



# PSWC NEWSLETTER

PSWC Website [www.pswc.ws](http://www.pswc.ws)

WINTER 2010

## CALENDAR

- February 1, 2010 – Download prospectus for Pastels USA at [www.pswc.ws](http://www.pswc.ws).
  - March 20, 2010 – Deadline to receive images for Pastels USA
  - April 9, 2010 – Notification mailed of acceptance for Pastels USA
  - May 15, 2010 – *Membership Show* Prospectus will be on line.
  - May 21, 2010 – Shipped works deadline, Pastels USA
  - May 29, 2010 – Receiving Pastels USA at the Art Museum of Los Gatos
  - June 13, 2010 – Reception and Awards, Pastels USA, 1-4 pm
  - June 26, 2010 – General Membership Meeting and  
Terri Ford Painting Demonstration, 1 to 4 pm, at the Museum of Los Gatos,  
probably in their garden area.
  - June 21, 2010 – Deadline to receive images for Membership Show
  - July 9, 2010 – Pastels USA Exhibit closes
  - July 10, 2010 – Pickup, Pastels USA, 11-3 pm, Art Museum of Los Gatos
  - August 5, 2010 – Deadline to receive shipped work, Membership Show
  - August 7, 2010 – Receiving for Membership Show at Placer Arts, Auburn
  - August 12, 2010 -- 2010 Membership Show Opens
  - October 2, 2010 – Membership Show closes.
  - October 2, 2010 -- Pick up, Membership Show
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## LETTER FROM THE PRESIDENT

I would like to wish all of our members a wonderful 2010 filled with plenty of time to create and paint. Now would be a good time to make a resolution to set aside time for painting each day. You might also explore a new style, try new surfaces, or try a different brand of pastel. We are so lucky that we now have so many wonderful choices. I hope many of you have resolved to enter both of our 2010 exhibitions.

Pastels USA 2010 will be in Los Gatos, CA at the Los Gatos Museum. We are very fortunate to have **Richard McKinley** as our awards judge. **Kim Lordier, Dan Petersen,** and **Duane Wakeham** are looking forward to being on our selection panel. The exhibit will be June 3 to July 9 with an entry deadline of Friday, March 20. **Jerry Boyd** will once again chair this exhibit and will be our shipping agent.

Then in August we will have our Membership Show in Auburn, CA at Auburn Arts. The show will take place from August 12 to October 2. Our show judge will be **Jane Hofstetter**. Many of you already know what a very knowledgeable teacher and wonderful

artist she is. **Beverly Field** will be our show chair for this exciting event, and she is planning some great events that will be happening while this show is going on.

So as you plan for the balance of 2010, please make sure that you put these two events on your calendar. Also please keep watching our website. We are very excited to have added a way for you to showcase your paintings on the website; see elsewhere in this newsletter. **Tegwin Matenaer**, Membership Chair, reports the list of artists who are putting their work on the site is growing rapidly.

I look forward to seeing and hearing from you during this next year.

**Tina Moore, President**

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## FROM YOUR EDITOR:

### **Simplify, Simplify, Simplify**

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Master teacher Robert Henri wrote, *“Never change the course of a line until you have to. Never change the plane of a form until you have to. Never change the tone of a color or from one color to another before you have to. If you follow these conjunctions intelligently you will practice that great economy which is necessary to expression in your medium. **Every change will count, and count strong.** There must be no quibbling. Where you hesitate or are uncertain, (the viewer) hesitates or is uncertain. If you are a quibbler or a flounderer, and not direct in your purpose, he turns his back on your work unless he is, himself, like you, happier in floundering.”*<sup>1</sup>

Hear, hear! **Who wants to be a quibbler or, gasp, a flounderer?** That paragraph speaks volumes. It can be reread many times; one can continue to absorb its powerful lessons indefinitely. The expression “an economy of means” summarizes Henri’s instructions. Followed with sensitivity and understanding, his advice will allow artists to produce work that is powerful, profound, and convincing.

**Eliminate unnecessary details.** A college professor of mine, many years ago, informed us there were only three words we needed to know to create great art. They were: “simplify, simplify, and simplify.” Of course he oversimplified to make a point! But the lesson was well given—and should be well learned.

Quoting Henri again: “It is useless to keep adding things to a canvas. Some painters put thousands of big and little features into a face, colors and more colors. All day long they keep adding more and more. They are like whales in a sea with their mouths wide open swallowing everything that comes along. Much can be done with little.”<sup>2</sup>

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<sup>1</sup> Robert Henri, *The Art Spirit*, 203-204

<sup>2</sup> *Ibid.*, 153

Painting that results from applying his advice will be the antithesis of so-called “decorative art”, which is an unintentionally demeaning term. It is incorrectly used when applied to fine painting. The inference is one of frou-frou and ruffles, of an **excess of charming detail—embroidery**. Thomas Kincaid comes to mind. And in fact, we see many such works, in which the alleged artist bounces here and there, without clear purpose, without conviction, without solidity of form, and without focus. While such works *may* be loosely categorized as “art”, they are not fine. With his usual incisive and profound understanding, Henri urges the artist to “get rid of clutter, and thus make room for fullness. . . . The little forms subtract more than they add.”<sup>3</sup>

**The primary purpose of fine art is not decoration.** It is a revelation of soul, a reaching for nonverbal and otherwise inexpressible truths. The seriousness of purpose of any given artist, or the lack of it, is often either exquisitely or painfully obvious. Ten or twelve years ago, I became acquainted with the fine work of a woman who sadly is no longer painting, due to some personal circumstances. I was taken by her work. And I was intrigued to analyze what it was that had so captured my imagination.

