.

Thank you, Gail.

General Meeting & Clark Mitchell Demo

Sacto Fine Arts Center PSWC general meeting 7/30/05:

July 30th, 2005 at the Sacramento Fine Arts Center, 5330 Gibbons, Carmichael, Ca.

☛ **Clark Mitchell**, PSWC-DP, is giving our demonstration Clark is always excellent; bring your friends. Landscape is his bag, which he handles with grace and class. Deep space! Don't miss it.

Last general meeting, **Jerry Boyd** PSWC-SM, SWA-SM demonstrated Saturday, February 26, 2005 at SFAC.

Thanks to our incoming president, **Priscilla Warddrip**, for the report: She gives a succinct and valuable list of information she gleaned from his demonstration.

It was such a pleasure to see Jerry do a portrait demonstration, with a live model he chose from volunteers in the audience. He gave us several key tips, as follows:

- 1. The placement of the head is his first priority.**
- 2. He draws a vertical line at the approximate center of the image location..**
- 3. One of the major keys to the likeness is the length of the nose.**
- 4. Watch for the negative shapes; they test the accuracy of the positive shapes.**
- 5. The shadow patterns help you to place the features.**
- 6. Jerry cross-hatches cool colors over warm colors to reduce their intensity, as needed.**

We all appreciated his comfortable, interesting and inspiring demo.



.....Ways & Means - continued from page 1 ▶

Arts. Linda is noted for her passion for painting waterscapes in several different media - watercolor, oils, pastes and acrylics. Linda finds her inspiration for her paintings everywhere in nature, but the subject of rocks and water seems to dominate her paintings.

“Living in the Sierra Nevada foothills with its abundance of rivers and lakes has allowed me to explore my love of water. I find water exciting, fearful, calming, mesmerizing, commanding respect, and if I am so lucky to be able to give my viewers a sense of that in a painting then I have achieved my personal artistic goal.” Linda has won several local awards, including First Place Pastel Waterscape-2004 Pioneer Arts Membership Show.

She will be a great addition to the PSWC board of directors. We appreciate her willingness to serve.

Please keep this event in your scopes:

February 2006: Signature and Distinguished Pastellist Exhibit at the 20th Street Gallery in Sacramento.

Reception date is Feb. 11th; awards presentation at 4 pm. This is a major venue; there will be lots of foot traffic. It should also be a knockout show, as these always are. The artists are their own jurors of selection, and these folks do have an eye for what they do best. You will be glad you saw this show, guaranteed!

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

Congratulations! Some very impressive accomplishments below-read on. The increasing national recognition and professional stature of our members is well demonstrated.

Please note: ONLY email submissions will be published. Please send workshop notices separately to the editor “in-chief” of the newsletter, at

2005 IAPS SIXTH BIENNIAL CONVENTION

Tips from Peggy Breutigam, thanks to Linda L. Oslin, IAPS Liaison

It's too close to convention time as we go to press to have any helpful news on that score, and probably too late for you to attend when you get this letter, but we have some very interesting and helpful information from IAPS **Peggy Braeutigam**, c/o Linda. Linda regrets she is unable to attend the convention this time, but wishes all who are attending a grand time.

Peggy writes: Recently I came across a service that may be of help to your members. One of my great frustrations is taking 35mm slides of my artwork. Even though I worked briefly for a small photo processing store many years ago, I still don't like shooting slides. Especially since I don't have the professional setup that was at the store. In figuring out how to take high/fine resolution pictures with my digital camera, I found the digital images to be much more nearly correct in color than the 35mm images, and wished there were some way to use them for competitions. Well, lo and behold, I received an email newsletter from the Pittsburgh Pastel Painters that said one of their members used a service that turned digital images into 35mm sides! Many, many thanks to **Carol Donnelly** for sending me the email.

I got my slides from www.iprintfromhome.com today and I'm very happy with the results. On the slides where it doesn't fill the whole mount frame, they have a black border so no taping will be necessary, and best of all, it looks exactly like the digital image I sent to them! The turnaround time is good too. Five days from

..... Annual IAPS Convention - cont'd on pg. 9 ▶

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

Have YOU paid your dues for 2005?