What I found was an honesty of statement and an integrity of form, oriental in its quality. It was reminiscent of Whistler but with livelier color. Her paintings expressed her character in ways she never intended. She had reached into the depths of her soul to convey what she loved, and had done so unaffectedly. Unnecessary detail was not allowed to dilute the message. When the fabric is silk, it needs no embroidery.

**Our question should be “what is essential?”** What can we leave out, and still convey the idea? Any writer knows that unnecessary adjectives weaken the statement. So it is with extraneous detail in painting.

Dramatic contrast between highly specific, detailed areas and quiet, empty spaces is a primary source of interest. Whatever can be eliminated to create those lovely, evocative “blank” spaces, should be. Just as the eye looks for relief from bright light or brilliant color, so it looks for relief from busyness and clutter.

Henri cautions, “There are many who make near masterpieces, near complete statements. That final bringing of things together, **accentuation of the necessary, and elimination of the unnecessary**, requires a force of concentration that few are capable of attaining. It’s the last, final spurt of energy—the climax of what has gone before. The majority fail at this point. Those who become masters do not.”

**Simplification is best begun before the painting.** As we consider, plan, design, we begin the process of elimination, whether painting in the studio or out. It continues as an active consideration throughout the entire painting process.

An economy of line is one of the objectives Henri lists above. Never use a curved line where a straight line will do. Knowledgeable artists often “square off” curves and circles, expressing the edge instead with a series of short, straight lines. The effect is more urgent than an indolent curving line could be. By the same token, a long, straight line not only expresses movement, it also reveals a directness and an authority that a wavering line cannot.

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<sup>3</sup> Ibid., 204

Henri wrote, “Never change the plane of a form until you have to.” Like a curved line, a curved shape has continuously changing planes and directions combined within it. A series of short, straight strokes to suggest the curving plane may have more interest.

I would add to Henri’s advice: never change **values** until you have to. Simplifying values is an absolute essential to integrity of form. Keeping values consistent within a shadow or light plane holds the form together. Limiting the number of values in a work of art to three, plus light and dark accents at the completion of the work, is a sound rule of thumb. **First think in terms of light planes and shadow planes, then half tones as they develop**, and adjust values within those planes to make them consistent with one of those three roles. Any break in value within the form must be compositionally justified, never depicted only “because it is there”.

“Gauge the value of the shadow while looking at the light.” Shadows become lighter and more translucent as we focus on them, but Henri recommends going the other direction, à la Rembrandt, to retain the richness and depth of shadow forms. “. . . Keep your eye focused on the lights or on the expression, never on the shadows or on the background. Better have the shadows black and simple than weak.”<sup>4</sup> In terms of landscape, I prefer to understand the shadow as a transparent entity of unified value—not black. Exterior shadows are seldom as deep as those in portrait works, which are nearly always done in the studio, and which Henri clearly refers to here.

**Testing values** against a commercially produced gray scale is one way of simplifying value; they are available through most art catalogs. Another method is to put dabs of each color along the margin of the work, then half close your eyes to evaluate—if they merge, the values are the same. Where the values must appear to change within the shadow plane, to define subject matter adequately, we can minimize the value change. It is also possible to rely on a change of hue to supply the definition.

**And color?** “No line or form *or color* must change until you are compelled by the necessity of the structure you are making to change it. The need for change must be great.” A simplified, limited palette is often recommended. Why? A simple palette is, again, powerful. Multiple colors can be used effectively. But to compensate for a complex palette, other ways to strengthen and unify the work must be employed.

A **single focal point** is imperative. David Leffel, for many years a greatly respected teacher at the Art Students League in New York, recommends creating “a focal point in your paintings by using one strong color against pieces of colorlessness.”<sup>5</sup> In other words, one way to accomplish it is *by simplifying color*. Leffel warns, “Beware of focusing (on) all parts of a painting with the same degree of clarity and delineation. Instead, emphasize one element—create a focal point—and *de-emphasize the other elements*.”<sup>6</sup> Our natural vision does this for us: try focusing sharply in your peripheral vision. You can perceive peripherally, but you cannot focus.

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<sup>4</sup> Ibid., 257

<sup>5</sup> Linda Catteura, *Oil Painting Secrets from a Master*, 74

<sup>6</sup> Ibid., 122

**Simplify shapes.** Not just positive shapes but the negative, “background” shapes that sit behind or between them. As suggested above, simplifying shape is often a matter of controlling values within those shapes. For example, a tree and the shadow it casts are best regarded as one continuous shape. A hand is more important as a hand than it is as a collection of fingers. A cluster of grapes is first of all, a cluster. The hair on the model’s head, the foliage on the tree, the brick wall: all of these are first a mass, a unified shape, and then their nature must be *suggested* by delineating a few hairs, a few bricks, a few grapes. Don’t weaken the mass with an excess of detail.

We will give Henri the last, pithy word: “*To paint is to know how to put nothing on a canvas, and have it look like something when you stand back.*” ##

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## **PSWC 2010 MEMBERSHIP SHOW**

**Placer Arts, in Auburn California** will host the 2010 Membership Show. We have exhibited twice before at Placer Arts, including one national open show, with great results. The site, located in Auburn’s colorful turn-of-the-twentieth-century downtown, at 808 Lincoln Way, has outstanding foot traffic.

Judged by **Jane Hofstetter**, the show will open August 12, 2010 and close October 2. The Prospectus will be on line and mailed May 15, 2010. Plans are in the works for several special events during this show. Please check out our website monthly, as information will be posted as confirmed. This show is open to every member, with award competition offered at both Associate and Signature member levels.

**Entry deadline June 21, 2010; You can download prospectus at [www.pswc.ws](http://www.pswc.ws) after May 15, 2010.**

More info, contact Bev Field: [bevfield@sbcglobal.net](mailto:bevfield@sbcglobal.net)

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RE [www.pswc.ws](http://www.pswc.ws).

**Thank you to our web designer, Diane Blakley.** She does a great job on keeping the site up to date. It is classy, informative and up to the minute.

**Thank you to Tina Moore,** who does the newsletter layout -- among her many other duties. She is a real trooper.

**Website views report: Do you wonder whether anyone reads this stuff? Well, yes, they do, and it is growing apace. Ahem:**

**Already in Fall 2009: 491,402 requests were handled. Versus 2008: 163,233**

## MEMBERSHIP REPORT

### **Welcome to New Members:**

Kathryn Moore	Roseville, CA
Maria T. Gil Lucientes	RedwoodCity, CA
Stacy Nussbaum	San Jose, CVA
Joann Quinlivan	Dana Pt, CA
Janet Ferraro	Santa Cruz, CA
Lorilli Ostman	Sacramento, CA
Nikki T. Mack	Loomis, CA
Helen West	Yachats, OR
Nancy Woodward	Santa Clara, CA
Claire McFarlane	Livermore, CA
Kari Tirrill	Gig Harbor, WA
Ginni Burdick	Coarsegold, CA
Dan Scannell	Santa Rosa, CA

***Please remember 2010 Dues were Due January 1, 2010.***

Please send member inquiries, dues payments, etc to:

**Tegwin Matenaer, Membership Chair, PSWC**

**P.O. Box 2538, Redding, CA 96099**

Contact info: (530) 243-7694

[tegsmail@tegwinart.com](mailto:tegsmail@tegwinart.com)

*Make checks payable to PSWC or pay at our website online. Log on to [www.pswc.ws](http://www.pswc.ws) and pay via PayPal; you do not need an account to use PayPal. Follow instructions on the Membership Page.*

\$30.00 for Associate Membership

**\$35.00 for Signature/DP Membership**

***Maintaining Signature or DP status requires continued payment of dues no later than July 1 of each year.***

Restoring member status requires *starting over*, not just paying back dues: Attaining Signature status requires acceptance in three Pastels USA Open Exhibitions, or, alternatively, acceptance in two Pastels USA shows plus a place award in one PSWC (General) Membership Show.

**With a national constituency, PSWC is the largest pastel society outside New York.** – Please keep telling your friends about PSWC. Although our members are concentrated more on the West Coast, PSWC Members hail from all over the United States.

**PSWC and PSWC-DP** are signatures that matter. To win **Distinguished Pastellist** standing, artists must win three awards in Pastels USA **in no more than a five-year period**. We believe PSWC has the most rigorous standard for upper-level distinction in any major pastel society; once attained, you probably will not want to lose it. We have noticed that when an artist's pastel society membership status is listed in magazines, ads, etc, apart from PSA, PSWC is the most frequently mentioned.

**Reasonable dues:** PSWC membership is a bargain, and we are proud to provide our beautiful *Pastels USA catalog* **free of charge** to all who attend Pastels USA or whose work is accepted in the show.

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***Pastel Society of the West Coast***  
***24<sup>th</sup> Annual Pastels USA***  
***International Open Exhibition***

*Another fantastic museum venue for Pastels USA, at the Los Gatos Museum in an upscale area of the South Bay, on the San Francisco Peninsula.*

*Juror of Awards, Richard McKinley.*

**March 20, 2010 -- Image Deadline.** Digital entry only.

Contact **Gerald Boyd** at [jerry@geraldboyd.com](mailto:jerry@geraldboyd.com) or download prospectus at [www.pswc.ws](http://www.pswc.ws) .

**June 3 - July 9, 2010. Over \$10,000 in awards, incl. \$1500 Best of Show.**

## *FEATURED ARTIST, WINTER 2010*

*Ruth Hussey, PSWC DP, PSA*



*Ruth Hussey, Parrots and Pears, 26x22, pastel. Private collection*

**Ruth's comments on her art:** "Artistic souls look at the world with creative "what if" eyes. The lucky ones have the talent, (and take the time) to channel their vision into music, poetry, or visual art. I feel fortunate to have a muse that continues to tap me on the shoulder, urging me to paint, paint, paint.

"There's no deep message in my artwork. Instead, it's an expression of my joy. This creative compulsion of mine has opened many doors in my life. Branching out from portrait painting to other subject matter, entering and judging competitions, and getting to know others in the art community has widened my world in countless ways. I feel fortunate to have lived an artistic odyssey, a most satisfying journey."

Ruth notes, "I paint for self-expression – for love of the craft. Professional accolades come second to the fulfillment I feel when creating my paintings. At the same time, it's nice to be acknowledged by peers, viewers, and professionals in the art world. Along my journey of more than forty years as an artist, I've gathered quite a few awards and accreditations for my work."