Dues were due for 2005 January 1, 2005. Late fees apply after Feb. 15.

\$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:**

Membership Chair Barbara Noonan

1201 California St., #701

San Francisco, Ca. 94109

\$25.00 for Associate Membership or \$30.00 for Signature Membership.

\$5.00 late fee applies if dues arrive later than February 15th.

Please note: **Members who are not current will not have work accepted in Membership Shows or Pastels in Light.** Members who were still in arrears for 2004 have been dropped from the roster; they will not receive the newsletter and have lost any status, i.e.: Signature or DP. Please remember that maintaining signature or DP status requires continued payment of dues each year.

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. That's not something any of us want to start over!

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.

..... From Your Editor - cont'd from page 2 ►

Pick one possibility. With the one that seems the best, make a larger sketch, this time maybe 3x5, 4x6, and develop it further. Use a soft pencil, and explore it enough to know this pattern works, or it doesn't. Make a value study: that's a well-developed drawing in black and white, with establishing shadow patterns.

Once you are satisfied, and you think this one could be good, measure the outside dimensions of your value study. Mark them lightly on the surface of your paper or board, and extend a line through the bottom inside corner of the rectangle, through the outside upper corner, extending all the way to the opposite margin of your intended surface. Those are the same dimensions as your sketch.

Grid your sketch, just 2 or 3 lines across, 2 to 3 lines vertically (in thirds or fourths, depending on proportions. Not every square inch, as that makes for rigidity.) Lightly grid, or mark the

..... From Your Editor - cont'd on page 9 ►

WELCOME NEW MEMBERS!

Members total 402; 143 are Signature Members, 26 of whom are DP

Big news! We have eight new Signature Members as a result of our upcoming open show.

Congratulations to: **Gary E. Brogan, Bonnita Budysz, William L. Crary, Bonnie Hineline-Kempner, Idona Larson, Jessie Spears, Marilyn St. Clair and Jane Wallis.**

NEW MEMBERS

- Carol Hall, Albuquerque, NM
- Sheila Delimont, Monterey
- Helen Lueken, Arlington, WA
- Cathy Locke, Novato
- Denise Schryver, Atascadero
- Catherine Cunningham, Long Beach

- Michael Engel, Los Angeles
- Randel Rogers, Thousand Oaks
- Barbara Perry, Berkeley
- Jian Wu, San Bruno
- Elizabeth Wallace, Trabuco Canyon
- James McLaughlin, Santa Maria
- Carol Kummer, Oakland
- Marsha Mobley Kilian, Rocklin,
- Jane Cozart, Pilot Hill
- Jacquelyn Blue, Malibu
- Gwen Walker Strahan, Redding
- Barbara Perry, Berkeley
- Pi Hua (Rebecca) Huang, Carmichael
- Georgia Wenger, Pacheco, CA
- JoAnne Unger, Pacific Palisades, CA
- Colleen Howe, Logan, UT
- Ralphie Hendrix, Redway, CA
- Dorothy Hawthorne, San Luis Obispo, CA

- Anne Laddon, Paso Robles, CA
- Kathleen Brewer, Ojai, CA
- Mary Stahl, Palo Alto, CA
- Ann Hall, Camarillo, CA
- Bill Canright, Rio Rancho, NM
- Susan Bennett, Woodland Hills, CA
- Linda Roemisch, Nevada City, CA
- Steve Hill, Lopez Island, WA

Please be alert to artists who you think might benefit from PSWC membership and let Barbara know who they are. She'll get a membership application off to them. (Email addresses help.) If you would like to be a regional representative in your area, please let Barbara know that, too.

PSWC is reaching and serving a larger constituency. Please keep telling your friends about PSWC.

schulzke@jps.net. Please don't combine those with awards and exhibitions. Thank you.