Among those recognitions are Distinguished Pastelist status – Pastel Society of the West Coast, Signature status in the Society of Western Artists and Signature Member status in the Pastel Society of America. Ruth has won more than 100 awards in art competitions, including Bests of Show, Grumbacher Gold Medals, and Master Circle Status with IAPS.

Her work has hung at the Triton Museum and the Butler Institute of American Art. She has juried many competitions and has had her work published in *American Artist*, *The Pastel Journal*, *International Artist Magazines*, *North Light* and in *A Painter's Guide to Design and Composition*.

Well, there is much more to Ruth Hussey's credit, but you get the idea. We are proud to have her as a member of the PSWC Board of Directors. –MS

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## IAPS

*As some of you are no doubt aware, **Maggie Price**, founder of *The Pastel Journal* and redoubtable writer for it ever since, is now president of the International Association of Pastel Societies. We welcome her to this position. We know she will do the same inspired and remarkable job with IAPS as she did with PJ. Maggie's report below. Look for more IAPS information at <http://pastelinternational.com/>.*

**In 2010, our first exhibition** will be at the beautiful **Brea Gallery**, in the city of Brea, California, and will hang from January 23 to March 5, 2010. This is an exceptional venue for our exhibition, and we are quite excited about the opportunity. You can see the gallery and find out more information about it on the Brea Gallery web site (<http://www.breagallery.com/>), and **download the prospectus from the IAPS web site** (<http://pastelinternational.com/>). Information about prizes and a complete schedule are included in the prospectus.

While you're visiting the IAPS web site, you'll see an opportunity to sign up for the IAPS newsletter. If you do so, you'll be first to get news of IAPS events, shows and opportunities.

In addition to the Brea show, we have been invited to have an exhibition at the **Butler Museum** again in 2010. That exhibition is scheduled for the summer, and we'll let you know when the prospectus is ready. Our annual Web Show will be a little later in 2010 so that you have time to have your best work ready for all these wonderful exhibition opportunities.

Don't forget that acceptance into an IAPS juried exhibition gives you a point towards **IAPS Master Circle** status. If your work wins an award, you'll receive a second point. The IAPS Master Circle gold medallions will be presented at the 2011 convention.

Congratulations to all the artists in the 2009 web show, and good luck to all who enter the 2010 Brea show!

Sincerely,  
*Maggie*

-- Maggie Price, President

## PSWC's NEW ONLINE GALLERY Ta-da!!

We are very excited to introduce to our Members the New Member Gallery Website. Please log on and go to the Members Link page for full details.

We now offer the payment option "PayPal" for Membership and the Member's Gallery. Go to:

[http://pswc.ws/html/artist\\_gallery.html](http://pswc.ws/html/artist_gallery.html)

**Linda Roemisch**, our website liaison chair reports:

“**David Kalbach, our Treasurer, requested we look into** providing our members a way to exhibit their works in a ‘Member Gallery.’ The Board gave the idea two thumbs up, so I met with **Diane Blakely**, our webmaster, and we came up with a plan. The board agreed to give each member 5 pictures, a bio and an artist’s statement. In terms of pricing options, we settled on once a year for logistic reasons and costs, and to allow changes quarterly, every six months or once a year. I took this recommendation back to the board; we wanted something that would be inexpensive but give PSWC members an individual presence on our website.

**This gallery works like a business card on the website**, a reasonably priced site where you can put your “best of best,” so potential clients can take a quick look at your style, but the artist does not have to maintain it constantly. Along with our pros, many artists who are just starting out don't have the money or knowledge to set up a website, so this provides them an intro to "get their feet wet."

“**That said, our first gallery member was Elizabeth Mowry, PSA’s 2009 Hall of Fame Honoree** -- even though she already has her own website. I called her to get some feedback. I asked her if she felt this was a good idea and she responded, "I felt that I needed to *get out there more*, and having this on the PSWC site gave me another way to advertise myself." She went on to say she loves the look that Diane created, and *how easy it was to work with her*.

“**I went over the form asking her if it was easy to use**, and if there was any information that she would like to have changed. After some thought, she decided to remove her phone number from her gallery. After some discussion from the board, we changed the procedure so that phone number is optional, and the member must indicate that, if they want it on.”

**Linda also spoke with Sandi Heller** who said it was really easy to do, and she loved the layout. It was her choice to include her phone number, so that procedure is working. Again, check it out; we think you will like what you see. Linda also heard from **Patti Arbino**, who wrote, “Easy to use, love the slide show effect and the form was very straight forward.”

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**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 or minor in fine art in college. We had had more applications in 2009 than ever before.

**This is an annual event.** If you know a senior in High School this fall who is studying art: **PSWC offers a \$500 scholarship** each year. Application deadline **each year is March 31<sup>st</sup>**. You can download application forms for 2009 from the PSWC website: [www.pswc.ws](http://www.pswc.ws), or contact chairperson **Rosemary Boissonade** or President **Tina Moore**. Recipient must be a high school junior or senior and must enroll as an art major or minor at an accredited college OR attend a recognized arts school, such as The Art Student League of New York, the Art Institute of

Colorado (Denver) or San Francisco Art Institute, to receive the funds. Students anywhere in the country are eligible to apply. If you have a friend or relative who might qualify for next year's award, go the website and download a form to send them.