☛ **(Lisa Fricker**, our editor for this column, has earned major kudos-Please read on; MS): This April the Astronaut Hall of Fame honors three members of the Shuttle program as its 2005 Inductees. Joe Allen, Gordon Fullerton, and Bruce McCandless are represented at the Kennedy Space Center museum by their respective portraits, done by Lisa Fricker. **Lisa has completed portraits of all the Inductees from Mercury through Shuttle programs, 56 in all.**

☛ **Marbo Barnard's** work was accepted in the Pastel Journal 100 Competition as Honorable Mention and was in the April issue 2005. Congratulations, Marbo, a major coup!! Marbo, Thelma Davis and Margot Schulzke will be exhibiting in May at the 20th Street Gallery, Sacramento, Ca., in an invitational exhibit through the month of May. Reception is the second Saturday.

☛ **Stephanie Birdsall's** painting "Two Pears and A Rose" received the Award for Exceptional Merit at the Degas Pastel Society 10th Biennial National Exhibition. The award is the highest offered at the exhibition. The show also traveled to the Lauren Rodgers Museum of Art in Laurel, Mississippi.

☛ **Christine Debrowsky** has just finished an exhibition including herself and three other Hudson Valley landscape painters at the Walker/Kornbluth Gallery, Fairlawn, NJ, April 3-24. Christine had a dozen pieces in this show, mostly starring the Hudson River as the subject. She also did a solo exhibition at the Southern Vermont Arts Center, West Rd., Manchester VT., April 9 through April 27. Many of her orchard series pastels were featured in this show, along with a newer subject, slice-of-life genre pieces. There are also a few oils in this one.

Another show: an all-pastel exhibit with several artists at the Louise Melrose Gallery, in Frenchtown, NJ,

from April 10- May 31. (908) 996-1470; web site is www.louisamelroseart-craft.com. Gallery is open daily from 11-5, Sat. 'til 6. Most of the artists involved are signature PSA members; all of the work is terrific. Down South, she sent some new oils, and a couple of her Venetian pastels to Fountainside Fine Art, located in Wilmington, NC is a lovely gallery in a beautiful location. Web site is www.fountainsidegallery.com, phone is (910) 256-9956

She will be judging awards for The Arts Center/Old Forge NY Northeast National Pastel Exhibition, held from June 10- July 28.

☛ **Ellen Dreibelbis** exhibited in the Sausalito Art Festival last September, and at the American Woman Artists Show at McLarry/Meyer Galleries, Santa Fe. Her work was featured in Pastel Highlights 2, International Artist, MasterPastel Artists of the World section, (August/September 2004) and will be the subject of an upcoming feature article in Pastel Journal.

☛ **Kim Fancher Lordier** is exhibiting her painting, "Sunrise in San Carlos, CA" at the Napa Valley Museum's Plein Air Biennial 2005, April 9-June 18. She has been invited to participate in the Carmel Art Festival Plein Air Competition in May 2005, and is honored to have two paintings accepted into the prestigious "Pastels USA 2005." For more information please go to www.kimfancherlordier.com

☛ **Deborah Matlack** was awarded Best of Show at the Sierra Pastel Society's 5th Annual Pastels on High International Exhibition. The winning painting will be included in an article on her work which appears in the April issue of American Artist. In addition, one of her paintings was accepted into the recent Northwest Pastel Society's International Open.

☛ **Jane T. Mayer** was awarded the President's Award at the Northwest Pastel Society's 2005 Member's Show at the Ideation Gallery in Olympia Washington. The show runs from

March 18th through April 13th. Jane also had a recent solo show at the historic Richmond Beach Foods in Richmond Beach, WA and is participating in a pastel group show at the Elliott Point Gallery in Mukilteo, WA from April 9th through May 1st.

☛ **Richard McDaniel's** new book, On Location: Plein Air Painting in Pastel (International Artist Publishing) will be available at the I.A.P.S. Convention in Raleigh, North Carolina in May. In August, Richard's solo exhibition, "On Location", featuring work from his new book, will be at William Lester Gallery in Point Reyes Station, Ca. Richard will sign his book at the opening reception on August 6, from 3-5 p.m. For more information, view Richard's website: www.richardmcdaniel.com

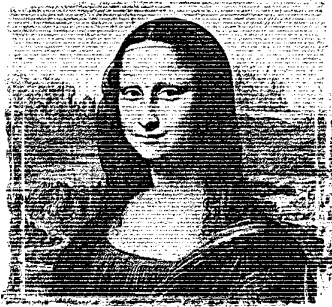
☛ **Barbara Noonan** will be participating in Silicon Valley Open Studios the 3rd weekend in May. Come see her latest works on May 21-22 at ARTWORKS, 1068 The Alameda, San Jose, CA 11am - 5pm. In addition, she will have a one-person show in San Francisco at The Royal Ground Coffee Shop, 1605 Polk Street (at Sacramento), San Francisco, CA June 1 - 30, 2005.

☛ **Margot Schulzke's** upcoming book, *The Painters' Guide to Design and Composition*, will be published in January 06. Look for it at Northlight Book Club, Barnes and Noble, etc. And look for her on a box top: Great American Artworks is offering the Margot Schulzke Seascape Collection, her selection of 78 of their pastels, many of them used in "Honfleur, the Inner Harbor." The seascape collection is being introduced at the IAPS convention at the trade show. "Honfleur" appears on the collection's box cover - as well as in the Pastels USA 19th Annual in San Luis Obispo. Margot's work is seen on an ongoing basis at Joyce Doiron Galleries, Del Paso Blvd., North Sacramento, and selected works will appear in the May 20th Street Gallery exhibition, in Sacramento. Her new website, with over fifty paintings, should be up by the time you get this letter at www.margotschulzke.com.

Exhibit Opportunities

Due date for slides is listed first, if applicable:

☛ **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.



May 14, 10th An. "For Pastels Only on Cape Cod," Natl. Juried Exh. Aug 3-30, Chatham, Mass., \$1000 Best of

Show, plus other awards.

www.CapeCodPastelSociety.com, or email Kim@duCharmeStudios.com.

☛ **June 17. Conservatory Art Classic 20TH ANNUAL CONSERVATORY ART CLASSIC**, Clifton, TX

A national juried art competition, over \$12,500 in awards. \$12.00 entry fee per slide entry. Show dates:

September 10-11, 2005. Juror/Judge: Artist Tony Eubanks. Art work must be representational/realistic in nature. Accepted media include: Oil, Water Soluble, Sculpture, Drawing, and Other (includes pastels & colored pencils). Prospectus may be downloaded from www.bosqueconservatory.com

Or requested by e-mail to art@bosqueconservatory.com, or send a SASE to Bosque Conservatory Art Council, P. O. Box 502, Clifton, TX, 76634.

☛ **Aug. 15, Connecticut Pastel Society 12th An. Exh.** "Renaissance in Pastels," Oct. 15-Nov. 5, West Hartford, CT., Awards Judge, Burton Silverman. #10 SASE to Leslie Lillian Levy, Dept. PJ, POB 69, Kent, CT., or www.ctpastelsociety.com.

☛ **August 31, Pastel Society of the Southwest 24th Annual Juried Membership Show - November, 2005** - Cash prizes, Top Awards - Lorenzo Chavez, Juror - \$25/up to 3 slides + \$30 membership fee. Send #10SASE to: Pam Hardigree 2034 Clubridge Drive Carrollton, TX 75006 - web: www.pssw.info.

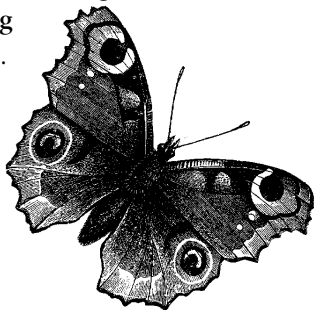
☛ **February 4, 2006** - Slide deadline for 20th Annual Pastels USA 2006. Exhibition dates, April 11 - June 1, 2006 - ARTS, 808 Lincoln Way, Auburn, CA, which has huge foot traffic -1,700 attended the last season-opening Second Saturday Artwalk in Auburn. If you want your work to be seen, be sure to have an entry ready. Juror of awards, Gil Dellinger.

Societies wishing to have exhibits listed in time to draw entries should send the editor email separately from their society newsletter, a minimum of five months in advance of the slide deadline for the exhibit.

Thank you. -The Editor.

We'd like to blow your horn for you!