**The 2010 winner will be announced at the Pastels USA reception.**

## **FLORA BALDINI GIFFUNI**

It is with regret that we announce the passing in September of Flora Giffuni, founder of the Pastel Society of America. **Mrs. Giffuni** was born in Naples, Italy, studied art at New York University where she received a Bachelor of Fine Arts degree and at Teachers College, Columbia University where she received a Master of Fine Arts.

In 1972 she founded PSA, the oldest organization for pastel artists in the United States. The Annual "Pastels Only" Exhibition and the School for Pastels Only, established by Ms Giffuni in 1980, are housed at the National Arts Club in New York City.

With Mrs. Giffuni's patronage the Flora B. Giffuni Gallery of American Pastels and research center was established in 2004 at the Butler Institute of American Art in Youngstown, Ohio. Ms. Giffuni was advisor in the founding of thirty regional pastel societies and the International Association of Pastel Societies.

Having known her personally in my role as founder of PSWC, and experienced her considerable support for our effort when this society got underway, I have considerable respect and appreciation for this lady. Her impact on the art world has been huge. Pastel could not have come the distance it has over the decades, since without her determined and generous efforts. Her passing is the end of an era, and we will miss her. –Margot Schulzke

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**Shared studio space** has become available in an art venue in Sacramento. We are considering artists who want to work collaboratively to create and market their work with two other pastel/acrylic artists. Email or call for details or make an appointment to come visit. We have a shared full kitchen and off-street parking, a private bathroom, and ample wall space for displaying work for your clients. We are represented on the 2nd Saturday Art Walk map.

Feel free to forward this to other artists who may have an interest.

Thanks,

**Marsha Mobley Kilian & Suzanne McClelland**

[marshakilian@yahoo.com](mailto:marshakilian@yahoo.com)

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**Artistes de Studio** invites artists who paint in their studio to become a member of our online artists' network! Join other artists in discussions, learn painting tips, display your work, chat and more! It's a blast! [www.studioartists.ning.com](http://www.studioartists.ning.com) Jennifer Evenhus, PSA-MP, NPS-DP, PSWC, KA.

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## Plein Air Opportunity

The Save the Granada Theater organization in Morgan Hill California is looking to have an Art show of images of the Granada Theater and Terri Ford of San Jose has agreed to judge the entries. Plein Air Groups can take one day in either February or March to come to Morgan Hill as guests and paint the Granada Theater. The decision to tear it down will be made the end of March and they are trying to get awareness out there that a wonderful old Art Moderne Theater is in peril.

Call Pamala Meador at 408-891-4931 to arrange a date to paint. [www.savethegranada.com](http://www.savethegranada.com)

## MEMBER NEWS—PSWC Members make the World Go 'Round!!

***Congratulations! As always, many impressive accomplishments below – read on. The increasing national recognition and professional stature of our members is well demonstrated.***

**Please note: In future issues, *only items submitted to our Member News editor Lisa Fricker, at [lisa@lisafricker.com](mailto:lisa@lisafricker.com), will be published. Too many volunteer hours are consumed otherwise. See other information at the end of this column. Thank you for your cooperation.***

**Sandy Bonney's** pastel of "Manny" the Sumatran tiger from the Los Angeles Zoo was chosen to be on the front cover of the newly published book, *Best of America: Pastel Artists*. Along with two other images, "Manny" is also featured inside the book.

**Sheila Delimont's** studio was featured in the special Studios edition of American Artist Magazine. Her studio, located on historic Cannery Row in Monterey, functions as both a work space and a gallery.

Sheila's work is also exhibited at Gallery North in Carmel and Venture Gallery in Monterey. Her painting, "Fall in the Foothills," was juried into Pastels USA.

**Terri Ford** will do a demo for our membership during PSWC's Pastels USA exhibition in Los Gatos. We will have a short general meeting at the same time. The event will be from 1 to 4 on June 26 at the Museum of Los Gatos and will probably be outdoors in their garden area. Terri's paintings Sultry Dusk and Sonoma Shed were both finalists in the Pastel Journal's Pastel 100 Competition and will appear in the April 2010 issue. At the 1st Sierra Pastel Society Signature Members Exhibit, her painting "Placid Dusk" received 2nd place in the landscape category and tied for the Artist's Choice Award. Her painting "Dappled Shadows" received 3rd place in the landscape category. She will exhibit in "Generations" A Father - Daughter Exhibit, Feb. 2 -27 at Viewpoints Gallery. Reception Thursday Feb 4, 4-7pm. [www.terrifordart.com](http://www.terrifordart.com)

**Lisa Fricker** will participate in the IAPS 15th Exhibition in Brea, CA from January - March with two pieces, "Change" and "On Her Mind". Lisa is also busy with four more Astronaut Hall of Fame inductee portraits for Kennedy Space Center, to be inducted in May.

**Kathryn Hall's** "Dawn on the Merced" was awarded Best of Show in the Sierra Pastel Society's Fall Membership Show in October. Her "Contemplation" won first place in the portrait category of the Sierra Pastel Society's first Signature Membership Show in November, and a landscape, "The Sanctuary" won an Honorable Mention in the landscape division. Both these paintings were juried into the IAPS 15th Exhibition. Her "Sri Lankan Smile" was awarded 5th place in the portrait category of the Pastel 100 Competition, and will appear in the April 2010 *Pastel Journal*. Hall was recently elected President of the Sierra Pastel Society.