Send your news-email only-to the Member News editor, **Lisa Fricker**, at frickerstudio@mindspring.com. (Please note address correction.) Items should be in third person, written in paragraph format, as a news item using standard 12 point type; maximum 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 post-cards or flyers, please.* **Aug. 1 is the deadline for next issue.**



PSWC Address Change

The Roseville Art Center is entering a long-haul construction process, so for the near future, a mailing address change was necessary for PSWC. We've acquired a Post Office Box in Stockton. No other functions of PSWC are affected, but **mail you would have sent to PSWC in care of the Roseville Arts Center now goes to: PSWC, P.O. Box 4518, Stockton, CA 95204.**

☛ **All queries related to membership** or payment of dues go to Membership Chair **Barbara Noonan**, 1201 California St. #701, San Francisco, CA 94109, or contact her at: bmnoonan@yahoo.com

Items for **Member News** must be sent email to: **Lisa Fricker**, frickerstudio@mindspring.com

Workshop listings for PSWC signature members, new websites, etc., please send to **Margot Schulzke**, schulzke@jps.net

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.

☛ **Deanna Owen of Loomis, California is the recipient of our \$500 PSWC Scholarship for 2005.** Ms. Owens is a senior at Del Oro High School with a 3.8 GPA. Voted best artist in her class, she is a member of the Del Oro High School Art Club. In addition to her full schedule of school and soccer, Deanna has found time to work as a teachers assistant at the Children's Creative Art Center and be part of the team that created the 2004 California State Fair Exhibit for Placer County.

One of her art instructors at Del Oro wrote that "I have taught for 32 years and have rarely met a young woman of such potential.

We are pleased to help Ms. Owens with our scholarship as she continues to pursue a career in art at Sierra College in Rocklin, California.

This is an annual event. Reminder to all PSWC members: If you know a senior in High School this fall who is studying art: there is a \$500 scholarship offered each year. Application deadline every year is March 31st. You can download application forms for 2005 from the PSWC website: www.pswc.ws, or contact chairperson **Rosemary Boissonade** or incoming president **Priscilla Warddrip**. Recipient must be a graduating high school senior 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.

PSWC Member Web Sites

☛ PSWC website: www.pswc.ws

APOW website

www.artshow.com/apow

Marbo Barnard

www.marbosart.com

Suzanne Blaney,

www.suzanneblaney.com

Gerald Boyd,

www.geraldboyd.com

Barbara Beaudreau:

www.artshow.com/apow/beaudreau

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

Jennifer Evenhus,

www.evenhusfineart.com.

Anita Hathaway Feldman,

www.anitaspastels.com

Terri Ford,

<http://www.terrifordart.com>

Albert Handell,

www.ventanafineart.com

Leslie Harrison,

www.Harrison-Keller.com

Stan Hollingsworth,

www.hollingsworth-pastels.com

Bill Hosner,

www.williamhosnerfineart.com

Linda Landon

www.studio-L.net

Sam Liberman,

www.samlibermanart.com

Kim Fanchier Lord,

www.californiapastels.com

Michele Manning,

www.michelemanning.com

Milton Meyer,

<http://miltonmeyer.home.att.net>

Richard McDaniel,

www.richardmcdaniel.com

Clark Mitchell,

www.artshow.com/apow/mitchell

CALENDAR

May 7 - 31- Pastels USA 2005 International Exhibition, San Luis Obispo Art Center, San Luis Obispo, Ca

May 14- Reception Pastels USA, SLO Art Center -1-4 pm

May 31- Pick-up for hand-delivered work at San Luis Obispo, 9-4 pm

July 30- General Meeting, Sacramento Fine Arts Center - 1-3 pm, **Clark Mitchell** demonstrating.

February 4, 2006- Slide deadline for Pastels USA 2006.

February, 06- Signature & PSWC-DP Exhibit, 20th Street Gallery in Sacramento

Feb. 11, 2006- Awards Reception, 4 pm, 2nd Saturday evening reception.

April 11 - June 1, 2006- 20th Annual Pastels USA, ARTS Center, 808 Lincoln Way, Auburn, CA 95603.