**Ruth Hussey's** work was juried into the following shows: Degas Pastel Society 16<sup>th</sup> Membership Show; Pastel Society of the West Coast PASTELS USA.; The Art League of Hilton Head; three invitational exhibitions at The Bennington Center for the Arts. Two pastels will be included in the soon-to-be-released book, Best of Pastel Artists by Kennedy Publishing.

**David Kalbach** was juried into an art exhibit which opened November 11 through December 24 at the *20th Street Art Gallery* in Sacramento. 67 artists were juried into the show - each producing 20 paintings in an 8" x 8" format, in a series entitled **Sunrise / Sunset**.

**Tegwin Matenaer** recently held a successful show entitled "Natural Tones" consisting of 15 new pastel sketches from her travels in 2009 at Red Bluff Art Gallery, Red Bluff, CA.

**Kathleen McDonnell's** pastel painting, "Summer Garden" was juried into the Pastel Society of America's 37th Annual Open Juried Exhibition, Pastels Only. The exhibition was held at the National Arts Club Grand Gallery in New York. Her pastel "Autumn Journey #4" was accepted into the Connecticut Pastel Society's 16th Annual National Exhibition, Renaissance in Pastels, and received the Pastel Society of America Award. The exhibition was held at the Mattatuck Museum in Waterbury, Connecticut.

**Bonita Paulis** is included in The Best of America Pastel Artists Book vol 2, 2009, the new publication from Kennedy Publishing and Best of Artists, She has 3 images included in the second volume Artists K-Z pages 55 & 56, "Gigantic Beauty, Eucalyptus," "Polished Water, Echo Lake," and "Coral and Blue."

**Barbara Reich** had 2 paintings: "Soft Landing" and "Looking North" accepted into the *Best of America: Pastel Artists, Volume II*, publication date December, 2009. Barbara was also awarded FAV 15% (jury's favorite 15%) in the September Fine Art Views Online Painting Competition for "The Garden Tender". She was also awarded Finalist-Outstanding Pastel in the October Fine Art Views Competition for "Working in the Cold".

**Margot Schulzke's** latest Pastel Journal article is "Go Your Own Way," on the life and work of Camille Pissarro, in the February issue. She is listed in *Who's Who in America* for 2010, the third straight edition, as well as for the eighteenth time in *Who's Who in American Art*. She is the juror for the Stockton Art League's 56<sup>th</sup> Annual National Exhibition at the Haggin Museum, Stockton, CA, which opens September 2nd, 2010.

**Sally Strand** – In celebration of a *Pastel Journal* milestone, the magazine has included Sally in their 10th Anniversary, "Artist Interview Series". They describe it as "Eight Greats - a series in which we reconnected with eight beloved pastelists who have been featured in the magazine over the years." Her feature article by Deborah Secor in the December 2009 issue was entitled, "A New Vision...A New Day". Piling honor upon honor, Sally also has an article in *American Artist Magazine*, Feb. 2010 issue, "Sally Strand: Build Pastel Paintings Stroke By Stroke", Six Top Pastel Painters Share Materials and Techniques. And her entry into the IAPS Fifteenth Juried Exhibition in Brea, CA won the Gold Award.

**Dug Waggoner's** granddaughter Alaina is attending Azusa Pacific University in southern California. Her art-major roommate Chelsea Smith's project this semester was to curate an art show using outside artists' work. Dug and wife Sonja took 26 paintings down to Azusa and helped hang the show. The show, in the Darling Gallery, hung from October 20 to October 30. In reviewing the show one professor was prompted to tell his class to go see how this artist uses lighting and in particular look at how he paints the quality of snow. "Snow is not just white; it's made up of all the colors."

***We'd like to blow your horn for you! Send your news—email only—to the Member News editor, Lisa Fricker. Only email submissions sent to [lisa@lisafricker.com](mailto:lisa@lisafricker.com) will be published.***

Items should be in *third person (he/she, not I)*, *paragraph format* as a **news item** - using **standard 12 point** type; **no attachments or pdfs**, etc. ***maximum 100 words***. Items sent by regular mail will not be included; we are all volunteers. No postcards or flyers, please. Apr. 1, 2010 is the deadline for next issue.

***Please send workshop notices separately to the editor of the newsletter, at [newsletter@pswc.ws](mailto:newsletter@pswc.ws)*** To be published, the words “**workshop calendar**” should be on the subject line. ***Thank you.***

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## **EXHIBITION OPPORTUNITIES**

**“Pastels only” means the centuries-old medium of pastel, which by virtue of its 400 year-long history requires no adjective. That means no oil pastels accepted. However, where a sponsoring society has used it, we’ve replaced “soft” with the more descriptive “dry,” as is the usage in Belgium and Canada. Due date for entries listed first, if applicable and if supplied.**

*You may also want to check out <http://www.artcalendar.com/home.asp> for other exhibit opportunities.*

**February 12, 2010:** *For Pastels Only on Cape Cod, 2010*, June 9 - 27, 2010, at the Cultural Center of Cape Cod in South Yarmouth with the Opening Reception with Richard McKinley to be held on Saturday, June 12 at 5 pm. Entries are via digital image on CD. Jurors of selection **Richard McKinley** and **Margaret Dyer**; Juror of Awards, Richard McKinley. Prospectus, <http://www.pastelpainterssocietyofcapecod.com/exhibitions.php>.

**February 22, 2010:** 6<sup>th</sup> Annual Northeast National Pastel Exhibition, June 12 to July 10; juror of selection: **Lorenzo Chavez**; juror of awards: **Susan Ogilvie**. Contact: [info@artscenteroldforge.org](mailto:info@artscenteroldforge.org), or go to [www.artscenteroldforge.org](http://www.artscenteroldforge.org)

**March 1, 2010:** Emerald 2010 National Juried Exhibition, Juror **Ned Mueller**. \$6,000 in awards. Digital entries only. Contact, Gladys Bacon-Rust, (541) 935-9504 or (541) 726-8595 (Art Center) or [www.emeraldartcenter.net](http://www.emeraldartcenter.net).

**March 01, 2010:** 12th Annual International Juried Portrait Competition/Show. **The Portrait Society of America** is hosting an international competition/exhibition showcasing today's finest portraiture and figurative works. The top 15 selected finalists will bring their original works to our annual conference, April 22-25, 2010, just outside Washington,DC for final judging. With **over \$55,000** in cash and prizes, the Grand Prize will receive **\$5000 plus**. Entry fee \$40 for 3 submissions. All mediums accepted. Contact: Amanda Oliver at 877-772-4321, [www.portraitsociety.org](http://www.portraitsociety.org) or [amanda@portraitsociety.org](mailto:amanda@portraitsociety.org)

**March 15, 2010:** Kennebunk, ME: Pastel Painters of Maine 11<sup>th</sup> International Juried Exhibition for “Pastels Only,” May 17-June 14, 2010; Brick Store Museum, Kennebunk, ME. Over \$5,000 in cash and merchandise awards. Digital entries only. Members \$30, non-members \$35. **Frank Federico**, PSA, juror of selection; **Bill Creevy**, PSA,, juror of awards. Prospectus, [www.pastelpaintersofmaine.com](http://www.pastelpaintersofmaine.com). Or contact Caren Michel 207-854-2378.

**March 20, 2010** -- Pastels USA 24<sup>th</sup> Annual International Open Exhibition at the Los Gatos Museum, Los Gatos, CA, June 3 - July 9, 2010. Over \$10,000 in awards, incl. \$1500 Best of Show. Juror of

Awards, **Richard McKinley**. Digital entry only. Contact **Gerald Boyd** at [jerry@geraldboyd.com](mailto:jerry@geraldboyd.com) or download prospectus at [www.pswc.ws](http://www.pswc.ws).

**April 1, 2010** – The American Royal Art Show and Sale, September 17-26, 2010 In Governors Building, 1701 American Royal Court, Kansas City Mo. Attn.: Jody Holland, Kansas City, MO 64102 . Visit: <http://www.americanroyal.com> Awards: Best of Show \$1500, Second Place \$1000, Third Place \$500, Category Awards \$250 Best in Show winner will be promoted and printed in publications for the 2011 American Royal Art Show. Judges are **John Martin, Donna Aldridge, John Roush**.

**July 1, 2010** -- Pastel Soc. of the West Coast Semi-Annual Membership Exhibition, Auburn, at Placer Arts, 808 Lincoln Way. Great venue, lots of foot traffic. You can download prospectus at [www.pswc.ws](http://www.pswc.ws) after June 1, 2010. Exhibit dates, August 12-October 2, 2010. More info, contact **Bev Field**: [bevfield@sbcglobal.net](mailto:bevfield@sbcglobal.net)

**July 9<sup>th</sup>, 2010** – Pastel Society of Colorado.6<sup>th</sup> Annual Mile High International 2010. Sept 3-25. Western Colorado Center for the Arts, Grand Junction. CO. Digital Only. Juror **Sally Strand**. \$5000 cash and mdse awards. Two three day Strand workshops Sept 3-5 & 6-8. For prospectus and workshop info, contact Penny Creasy 2177 Meadows Ct., Grand Junction CO 81507, [penceasy@bresnan.net](mailto:penceasy@bresnan.net) or [www.pastelsocietyofcolorado.org](http://www.pastelsocietyofcolorado.org).

**Stockton Art League 56<sup>th</sup> Annual National Open Exhibition**, September 2 - October 31, 2010. Haggin Museum, Stockton, CA. Prospectus available soon at [www.hagginmuseum.org/exhibitions](http://www.hagginmuseum.org/exhibitions). Juror, **Margot Schulzke**.

***The only way to find out if you are ready for big-time competitions is to enter.***

*Pointers: Find out who the jurors are; check their websites to see whether your work might be a fit in a show they select. Then, don't put all your money on one horse. Enter two or three shows, or more. Read the submission requirements carefully. Do exactly as instructed. Last (but definitely not least): Make sure your slides or CDs are top quality; poor images guarantee rejection. ##*

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## **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, in third person and **single paragraph format**, please. New listings should be sent in for each calendar year. Workshop fees will not be listed. The words **“Workshop Calendar”** must appear on the email subject line. Due to the volunteer hours involved, notices sent in display formats will not be posted.

**When submitting a listing, instructor's PSWC Signature/Distinguished Pastellist status must be included;** listings will not be posted otherwise. To save space and editing time, we do not note instructors' signature status, other than distinctions such as PSA Hall of Fame or PSWC Pastel Laureates™. **Please send all workshop notices to [newsletter@pswc.ws](mailto:newsletter@pswc.ws).**

*If instructors would like to have **full-color brochures for PSWC** on hand to distribute to potential members at your workshops, please contact PSWC info (see online.)*

**Doug Dawson Workshops:** For more info and dates, email Doug [dougdawson8@cs.com](mailto:dougdawson8@cs.com). Or phone, 303/421-4584.