Tina Moore,

www.tinamoore.com

Waif Mullins

www.waifmullins.com

Pastel Society of Oregon,

www.mcso.net/psoc

The Pastel Journal,

www.pasteljournal.com

Jane Schoenfeld,

www.skyfields.net

Margot Schulzke

www.margotschulzke.com

www.artshow.com/apow/schulzke

Judith G. Smith,

www.judith@nightwingstudio.com

Anita Stoll, www.anitastoll.com

Debra Turner,

www.debraturner.com

Ginger Whellock,

www.gingerwhellock.com.

Madlyn Ann C. Woolwich,

www.artshow.com/apow/woolwich

Classes and Workshops



PSWC signature artists and Distinguished Pastellists are invited to list classes and workshops in the PSWC newsletters. Please send exact

wording to be used, which may still be subject to editing. New listings should be sent in for each calendar year. Workshop fees will not be listed. When submitting a listing, instructor's PSWC signature/distinguished pastellist status must be included; listings will not be posted otherwise. If instructors would like to have the full-color brochures for PSWC on hand to distribute to potential members at your workshops, please contact PSWC.

Doug Dawson Workshops: For locations and dates, email Doug dougdawson8@cs.com or phone, 303/421-4584.

Terri Ford plans a "Paris en plein aire" workshop June 6 - 9, 2005; contact Terri @ 408-286-3801 or email: tford@terrifordart.com. You can also find her at www.terrifordart.com.

☛ **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 & Figure in Pastels and Oils, Pacific Grove, CA July 10-15 at the Asilomar Conference Center. Call Barbara Noonan at 415 673-2979 to enroll. For more information on any of the above call Bob Gerbracht at 510 741-8518. Bob's weekly classes will continue the same.

☛ **Albert Handell and Anita Louise West's** national workshop schedule: Nine locations for 2005: Florida, Maine, California, Oregon, West Virginia, France, etc. Contact them at 505-983-8383, and ask for Virginia Stark, or write to P. O. Box 9070, Santa Fe, NM, 87504-9070, or go to the website at

www.alberthandell.com.

☛ **Bill Hosner** workshops for 2005: July - Jackson, Michigan; July - Montreal, Canada; November - San Miguel de Allende, Mexico. Contact him via bill@williamhosnerfineart.com (the workshop page) or by telephone at 586-752-0605.

☛ **Colleen Howe** June 6-10, Red Rock Country of Southern Utah. We will be painting the beautiful rock formations in and around Zion National Park, Rockville, Grafton (film site for Butch Cassidy and the Sundance Kid). June 27-July 1, Michigan Farm Country. July 11-15, East Side of the Sierras, in the footsteps of Edgar Payne. July 25-29, Meadows and Mountains of Cache Valley, Utah. August 1-5, Ghost Towns of Southwestern Montana. September 12-16, Whidby Island, Washington. We will paint on locations at the wharf, Jenne Farm, natural flower garden. Colleen gives a demo each day, students paint, then a critique at the end of each day. Focus is on a strong value structure at the beginning of each painting. View examples of her work at www.colleen-howe.com

☛ **Bill Hosner**-Workshops: Check his schedule for 2005 at www.williamhosnerfineart.com, or call 586/752-0605, for info. or other 2004 locations.

☛ **Ben Konis** Send SASE to 712 W. 17th Ave., Amarillo, Tx., 79102, or call 806-373-8458. Email: konis-art@msn.com

☛ **Richard McDaniel** Plein Air Landscape Painting. Eight workshops from May through October across the U.S.....Maine, North Carolina, Wyoming, Wisconsin, Nevada and two workshops in The Wine Country in Sonoma County, California. For details, view Richard's website www.richardmcdaniel.com.

☛ **Richard McKinley**, our awards juror for the current Pastels USA, contact at www.mckinleystudio.com for

workshops in 2005 at Ridgecrest, CA, Santa Fe, NM, LaConner, WA, Bend, OR and Ashville, NC.

☛ **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.

☛ **Haesoon 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 October, 2005: five days, Nevada City, Ca. B and B accommodations, close to the historic district. Oil and pastel, all levels welcome. Limited class size; lots of individual attention. Critiques, discussions, considerable attention to composition and technique. Email schulzke@jps.net, or robin-wallace@earthlink.net; or call Robin, 530/265-9397. Auburn Classes: next 8 week session starts September, 2005.