**Christine Debrosky** ([www.christinedebrosky.com](http://www.christinedebrosky.com)) will be teaching a week long workshop at the **Sedona Arts Center**, in Arizona, May 10-14, 2010, "Pastel- Landscape to Studio." This intensive session will incorporate plein air painting, as well as in depth studio sessions, with emphasis on sound technique and good design. Contact SAC, 888-954 4442, or [www.SedonaArtsCenter.com](http://www.SedonaArtsCenter.com)

**Reif Ericksen** Check his artblog <http://reifsartblog.bloggers.com> for class listings.

**Alan Flattmann**, PSA Hall of Fame Check Alan's website at [www.alanflattmann.com](http://www.alanflattmann.com). Or email, [art@alanflattmann.com](mailto:art@alanflattmann.com). Or call 985-845-4930.

**Terri Ford Workshops June 1-10, 2010** Join Terri in the gorgeous **Lot Valley** in the South of **France**. Beautiful landscapes, vineyards, charming villages. Contact Terri at 408-286-3801 or email [tford@terrifordart.com](mailto:tford@terrifordart.com); [www.terrifordart.com](http://www.terrifordart.com) Terri also offers private instruction by appointment.

**Bob Gerbracht**, PSWC Pastel Laureate™. Workshops Pastels & Oils: Portrait & Figure.. Website: [bobgerbracht.com](http://bobgerbracht.com) Bob Gerbracht : call 510 741-8518 or [bgerbracht@sbcglobal.net](mailto:bgerbracht@sbcglobal.net)

**Albert Handell**—Albert is both PSA Hall of Fame and a PSWC Pastel Laureate™ Contact him 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](http://www.alberthandell.com); or email [alberthandell@msn.com](mailto:alberthandell@msn.com). Please view his website to read about their new Paint-A-Long Mentoring Program.

**Leslie Harrison**, For complete workshop information, please visit her Web site at [www.harrison-keller.com](http://www.harrison-keller.com). You can now sign up online and pay by credit card. Or call 209-296-8889.

**Bill Hosner** Visit [williamhosner.com](http://williamhosner.com) for the most current schedule, and workshop registration forms. Watch for the Madrid trip later in 2010! Contact Kim at 231.633.3885 with any questions.... **Harbor Springs & Cross Village, Michigan** – May 19-21 & 22, 2010 – Join Bill for what could be his only US workshop this year: Portrait en Plein Air Mentoring Workshop and Student Work Exhibition. ...**Spain & Amsterdam**, Oct 12-27, 2010 Artists' Spain & Amsterdam Museum Art Tour; Leave your paint box at home! Bring your intellect and sketchbook along. Learn how to see and think before you create! Seek not to copy the masters but rather seek what they sought. Experience the great museums of Madrid, Barcelona, and Amsterdam with Master Pastelist, Bill Hosner. [www.WilliamHosner.com](http://www.WilliamHosner.com), 231-421-1933, or [workshop@williamhosner.com](mailto:workshop@williamhosner.com)

**Colleen Howe**. Focus is on a strong value structure at the beginning of each painting. View examples of her work and check her calendar at [www.colleenhowe.com](http://www.colleenhowe.com). Please contact Colleen with questions at 801-502-4588 or [cchartist@aol.com](mailto:cchartist@aol.com).

**Richard McKinley**, at [www.mckinleystudio.com](http://www.mckinleystudio.com) for 2009-2010 workshops.

**Clark Mitchell** pastel workshops-- [cgmitchell.com](http://cgmitchell.com) 707.793.9131.

**Maggie Price** See a complete listing of 2010 workshops on her web site. Contact her at 505-294-7752, email [pcstudios@cableone.net](mailto:pcstudios@cableone.net), or register on-line at [www.MaggiePriceArt.com](http://www.MaggiePriceArt.com).

**Margot Schulzke**, PSWC Pastel Laureate™. Focus is on design and developing authentic, individual style. Class sizes limited; all levels and media welcome. **Ann Arbor, Michigan**, the city of trees, April 26-30, 2010, contact Debra, [idezamperla@gmail.com](mailto:idezamperla@gmail.com) (nearly full in January, register soon); at beautiful, idyllic **Lac du Flambeau, Wisc.** Sept 19-24, 2010, at Dillman's Creative Arts., [www.dillmans.com](http://www.dillmans.com), 715/588-3143. **Amarillo, TX** and **Springfield, OR** in 2011. Also coming up, details TBA: **San Luis Obispo, CA.** Auburn classes: check website, [www.margotschulzke.com](http://www.margotschulzke.com) for details. Or contact [designinart@gmail.com](mailto:designinart@gmail.com).

**Duane Wakeham**, PSA Hall of Fame, for workshop information go to [www.webstersworld.com](http://www.webstersworld.com) or write to WEBSTER'S WORLD, P.O. Box 2057, Falls Church, VA 22042. Or email [dwakeham@astound.net](mailto:dwakeham@astound.net).

**Anita Wolff** Classes, Fridays only by appointment; Camino, CA. [www.anitawolff.net](http://www.anitawolff.net); (530) 644-6814

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## **PASTEL SOCIETY OF THE WEST COAST BOARD**

**Winter 2010**

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**Next Newsletter Deadline: April 1, 2010**