For information, call Margot at 530-878-7510.



☛ Only two things in life are certain: Art and Taxes. So, as part of the San Luis Obispo Art Center's Corporate Art program, **Jim Tyler** is exhibiting his Central Coast landscapes at the tax accounting offices of Faye Russo, 3220 S. Higuera, Ste 103D, SLO (805-594-1040). The show is open to the public through tax season.

☛ **Richie Wilkinson** was accepted in the 2004 Southwestern Pastel Society Juried Show in Dallas, and received an Award of Merit for the portrait "Dante". In December Richie's pastel "Alexander Valley" was accepted in the Connecticut Pastel Society's show. Three pastels and 2 mixed media pieces were exhibited during February in the First Annual Poinsett Club Members Art Show in Greenville, South Carolina.

ordering to delivery, and for anyone who doesn't know, I live in the Seattle area. The service is in Buffalo, NY.

I learned also of another source for the same process. This one is also highly recommended by an artist, and is located in Albuquerque. I'll give them a try for my next order because they are a little less expensive. That website is: www.gammatech.com. I'll report that result when I do it, but first I need to shoot the pictures.

I shot the images inside under color-corrected lighting. I laid my artwork on the floor (on a flat black mat), and mount my digital camera on a very tall tripod that is completely level and pointed at the floor. No problems with parallax this way. I'm sure there are other ways for this setup, but while still affordable, it comes to approximating the professional method used at the photo shop.

*Best regards,
Peggy Braeutigam*

edges, of your surface, also exactly in thirds or fourths. Use the intersections of those lines to help you expand your drawing onto the surface. Keep it loose, don't get picky.

Re-establish your drawing on the painting surface. Start with the large shapes or masses; then work progressively smaller. One teacher encouraged her students to "start with a broom and end with a needle." You could probably skip the needle, but that is the direction to go. Big to small! Keep it loose as you can as long as you can.

Now for massing values. When the drawing is in place, then look for the unified dark values, the shadow masses. Block those in. (I do it with the side of a Rembrandt or a NuPastel, not a soft pastel.) Still keep it loose. I often "wash in" the darks with turpenoid or odorless mineral spirits and a bristle brush. Now block in the middle and light values, still avoiding detail.

Now you are ready to develop and refine the painting. For me, from here

on it is all intuitive. I work at the easel, then back up, repeatedly assessing the last stroke or two from a distance. I push color, figuring that for every ten times I take a color risk, there is only once or twice I regret it, and my canned air is standing by just in case. Sometimes as I come back into the studio, I take a quick look to assess it with fresh eyes. Or I turn it upside down or on its side to see what jumps out that shouldn't. Don't forget the dark accents and highlights at the finish.

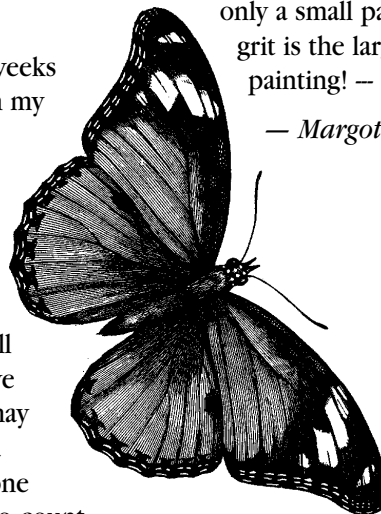
And let it "cool" for days or weeks before thinking it is done. In my experience, there is always something more that is needed. If you don't like it at that point, turn it face to the wall for six months to a year, and come back again. In the interim, you will have gained some perspective or new understanding that may allow you to come up with a magnificent solution. I've done that more times than I care to count, and most of the time, it pays off. The

solution may not be brilliant, but a heck of a lot better than what I had going six months before.

Subscribe to *The Pastel Journal*. It's the only magazine 100% dedicated to pastel, and has excellent articles in every issue, plus the listings of competitions and workshops, plus information on materials that you will want to reference.

I hope this is helpful to some of you out there. Don't give up easily. Brilliance is only a small part of the story; sheer grit is the larger part. Happy painting! --

— Margot Schulzke





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Spring/Summer 2005

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